JOE MAXWELL
ANNOUNCES

"The BOOK OF LIFE"

(The Lamb's Gambol Sensation)
By R. H. BURNSIDE and JOHN L. GOLDEN

For presentation as the biggest production ever attempted
for big time vaudeville.

Now in preparation and will be in readiness to show to the
managers of the United Booking Offices and
Orpheum Circuit about Oct. 19.

JOE MAXWELL, Inc.

Studios and Offices, 360 West 125th Street, New York City

Phone, 8233 Morningside
DAILY DRAMATIC CRITICISM
HANGING IN THE BALANCE

William R. Hearst Listens to Appeal by George Broadhurst, and Relieves Alan Dale from Reviewing New Production. Matter of facetious criticism in dailies may be taken up by managers' association.

Alan Dale did not review "The Law of the Land" at the 48th Street theater Wednesday night. Thursday morning's American carried a notice on the show, written by Ada Patterson.

This is directly due to George H. Broadhurst, author of the play, penning an appeal to William R. Hearst, asking that the American assign a reviewer for his show who might be relied upon to give the play the serious consideration Mr. Broadhurst believed was due it.

Mr. Dale is the accredited dramatic critic of the American, and receives a large contracted salary to write exclusively for the Hearst papers. Whether the substitution will be followed by Dale's withdrawal from the sheet, no one along Broadway appears to know.

It is being said that the Theatrical Managers' Protective Association may take up the matter of criticism with the daily newspaper publishers. The managers as a whole believe that the papers, in which they are advertising every day (and at present, to a greater extent than in previous years) should not harshly criticize a play that they have spent much time and money to produce.

The stand taken by Mr. Broadhurst, however, in the opposition to Dale's review of his piece, was of another nature, according to report. The author objected to flippant and irrelevant "critical" writing on a play written by him in all seriousness and produced as a piece of stage property to be studied, not laughed at, sneered at, or chaffed at.

It is the satirical critic the managers are said to mostly object to, the ones who sacrifice the play and oftentimes their opinion of it, to place in cold type a "line" in the review that they may have thought of during or between acts. Managers say the critics should write for their newspapers and the public, and not for a personal reputation at the expense of the manager, who has made a large investment, spending a part of it with the papers.

Some time ago, according to the papers, "American" Reviewing had written about the play, strongly after-associating himself in a similar capacity, of dramatic reviewer with the morning Tribune. Mr. Davis was reported at the time to be at variance with the Sun's publisher, on policy.

This phase of "commercialism" has rapidly been creeping into the New York dailies during the past two years. Some of the papers have stood for "mural" in connection with their theatrical department. The effect of listening to the dollars is commencing to make itself apparent.

E. H. SOTHERN ILL.

A blood test taken this week at E. H. Sothern's summer home in Fitchburg, Mass., failed to develop any fever symptoms in Mr. Sothern's system. A report spread yesterday Mr. Sothern was seriously ill.

Howard Kyle at the Players' Club Friday stated he had heard from Julia Marlowe (Mrs. Sothern) to the effect her husband would be unable to attend the Edwin Booth Memorial Committee meeting yesterday.

PROCTOR'S COUPON PLAN.

Newark, Oct. 2.

Beginning Monday, Proctor's Park Place will give away United Cigar Store coupons with each admission. Proctor's Lyric will put the plan in operation two weeks later.

BRITAINS BLACKLIST FOE.

(Special Cable to Variety.

The musicians' union has desired a boycott against German and Austrian followers of their profession in Great Britain.

At a meeting yesterday, they passed resolutions calling upon all employers to refuse employment to "alien enemies."

TWICE DAILY AT OXFORD?

(Special Cable to Variety.

The appearance of contracts calling for 12 performances a week is the first intimation that establishment is about to give a twice-daily show.

GRIFFITH REPORTED OUT.

D. W. Griffith, who has been general director for the Mutual Film concern on the Pacific Coast, is understood to have severed his connections with the Mutual forces Thursday and plans to reach New York some time next week.

It is reported Mr. Griffith will head his own producing company, having recently placed Mae Marsh under a long contract for picture work only.

DUKE WANTS A JOB.

The Duke of Manchester wants a job in vaudeville, according to accounts. A proposition was received at Hammerstein's to counter with a salary and an idea of an act for the Englishman.

The Duke recently received some publicity in New York papers through his connection with the corporation that intended to present only Catholic moving pictures. Millions were talked about by the Duke, but some of his small checks missed their proper resting places, and the affair got into the dailies.

Father-in-law Fleischman in Cincinnati said this week he hadn't any more money to advance his noble son-in-law, which may explain the vaudeville report.

"PEG" IN LONDON.

(Special Cable to Variety.

Laurette Taylor's premiere in "Peg o' My Heart" is announced for Oct. 10 at the Comedy.

OFFERED $2,000 TO CANCEL.

G. H. Belling, an Englishman with an animal act (consisting of a dog, mule and donkey) received an offer of $2,000 Tuesday from the United Booking offices to cancel his contract for 20 weeks, play or pay, at $500 weekly, with the U. B. O.

Mr. Belling opened at the Palace Monday afternoon. At the night performance he was placed to start the performance. Tuesday the agency got in communication with Belling's representatives, Rose & Curtis, on this side, and through them the cancellation offer, which carried no other condition, leaving the Englishman free to play on other time over here if he desired.

It is said Belling consulted the White Rats in reference to the proposal of the U. B. O., but he had reached no decision regarding it up to Wednesday.

It is the first appearance of Gobert Belling on this side. He has often been spoken of as a desirable foreign turn for this country.

DALY'S COMING BACK.

Daly's theatre, at Broadway and 29th street, is to return to the legitimate, when Charles A. Taylor presents there Oct. 19 a revival of "Yosemite," a piece by Mr. Taylor that Laurette Taylor (then his wife) first appeared in around New York some years ago.

The Jones Estate, owners of the property, is said to be spending $10,000 to bring the theatre within the departmental requirements.

DRESSLER'S FARCE.

Marie Dressler is now rehearsing in a new farce comedy, employing nine people.

It opens in Washington next Monday and after a short road season, will come to the Elliott theatre, New York.

Broadway Opening On Time.

The Broadway theatre will open Oct. 5, as announced, with pop vaudeville. Eight acts will be the variety section of the first bill.

"POOR PAULINE"

OH, WHAT A HIT!
CO-OPERATIVE PLAYING PLAN BALKED BY ENGLISH PLAYERS

Federation Instructs Its Members to Accept Commonwealth Salaries As “Payment on Account” and Arranges to Sue Managers for Balance.

(Special Cable to Variety.)
London, Sept. 28.

The co-operative plan designed to meet war conditions was checked, at least temporarily, today when the Variety Artists’ Federation wired to a representative artist playing in each syndicate hall that approval was being held in abeyance, and the scheme was not in effect.

The Federation has been unable to secure a satisfactory adjustment of several points in dispute with the managers. A committee will meet the syndicate heads Thursday, on which the situation will be canvassed and it is hoped an understanding will be reached under which the co-operative scheme will be put in practice.

(Special Cable to Variety.)

Artists playing syndicate halls later called at Federation headquarters for instructions and were advised that if they were offered a percentage of the receipts Saturday to sign a receipt “received on account.” The information was added that Federation officials would bring suits later for settlement of any disputes. The legal action will be taken when the moratorium ukase of the government is withdrawn.

An indication that theatrical conditions are not nearly so bad as some managers would like the actors to believe, the players in the Alhambra re-serve, who have been on half salary for several weeks past, were surprised last Saturday to receive 25 per cent. increase over the split sum for the previous four weeks, making a bonus of one week’s regular salary, and bringing the total for the seven weeks to an average of 64 per cent. of regular salary.

WEEK-TO-WEEK BOOKING.
(Special Cable to Variety.)

The music halls here are booking their bills from week to week without giving any advance contracts except in extraordinary cases. That agents are being continually called upon for medium-priced acts at salaries ranging from £40 to £60 weekly.

HAWTREY COMING ACROSS.
(Special Cable to Variety.)

After the run of “Baldpate,” Charles Hawtrey expects to leave for New York to play vaudeville. He is reported in communication with M. S. Bentham, the American agent, for that purpose.

VESTY SISTER KILLED.
(Special Cable to Variety.)
London, Sept. 28.

Miss. Vesperi, a Belgian, one of the Vesty sisters, trapeze performers, was killed by a fall while doing her act at the Hippodrome Saturday. Both women plunged from their rigging. Miss Vesperi was still alive when fellow artists rushed to her, but died in the Charing Cross hospital soon after her arrival there. The other sister suffered a broken arm.

PARIS EXPECTS BOOM.
Paris, Sept. 15.

Paris remains without amusements, excepting a few small picture theatres which have started showing with the past fortnight, but poorly patronized. However, when the theatres do reopen it can be taken for granted there will be a big boom, in spite of the increased price of living which can be expected this winter, and a general tightness of money.

The American artists will find ample work at the vaudeville theatres, although there may be a tendency to cut down prices for a time. Americans and English will be cordially received in France, and will fill the gap caused by numerous German acts not being readily booked next season in this country, as well as in England, Belgium and Russia. The American acts visiting France should be real American and American in every way.

No bookings are being made for France at present, for it is not certain when the music halls will reopen, but dispositions will be taken with that end in view within the next month. When business recommences it will go with a boom.

SOLDIER KISSES JOHNSON.
(Special Cable to Variety.)
Liverpool, Sept. 28.

The audience at the Olympia here Saturday night watched Jack Johnson spar with a convalescent British soldier. After the bout the soldier kissed the negro pudding stick on the lips.

WAITING FOR DINGLE.
(Special Cable to Variety.)

Tom Dingle, book-keeper for the Hippodrome Christmas, is causing the management anxiety. It is understood Dingle cannot leave America.

Tom Dingle is breaking in a new act this week around New York, the billing of which is Corcoran and Dingle.

“FAMILY VAUDEVILLE.”
New Orleans, Sept. 30.

The idea of Family Vaudeville in the south is the Bell Family, Agoust Family, Colby Family, Jungman Family and Foy Family.

Changes German Name.
(Special Cable to Variety.)
London, Sept. 29.

Oscar Schwartz has bowed to the anti-German sentiment and changed his name to Shaw, to avoid the resentment of audiences in England.

BUTT SIGNS ETHEL LEVEY.
(Special Cable to Variety.)
London, Sept. 28.

The rumor that Ethel Levey has signed a contract with Alfred Butt persists despite the denial by Jack Hayman, booking manager for Mr. Butt. Miss Levey is with "The Outcasts." Her departure from that piece would indicate that it would be withdrawn from Woodland's. The last for Mr. Butt's new Empire revue has been completed, but its premiere will probably be held off until Oct. 19.

ALFRED BUTT SIGNS ETHEL LEVEY.
(Special Cable to Variety.)

Alfred Butt has signed Ethel Levey and George Graves for a new show scheduled for production around Christmas time. Since the new Empire Revue is marked up for an Oct. 19 opening, no theatre has been announced for the premiere of the new piece.

Miss Levey has announced her salary under the Butt management at $2,000 a week, but she requested $2,500 from Butt, he making a counter offer of $1,000.

The Moss Empire has first call on Miss Levey's services for the provinces in the early weeks, which she postponed for the Hippodrome engagement.

Gaby Desly's Palace engagement runs until Christmas, with one month's extension optional. Elsie Janis is scheduled for a return date there Christmas, but it is reported Miss Janis has signed with the United Booking Offices, and the Palace (London) management may be making early arrangements for its own protection.

MAX LINDER DEAD.
(Special Cable to Variety.)

Max Linder, the celebrated moving picture actor, is reported as having been killed in the battle of Aisne.

WHAT IS WAR?

The war could not prevent the marriage of Leo Stark to Gene Peltier yesterday in New York. Both were with "Sweethearts" last season, Mr. Stark as stage manager and Miss Peltier as understudy.

The bridegroom is German and the bride French.

BORNHAPUT COMES BACK.
Right from the war victory came Charles Bornhaupt, the forlorn agent, who left Brussels the day before the Germans arrived, Bornhaupt taking away with him only his wife and the clothes they wore. With the Bornhaupts on the boat was Gustav Paster, who had relics of the warfare, also photographs. Mr. Bornhaupt has only decided upon one thing since reaching New York that is to change his name, which suggests German birth, although Bornhaupt is a native Russian.

Marck's Lions Sailing.
(Special Cable to Variety.)

Marck's Lions, still in Russia, are arranging to sail to America on the Archangel to join the Charles B. Dil- lingham show.

SAILINGS.

San Francisco, Sept. 30, Sept. 29 (for Australia), Mr. and Mrs. George Wirth, Miss J. and Mrs. A. Stutt, William Haskell, Wallen Trio and Little Hip (Ventrilo).

LORCH FAMILY PRISONERS.
The Lorch family, Germans and acrobats, who toured in America last season, are reported to have been taken as military prisoners by the English as Sheffield, where the act was appearing at Empire, about three weeks ago.

While the turn was on the stage, the authorities searched their belongings in the dressing rooms, and at their lodgings, according to the story brought over here lately arriving boat. The family accused the Lorches of having incriminating snapshots among their possessions, and placed the whole group under arrest.

The searches are also said to have claimed three among the papers in the trunk of the understander of the Lorch act, a letter from the German Government informing him he would be under a salary of $100 yearly, in times of peace.

USING WAR FOR BUNK.

There are—and always will be—people ready to take advantage of all conditions.

London is already dotted with ‘widows,’ whose husbands have been ‘killed in battle’ and are now ‘starving with their children’.

It remained for a trio of ‘sick guys’ to put over a good one a few nights ago. They appeared at a West End hall, one a carefully dressed Englishman, the other two as Belgian soldiers. The "Englishman" got to the manager of the house and was permitted to go upon the stage and present the other two as wounded heroes of the war who had slain infamous Germans.

"We won't take up a collection in the audience for these heroes," said the "Englishman" when the act started, "but the two men will stand outside the house as you pass out, and anybody wishing to contribute will be thrice blessed."

The "bunk" netted $110.

"HULLO TANGO" CLOSING.
(Special Cable to Variety.)

"Hullo Tango" closed at the Hippodrome Saturday, and Jack Orme now opens at the Pavilion Monday for a three weeks' engagement, with the Moss tour to follow.

ACROBATS SHOT AS SPIES.

Two members of the Allison Trio, a German act that appeared over here a few seasons ago, are reported to have been shot as spies in Russia.
NORFOLK, Sept. 30. "101 Ranch" was in day and date opposition here Monday with the Ringling Bros' circus, the second hand to hand conflict the two enterprises have engaged in this season. Both sides appeared willing to meet the issue, although the Arlington outfit came off victor in the first test of strength when in Easton, Pa., it scored a turnover at 1:40 with the Ringlings in opposition. Monday's clash went on a draw. The "101 Ranch" advance secured the initial victory here by tying up all the available lots in town. Edward Arlington, declaring that he welcomed a "go" with the Baraboo firm, later released a lot so that the Ringlings could show side by side with the wild west.

The Ringlings accepted the challenge and jumped 408 miles from Bristol, Tenn., over Sunday for the clinic. The transportation bill was about $2,500.

"101 Ranch," it was announced here, will stay out until Nov. 21. Circus men say none of the tent shows will stay out beyond the end of October.

The big winter attraction put it out to a draw after a spectacular day in which all circus records for the town were broken. The Ranch afternoon show was 7,400 and the night performance 8,100, while the Ringling figures were 8,600 and 8,500 for afternoon and night, respectively. These figures were vouched for by the agents of the two shows, each speaking for his own attraction.

Norfolk and the surrounding country to the north, west and south were lavishly billed by both shows, and the rival views were carried to all places following their parades. An expensive advertising campaign was conducted in the newspapers. Ideal weather contributed to the big crowds.

The Arlington outfit was under a handicap by reason of the fact that the stand was its first appearance under canvas in Norfolk, but this was more or less balanced by the circumstance that the town regards the E. M. Wondereise as something of a local nature, the 1907 tour having begun at the Jamestown Exposition.

The Wild West was one of the few paying concessions at the big opposition, and made many friends at that time.

While here, Joe Miller gave out the statement that the "101 Ranch" in Oklahoma had contracted to deliver 50,000 horses to Belgium for Uncle Sam of the army, the deal, closed last Saturday, involving $1,750,000. He said 800 horses would be shipped from Galveston within two weeks and other shipments would follow as rapidly as the stock could be assembled.

Lynchburg, Va., Sept. 30.

Ringling's circus gave Lynchburg the go-by Sunday, when four trains carried the big tented organization over the Norfolk & Western railway from Hristol to Norfolk. The big jump of more than 400 miles was made to avoid extra taxes and war, and under the law on account of conflict with agricultural fairs, the management explained.

Lynchburg's only circus ground is a poor apology for a tenting place, but the camera in last Saturday's Interstate Fair grounds in the Fort Hill section, and it is understood that this will be made available as soon as the street car company opens up the neighborhood by extending its lines.

MINSTRELS IN WRECK.

Cincinnati, Sept. 30.

The J. A. Coburn minstrel troupe was mighty near trucked out from earth in a railroad wreck in the Big Four yards at Third and Baymiller streets, Sunday. After inspecting the injuries of his men, J. A. Coburn, head of the company, cancelled an engagement at Lebanon, O., Monday night. The show remained here until Tuesday to fill the engagement.

The company was coming from New- bark, O., intending to transfer to Cincinnati. When near the entrance to the Central Union depot, its train was hit, in a head-on collision, by a Big Four switch engine. The engineer of the minstrel train is expected to die. His skull was fractured. Mike Glynn, of New Hampshire, and Charles Gano, minstrels, were badly hurt. Nearly all the minstrels in the dining car were injured.

NOT FOR VAUDEVILLE.

There being a decided difference in the bills Wednesday, and the amount offered Montgomery and Moore for a big time vaudeville route for this season, the couple have accepted an offer that will bring them before the camera in latest one-reel comedies to be produced by a new company now being formed. It is understood the team will have a financial interest in the concern.

Abduction Charge

Pittsburgh, Sept. 30.

Harry Wilson and W. E. Edson, of the Hampton Empire shows, accused of abducting Ruth Carr, 14 years old, of Mt. Pleasant, Pa., were held for a hearing.

Burgess Shields testified he found the girl in a closed wagon.

Charlot to War

Word has been received at the Rose & Curtis office that Jean Charlot, former manager of the Polies Marigny Place, has gone to the front with the French troops.

Charlot was the Paris representative of the Rose & Curtis firm, having an agency of his own in that city as well.

TINNEY WITH DILLINGHAM.

The new Charles B. Dillingham revue which started rehearsals Monday of this week is to have Frank Tinney, equally featured with the principals of the company, Mr. and Mrs. Vernon Castle.

Mr. Hart engineered the five-year contract Mr. Tinney signed, and which is said to call for a weekly salary of $850 for Tinney while he is playing. The agreement for Dillingham's "War and Your Step" is also reported to contain a provision that Tinney's name shall always be mentioned whenever the title of the show is printed under the management's direction, and likewise that for "Aug'11, or the wind" his name shall be at least one-third the size type given the name of the play.

Mr. Tinney was under contract to Flo Ziegfeld, Jr., who held an option upon his services, but neglected to exercise it.

The Castles are said to be receiving $1,000 weekly, flat, for the revue. Irving Berlin has written the songs for the production.

Others in the Dillingham revue are Elise Brizic and Charles King, Eliza- beth Murray, Renee Gratz (English), Charles Aldrich, and Adele Rowland. The Roy Barnes (Barnes and Crawford), who was to have gone with the piece, will remain with "The Passing Show of 1914."

AUTHORS' SOCIETY.

Some of the authors who write for vaudeville are talking about forming an authors' society. The main purpose is to have a binding contract to secure payment of royalty.

REED ALBEE RETURNS.

Mr. and Mrs. Reed Albee returned from Europe last Friday, after spending 14 days on the water. They have been abroad since last June and were located in Switzerland shortly after the European disorder broke out.

Just Like Lunna.

The grill room of the Hotel Astor at the noon hour is commencing to resemble Cavour, London, where all the show people go for lunch.

With the theatrical activities centered between 42d and 49th streets, the Astor seems to be getting the call, and has been especially busy since Hebrews crossed the Claridge off their visiting list.


The Marcus Loew office is now booking 30 weeks in its western division, with 25 houses listed on the eastern books.

Singer's Midgets Booked.

Singer's Midgets, an aggregation of 30 members from Germany, who give a general act in which a number of animals participate as well, will headline the Hammerstein bill for two weeks, beginning Nov. 2.

Suratt Went Split.

Valeka Suratt upon discovering she was scheduled to split the headline with Joan Sawyer at the Palace, New York, next week, decided not to accept the engagement.

COMEDY CLUB MATTERS.

Among the matters that came up this week in connection with the annual meeting of the Vaudeville Comedy Club was the question of the indebtedness of the society, and also an idea of Gene Hughes', its former president, to re- vive the club under a new organization, take new quarters and make a fresh start. Mr. Hughes believes there is a chance for success, notwithstanding that several of the former Comedy Club members have joined the later formed organization called "The Jest- ers," which has limited its professional membership to 100.

The indebtedness of the Comedy Club now stands at about $30,000, and was discussed Monday evening among members of the former board of Gover- nors at a meeting held in Mr. Hughes' office. Another meeting was scheduled for this Friday, in the offices of Maurice Goodman, of the United Booking Offices.

The board members say that the creditors would be willing to give a long period to settle the debt upon the promise to the players who are partly responsible, legally, for the obligations, agreeing to give a benefit performance twice yearly to raise sufficient funds to liquidate.

AND THIS IS 1914?

Pittsburgh, Pa., Sept. 30.

Bianche Harris, who is appearing in picture houses and small vaudeville theatres as a mind reader, was arrested in Pittsburgh, near here, charged with fornication.

At a seance she was asked, "Who killed George Creighton a year ago?"

She replied Creighton was murdered by a man whose initials were "G. M. B." George Blair, who was in the audience, caused the arrest. Miss Harris was discharged by the burgess.

Low Brice Disfigured.

Low Brice is not with "The Passing Show of 1914," and is said to have left the Winter Garden last Thursday night, carrying away a black eye with him. The discolored optic is reported to have been inflicted upon the young man by one of the management.

Artie Melinger joined the show Monday.

Brice is said to have asked for an increase of salary on the road, and to have threatened to have himself "fried" if not receiving it. The same evening he missed a couple of scenes. Someone connected with the house, believing Brice had done so intentionally, could not restrain connecting with Brice's optics.

Young Brice had the disfigurement photographed for future possible use.

40 Dogs, All Actors.

Arthur von Lipiński has 40 dogs in his act, a feat of the Finns and Czeck- omans. Mr. von Lipinski says everyone of his animals is an actor, and that they give a complete performance by themselves on the stage.

That is well known in Europe for the past five years. It opens for an initial showing over here Oct. 12 at Keith's, Philadelphia, with a season's big time route to follow, secured for the set by Rose & Curtis.
PROGRESSIVE HOUSES AND SHOWS TAKEN BY COLUMBIA CIRCUIT

Eight Progressive Attractions and Seven Progressive Theatres

Going Over to Columbia's Extended Circuit. Some Extended Shows to Be Dropped, and Second Circuit Increased from 30 to 36 Shows.

According to persistent rumors another upheaval in burlesque is imminent, and several Columbia managers have been noised about that frequent conferences have been held between the heads of the Columbia Amusement Co. and the officers of the Progressive Circuit.

The outcome as far as can be learned, is that the Columbia will take over the following shows from the Progressives: Joe Oppenheimer's "Fay Foster Show;" Sam Williams' "Girls from Joyland;" Tom Sullivan's "Monte Carlo Girls;" Charles Taylor's "Tropical Girls;" Frank Calder's "High Life Girls;" Rube Bernstein's "Follies of Pleasure;" Jean Bedin's "Mischiefs Makers," and Sam Levey's "Charming Widows."

Just what shows the Columbia Extended will be affected is not known at this time. It is said the Columbia people are dissatisfied with some of the shows in the Extended division of their Circuit, and that it was only a question of time when the progressive organizations would have to retired or replaced with more satisfactory shows.

It is said the Extended Circuit will be increased from thirty to thirty-six weeks. Unless all present signs fail, the following theatres will be allied directly or indirectly with the Columbia chain: Star, Toronto; Garden, Buffalo; Englewood, Chicago; Trocadero, Philadelphia; Empire, Cleveland; Cadillac, Detroit, and the Savoy, Hamilton, Ont.

The situation at Indianapolis is considered easy of adjustment. Tom Sullivan operates a theatre against the Heuck people in that city. An alliance is planned and the friendly relations that have always existed between Mr. Sullivan and the Heuck's to straighten out whatever may be necessary of adjustment there.

Some time ago, it was rumored, that the management of the Folly, Detroit, had notified the Columbia Amusement Co. it wanted to get out of the contract, and that if the terms were not changed the shows in the Extended Circuit would no longer be played by it, and that the former stock policy would be revived. In view of this, if all these rumors are true, the Folly will pass out of the burlesque field.

The Herman Fein interests have taken over the Haymarket, Chicago, and the Star, St. Paul, it is said. While the latter house would naturally be included in the Columbia Circuit, the Haymarket would have to be operated independently on account of existing contracts between the Columbia Amusement Co. and Hyde & Behman.

By Friday it became settled about Times Square the Columbia "tumbled up" the Progressive Circuit or sufficient from that chain to virtually put the Progressive as a burlesque circuit out of business.

The statement was made that Sim Williams' "Girls from Joyland" (former Progressive) will play the Victoria (Pittsburgh) (Columbia), next Monday, and the "Fay Foster Show" (Joe Oppenheimer) (former Progressive) will go over the Pennsylvania week of one-night stands the Columbia shows usually take.

Vaudeville is also reliably informed a new route for the Columbia's Extended Circuit will be in operation by Oct. 12. This route is to include several of the present Progressive houses and shows, and will exclude the southern time on the Columbia excepting Norfolk and Richmond. The decision to drop the southern time from the Columbia sheet was reached late this week.

JUMPS TO COLUMBIA.

Toledo, Oct. 1.

"The Passing Review" abruptly abandoned its tour on the Progressives last night and left for Detroit, where it will take up the Columbia Extended circuit, beginning at the Gavety.

PROGRESSIVE CANS SHOW.

Cleveland, Sept. 30.

"The Pajama Girls" has been summarily cancelled on the Progressive Wheel and is on its way to fill a list of one-night stands in the west.

BURLESQUE SHOWS WIRING.

It was reported in New York Wednesday several Progressive Burlesque Wheel shows were wired to New York without transportation to remain there. These companies were located along the Progressive line of travel.

It is said several of the Progressive shows have commenced to get wild cat bookings (booking independently).

"Whirl of Mirth" Dropped.

Cincinnati, Oct. 1.

Road managers in the Columbia Extended division are anxiously waiting to learn whether the shows to be dropped and replaced by road companies recruited from the Progressive list are to be dropped and replaced by road companies recruited from the Progressive list.

"Whirl of Mirth," a Columbia Extended show playing at the Standard here, received notice today that it would quit the wheel Saturday night.

Burlesque Shows Settling

Chicago, Oct. 2.

"The Folly Burlesquers," after closing at the Standard last week, dropped out of the route under orders from headquarters.

"The Whirl of Mirth" will have all hotel and transportation expenses paid to New York by the circuit.

"The Modlin Roux Girls" have also been guaranteed against any losses.

MARSH ON THE FENCE.

Marshall P. Wilder stood or sat on the vaudeville fence Thursday. At the Marcus Loew office it had been accepted all week that up to then Mr. Wilder had signed a contract to play on that time, at $400 weekly. Wednesday afternoon it was even reported a "featured" clause had been inserted in the agreement at Mr. Wilder's request, but the office staff in the booking agency did not know Mr. Wilder had not signed until Thursday. The report there was Wilder had asked for a few hours to take the contract home to consider.

In the afternoon of that day Mr. Wilder was in the Orpheum Circuit headquarters. Asked if he had "signed with Loew," Mr. Wilder replied: "How do those ridiculous reports get out? Nothing to them at all. I had some little talk about returning to vaudeville and the Loew people even got up a contract for me, but that's all there is to it. I showed the contract to Mr. Albee, and said it was one of the best contracts he ever read, but I don't know what I am going to do. You know it's every man for himself in this business."

A big time act that was signed by the Loew people this week was Sophie Tucker, the "coon shouter." She is now playing the time, opening Thursday.

Joseph Callahan and Bernard Daly, in "The Old Neighborhood," are another turn playing the Loew time. Mr. Callahan was of the original team in this piece (Callahan and Mack). Mr. Daly is the Irish singer who starred in "Dancing O'Dare."

Joseph M. Schenck, the general booking manager for the Loew Circuit, has been west for about 10 days. He is expected to return to New York Sunday.

GALEVSTON GREETES PANTAGES

Galveston, Oct. 1.

The first Pantages vaudeville bill opened at the grand opera house here Monday evening to a capacity audience.

The show was: Cornelia and Wilbur, Maggie Smith, Kumbry, Bush and Robinson, Paine and Nesbit, Martha Russell and Co.; Harry Comer and Kalalhis Hawaiians.

PANTAGES LASTS 3 DAYS.

Fort Worth, Tex., Sept. 30.

Pantages vaudeville at the Byers lasted only three days. A red flag when it opened. The house played to $200 gross, said Mitchell Greenwald, the Byers manager, with a loss of $930 on the three days' trial. He immediately discontinued.

The Savoy here, playing stock, also suffered from the bad times in the south, closing last week, with the company refusing to continue on the commonwealth plan.

NAVY'S DAUGHTER DIVORCED

Chicago, Oct. 2.

Cecilia Wright, known as "the daughter of the American Navy," was granted a decree of divorce this week from Sir Thomas Anstruther Barring- ton Woods of Whittingham Hall, Preston, England. The charge was deser- tion.

LOEW CHANGING REPORTS.

Before Joe M. Schenck left for the west last week, he decided to change the system of reports on bills from the house managers on the Loew Circuit. Hereafter the Loew managers will be instructed to send in a general summary of the acts, up to the close of performance, instead of taking the Monday or Tuesday shows on the basis.

Mr. Schenck is said to have been impelled to this change through believing some acts give their best performance only when under the impression that show will be restricted to their home manager to headquarters. Hereafter during the stay in the theatre, not being over particular as to how their act might run or be received.

The direct cause is said to be Mr. Schenck seeing the same act on a Monday and Tuesday, hardly recognizing the act Tuesday as the same he had seen but the day before.

MILES BUYS PITT.

Pittsburgh, Sept. 30.

C. H. Miles has purchased the Pitt theatre property, adding it to his theatres booked through the eastern Loew office.

JOE MAXWELL IN U. B. O.

After quite a lapse from big time producing, Joe Maxwell has returned to the United Booking Offices managers, taking in hand the big piece playing at the Columbia's Gemboil, "The Book of Life," by R. H. Burnside and John L. Golden.

Burlesque Directors Meet.

Cincinnati, Oct. 2.

Directors of the former Empire Burlesque Circuit held a five-hour conference at the Havlin Hotel yesterday, but refused to discuss the nature of it. Those attending included George Rife, Harry Martel, Jim Pennessy, A. Clay Miner, Herman Fehr and Horace McCorklin. Secretary Pennessy denied the meeting had any connection with the merger of the Progressive Wheel. The managers left for their respective homes last night.

FIFTH AVE. POLICY.

The policy of Proctor's Fifth Avenue theater underwent another change Thursday when the last half's bill opened. A show is given at 11 a.m. with another following at the usual matinee, and still another in the evening. Six acts and pictures are played.

CONSIDINE IN TOWN.

A week or more will be the stay of John W. Considine in New York. Mr. Considine arrived Saturday, so close to Oct. 1, it suggested Mr. Considine had dropped in to collect another installment of the purchase price of the Sullivan-Considine Circuit that the Marcus Loew never heard of.

Mr. Considine stated he had no es- pecial object in coming to New York, it was merely one of his periodical visits.

"POOR PAULINE"

OH, WHAT A HIT!
WITH THE WOMEN

The costumes this fall, on the street and stage, are very inartistic. Is the war responsible for this? Perhaps France is unable to send over models. America has always claimed it could create, but the fashions this fall tell another story.

Nothing new is shown. The smartest looking women are wearing last spring's styles. The fall models are anything but smart. Hats are in the same class, nothing new. A clever play, "The High Cost of Loving." A bit risque, but not offensive. There is a laugh in every line. The women in the cast are well dressed. Alice Facher wears three gowns, each made on wonderful lines to suit Miss Fischer's largeness. An evening gown of green was a combination of velvet and chiffon, and fitted perfectly.

If "Tipping the Winner" lasts long enough, perhaps Miss Taliaferro and Miss Green will arrange to have more models come to Town. Miss Green, in the first act, wore the prettiest gowns of the evening, but the others weren't what are expected in a Broadway performance.

Beatrice (Billie) Allen, dancing in the New York, seems to have the right idea in dressing. A black lace dress made in flounces with a broad satin belt, is very pretty, but it is Miss Allen's feet that seem to attract, they are always prettily slippers.

Florence Walton, dancing with Maurice on the New York Roof, is another example of the absent dancer. While Miss Walton's dancing frocks are neat in color and design, they lack that frankness that is looked for in the dressing of exhibition dances.

There seems to be all new faces in the feminine part of Shanley's cabaret. Miss Martin, a tall, comely girl, looks very nice in a costume of different lace, and a wide hat of lavender chamois. Mrs. Seabury, dancing, is a Mae Murray type of girl, only less fragile. She wore a blue and silver brocade dancing frock, made in the old style harem effect, with black velvet hotoes. The Misses Cort and Harte appeared in simple taffeta evening dresses.

The Rose Gardens is pretty and nice, to drop in after matinee for tea and a dance, but when the dances are 20 minutes apart dunces who dance for the love of dancing, will protest. The one step, fox trot and hesitation might follow each other with less breathing space, even in the afternoon. It will make the Gardens more popular, surely.

Decima McLean (Australian McLean) is a pretty girl wearing a green dress trimmed in gold. Miss McLean has also pretty hair and impresses this on the audience so much you watch the hair and not the feet. Jane Davenport, with the Robert Edeson sketch, wears an ugly negligee. Mabel Hamilton was the best dressed woman on the Palace bill Monday. A simple white beaded tulle, cleverly emerald and scalloped at the bottom, showed nice underdressing trimmed in gold. Blue slippers and half-hose and a becoming jockey cap of silver were also worn. The Courteny Sisters wore evening gowns, cut to the conventional lines of a season gone by.

Daisy Harcourt (Hammerstein's), grown somewhat stout, has chosen for her wardrobe two draped evening dresses; one is a pale lavender charmoule, and the other pink taffeta.

The Billy Watson show at the Columbia this week is cleaner in wardrobe. He is a lovely dressed hoof. The evening dresses; one is a pale lavender charmoule, and the other pink taffeta.

PALACE LOSSES.

It looked Monday afternoon as if there would be an all new program at the Palace in the evening, the changes in the bill coming so rapidly.

Weston and Leon could not appear through one of the girls having bronchial trouble. Fannie Brice also left after a cold grabbed her. The Australian MacLeans, opening at the matinees, are said to have become miffed at a remark heard and also quit, although they had done very well at the first show.

The Courteny Sisters and Stepp, Goodrich and King were the Monday evening substitutes.

After the MacLeans had walked out, their entire big time route was canceled, but restored the next day, and the turn reopens Oct. 19 in Chicago. The objection made by the Palace management is said to have been against Miss MacLean waving her glorious red hair about. Mr. MacLean mentioned she had waved it all over the world, where they had played.

Tuesday night Norah Bayes was out of the Alhambra bill, and Brice and King filled in for the evening. Wednesday, Ruth Royce dropped out at the Colonial. Both departures were said to have been caused by colds.

SIX NEW FOREIGNERS.

Six foreign acts, four of which are making their first American appearance are in New York this week, all booked by Rose & Curtis. The acts are Mr. Hymack and "The Edge of the World" at the Alhambra; Gobert Belling and the Australian MacLeans at the Palace; Rigoletto Brothers, Royal; Lucy Gillette, Orphearn, Brooklyn.

About 22 other foreign acts are contracted for through Rose & Curtis to appear in the big time vaudeville houses by Jan. 1.

W. R. MEETING DATE.

The regular meeting of the White Hats will be held at the club house next Tuesday, Oct. 6, at 11 P. M. Big Chief Frank Fogarty will preside.

RUBY NORTON AND SAMMY LEE.

Ruby Norton and Sammy Lee are now appearing with the Sam Bernard show, "The Belle of Bond Street," at the Illinois Chicago. Both are featured in this production, and the Chicago press has been unusually kind to them. Miss Norton's singing is the vocal feature, and she has been selected to lead many of the best numbers. Sammy Lee is a dancer of class. Both do solo work during the performance, and their dancing in the second act is the big applause winner, aside from some of the results attained by the star.

They have been seen in vaudeville together in past years and more recently were featured with "The Firefly" here and with the Bernard show in Boston. Both are featured in the current season where they had the honor of appearing before royalty.

They will remain with "The Girl of Burgundy" during the remainder of the current season and the fall will again cast their lot in the two-a-day with a new act now in preparation.

The couple's pictures are on the front page of this issue.

"POOR PAULINE"  OH, WHAT A HIT!
THE OUTLOOK

The outlook for the White Rats' Union of America is indeed encouraging. Everyone is filled with the right spirit, which spells "success." You might ask "success from where?" and I shall answer "from the will of all the members." First and foremost, I will let you know that we have cemented love in the hearts of the great majority. We are proving daily to the average man that we are conducting this organization in a decent, honorable and business-like way. We will have the doors to our members. We are telling truths. We are hiding nothing, because we are honest, and, therefore, we have no fear. Our books are open to all the members, and I, as your president, cannot shut the books when my office is open. Everyone is welcome and attention is given to each individual. No matter how small in station the artist may be, he or she is given the same attention as a headline. Every letter written me has been answered by me personally, and I might say that I have turned out 50 to 100 letters daily.

Now what has all of this done? In two months it has brought back in the neighborhood of 100 members, who were in arrears for dues. It has encouraged others to take out life memberships. We have at present 53 life members. Twenty of these have become life members within less than two months. Within the next two months I feel sure that this organization will have over 100 life members.

The day will come and it is not far off when the life membership fee will be raised. It is too good an offer, so I would advise those of you who cannot afford a life card, which will cost you $100, providing you are paid up in dues, to take one out now, because later on the price of life membership will surely be raised, as it is in all organizations.

I have a weekly fellowship "scamer" every Thursday night in the Rathskeller, and in fact I might say to you that there is a "scamer" every night in the Rathskeller. You cannot realize what has been done in the last few weeks, and I am sure you will not do it if you will only show us some cooperation, and when the day comes, which I hope will be soon, for you girls to have a clubhouse of your own, you will then realize what wonderful good you have done for your profession. The clubhouse would mean a decent home for our girls, and it would be the means of helping many a girl in a dozen different ways. It would be their home and they would mean so much to the girls, who never knew what home meant, and let me tell you girls, "home, sweet home was never written in a Pullman car.

I am here to help you girls. Please do the opposite of being busy, busy, build up the A. A. A., and I will promise you good results.

Alice Lloyd became a life member of the A. A. A. Monday, and her husband, Tom McNaughton, became a life member of the White Rats' Actors' Union of America on the same day.

Woman has been the guiding star in this world. Women have been the means of making us men realize what home really is. We love girls, we want them to do the heavy work, the help-mates; so I beg of you to organize and build up the A. A. A. Work in harmony and hard work for this organization that is working hard for you. Be willing to do your share. If you know the interest we need to enjoy success and happiness. If we made mistakes in the past we have only done what everybody in life has done. We have all made mistakes, but let us benefit by the experience of others. In the world look only one way; the way that will benefit one's self. Please throw that feeling aside, if any of you have such a feeling, and think of others that need protection and help, "the great multitude." Do not be selfish; help those who have been less fortunate than you, because every time one does a kind act in this world the good comes back to him or her, if only in the knowledge that they have helped to make a heart lighter.

The outlook is indeed encouraging. Give me the support I am asking for and you will see the outlook will turn into a reality, and that reality will be peace, happiness and success to all.

Talk White Rats wherever you go. Do not content yourself with anything that spells good. You are not going to stop the good work, are you, and you will help, won't you?

I am sincerely and fraternaly yours,
FRANK FOGARTY, President.

Good Fellowship Scamper

held at the
WHITE RATS CLUB HOUSE EVERY THURSDAY NIGHT.

All members of the organization earnestly requested to attend.

This column has been appearing in "Variety" for two years. It has been written by a man who has occupied a position of importance in the theatrical world, and you will find something valuable in this column every week. It is not for publication, but since Mr. O'Brien's efforts in behalf of the Rats have been most earnest, thoughtful and beneficial to that order, and his standing in the legal fraternity is so eminent, his opinion on the present progress of the organization is most valuable and deserves circulation, as the expression of a layman to the profession.

Editor Variety:—Kindly accept my sincere congratulations and appreciation of the splendid articles written by Frank Fogarty and published by you in Variety, pertaining to the White Rats Actors Union of America.

On account of the intimate knowledge of the affairs of the organization which I have through my position as attorney for it, and of the actor and actress towards the organization, I believe that Mr. Fogarty has hit upon the real nub of the situation, and it is to be hoped that this organization must be founded; that is, the selfless spirit of the actor and actress as against the selfish spirit.

DENNIS O'BRIEN'S OPINION

This selfless spirit has been appealed to by the earlier policy of the organization and the members encouraged to believe that he is a measure daily the benefits that he personally would derive from the organization, because of the money he paid to it rather than the general principle of building up and preserving the organization founded upon ideals, which must permeate the atmosphere of benefit to the members of the profession as a whole and to the managers with whom these members did business and to the提升 of the members of the profession who must benefit from this work.

I trust the good work begun will be continued, and that from time to time the profession, as a whole, may benefit by the doctrine that is now being printed by Mr. Fogarty.

Meeting of the HOUSE COMMITTEE
Tuesday, Oct. 6th, 1914, at 12 Noon sharp in the Board of Directors' room at the White Rats Club.

J. P. Mack Chairman.

DENNIS O'BRIEN.

Meeting of the WAYS AND MEANS COMMITTEE
On Tuesday, Oct. 6th, 1914, at 12 Noon sharp, in the Board of Directors' room at the White Rats Club.

J. F. Dolan Chairman.

GARDEN SHOW ON OCT. 10.

The opening date for "Dancing Around," the new Winter Garden re-

vue, has been changed to Oct. 10.
William H. Sims, of Billie Burke’s company in “Jerry,” and Mrs. Marjorie Holland of St. Paul (a former actress) were married a few days ago.

Queenie Dunedin has been ordered to remain in the hospital until advised otherwise by her physicians, indefinitely postponing her vaudeville opening.

Charles A. Savage, of the Kirk-Brown Stock Co., at Reading, Pa., was married last week to Lillian Bradford of the “Queens of the De Paris” burlesque show.

“A Little Girl in a Big City,” James Kyrie MacCurdy’s new play, which is being produced by B. J. Schutter and Harvey R. Schutter in three road companies, will have its opening Oct. 15.

The Whyland Opera House at St. Johnsville, N. Y., is in ruins, the result of fire. It always has been operated at a loss and was known as “John Whyland’s monument.”

Frances Drake, a singer, has been stricken dumb. The tragedy came upon him as he sat at dinner. It is known as vocal aphasia and physicians believe it is a temporary condition.

Yanac Dolly (Mrs. Harry Fox) who was operated upon last week for a throat growth and who has also been ill with pleuritic poisoning, was able to be out for the first time Monday.

Any information regarding Ed. Bradley, the blind tenor, will be gratefully received by Samuel Pollack. Mr. Pollack is endeavoring to locate Bradley, whose child is ill.

The new Joe Drum piece, “My Lady’s Boudoir,” in which Adele Blood will star, is slated for an out of town opening Oct. 12. A late acquisition to the cast is Lucy Browning.

Irving Berlin’s latest song with the war as a topic, is “Stay Where You Belong.” Billy Dunham sang it for the first time in New York at the Winter Garden Sunday.

Gertrude McKenzie (Orren and McKenzie) is seriously ill at St. Elizabeth’s Hospital, Dayton, O. (Address mail to Mrs. Gertrude Hargregheril, at the hospital.)

Duchess Bijou, of Matt Kenedy’s “Liberty Girls,” was playing at the Orpheum, Paterson, Monday night, wrinkled her ankle so severely that she is out of the cast this week.

Thomas Robb, Jr., of this city, has brought suit for divorce against his second wife, who was Janet Prince, the actress. They were married in 1907. Desertion is the reason given by Robb.

Owing to an operation for appendicitis, Miss Vic Denno, of the Six Steppers, is in the Wesley Hospital, Chicago. The act will continue its dates with five members until the young woman is able to rejoin.

The Bronx theatre, which has been running a picture policy since the season’s opening, will switch to small time vaudeville Oct. 5, with attractions furnished by the Family Department of the United Booking Offices.

“My Dixie Girl,” a new piece, is being framed for the road, opening early in October and playing in Illinois, Wisconsin and Iowa. Loren H. Sterling is back of the show. Specialities will be used between the acts.

John Condlin reached New York Tuesday. The object of his visit could not be ascertained. He is accompanied by his secretary, Mr. Robinson.

Carrie LaMont, now in Detroit, who received a compound fracture of the right leg a year ago last August, and submitted to several operations since, is recovered and will return to New York shortly.

The Opera House, Flora, Ind., (Geo. W. Benson, manager) will very likely pass up traveling legs for the entire season. What shows the O. H. has played have done no business, hence the passing up of the roadsters.

Leila Hallock, formerly leading woman with the Cal-Smith stock at Reading, Pa., was operated upon for appendicitis in St. Vincent’s sanitarium, but upon leaving the institution suffered a relapse and returned to the hospital Monday.

Stella Craig and Arthur S. Knowiton, members of the “Movie Girl” company which played at the Lyric, Allentown, last week, were married on the stage after Tuesday night’s show. The bride was with Sam Bernard and Montgomery and Stone for several seasons.

John, the Barber’s shop is now sanitary. Each customer receives a comb and brush in aParallel setting at every visit. The cleaning of the shop, got out the idea, to show the Board of Health what could be done by barbers.

Gordon Walton is recovering from a long illness, caused by injuries to his spine when he fell on the stage in Baltimore, during a performance of Bert Leslie’s “Hogan the Painter,” of which Walton was a member. He is at 132 East 55th street, Chicago.

Brady Greer, the ever-smiling treasurer at Hammerstein’s, had to brace his face in Monday to keep the ticket purchasers from asking questions. It was a baby, Brady’s first, and he said he rather liked it. Mrs. Greer was doing nicely and that made the smile more difficult to control.

Jack Goldberg had never gotten any further than Brooklyn, up to last week, when he made Philadelphia and Atlantic City. Then he had to go to Boston to catch the opening of Loew’s Globe there Monday. Jack says he likes railroad but thinks the train between Philly and Atlantic should have shock absorbers.

Miles Obey Stier, of El Reno, Oklahoma, and Miss Catherine Louise Wallace, of Boston, Mass., were married in Lynchburg, Va., Sept. 26. The contracting parties are with “101 Ranch” wild west show, and gave a performance in this city. Stier being the general manager and Miss Wallace one of the cowgirls.

The plans for the new May Robson play, “Martha by the Sea,” are at a standstill, owing to the show’s failure to secure the Harris theatre for New York. The Academic Producing Co. could have had the two weeks before the opening of the “Salaman” at that house, but thought they would rather leave the piece on the road or seek another house.

Valerie Bergere, at the Prospect, Brooklyn, last week in “Circumstantial Evidence,” was summoned to court Thursday and charged with allowing ten-year-old Isabel Henderson to appear in her sketch Monday afternoon. William Masaud, house manager, was also summoned. Counsel for the defendants examined and were held in $300 bail for the Court of Special Sessions. Bond was furnished.

According to the opinions of some of the film wiseacres in New York the deathknell of the display of partisan war film has been sounded. In some sections of the country there was direct objection by certain foreign elements against pictures that jarred their sentiments, and in some cities the “peace” picture was placed on war pictures. From the west come reports of small-sized riots in the picture theatres where certain war films were shown.

TOMMY’S TATTERS.

By Thomas J. Gray.

You can’t beat those Mexican guys. When they saw the European fight being billed over town in the newspapers they started another war for fear we might forget their act.

Jules Von Tilzer says if any actor wants to learn any kind of a dialect all he has to do is to stand in the crowd that watches the bulletins in Times Square.

Safety First.—You better get booked up for a couple of weeks before your agent starts to watch the world series.

What They Should Put the War Tax On.


The boys who sent over all those letters raving about show business in Europe all seem pretty glad to have Geo. M. Cohan’s country to return to. Moral: Don’t sneer at your own backyard.
PUBLISHERS AND CABARETS
BOUNDING TOWARD A CLINIC

Copyright Tribute Demand by Society on Copyrighted Music, Principally Instrumental, May Bring Repraisal Movement from Cabaret Proprietors. $10 and $15 Yearly Royalty Asked.

A reprial movement may be started by the 71 New York hotels and restaurants against the American Society of Composers Authors and Publishers, to offset the royalty demand of the society on copyrighted music played by the hotel or restaurant orchestras. Most of this music is instrumental for the various rag or trot dances.

A notification by the society was sent out early this week. Another list of infringers may have since been compiled. At a meeting of the society held Thursday, an assessment was fixed against hotels and restaurants, in an A and B classification, according to size and capacity. The A Class will be charged $15 and the B Class $10 for using the publications of the society's members. Churchill and Recter's Class A cabarets were the first to come in under the new ruling.

Some cabarets, however, have taken an opposite course, saying that if the publishers through the society charge them in instrumental music, they will not allow singers in the cabarets to sing these publishers' songs, without a payment as well.

Nathan Burkan is the attorney for the society, which has 200 members. Mr. Burkan says he will take immediate steps for strengthening the agreement of a copyrighted number. The present action of the society is likely based upon the decision of Judges Lacombe in August, when the Court granted an injunction against the society for using a copyrighted number. The present action of the society is likely based upon the decision of Judges Lacombe in August, when the Court granted an injunction against the society for using a copyrighted number. The present action of the society is likely based upon the decision of Judges Lacombe in August, when the Court granted an injunction against the society for using a copyrighted number.
SHOWS AT THE BOX OFFICE
IN NEW YORK AND CHICAGO


As has been the custom of Variety in the past to print monthly the condition of the theatrical business in New York and Chicago, as expressed by the box offices during the season, herewith is given the estimate of receipts at the metropolitan houses, although this first report comes at an inopportune time. The depression that has existed throughout the country has also been felt in the larger cities. During September, the normally hot weather further held down receipts which might have been a favorable showing.

Last Thursday, late in the afternoon, the weather grew almost chilly within a few moments, after New York had passed through the hottest days of this summer. The lateness of the change was thought to have been the reason why no marked increase of business followed that same evening, but Friday night the theatres did not do much better. Saturday evening business was strong all over the city, and Sunday the vaudeville houses (regular and those playing vaudeville Sundays only) had their good showing on a Sabbath since reopening. The weather continued cool this week. The effect was felt in a brisk advance sale for the legitimate attractions, something very few had had since opening. Monday night, however, was not as good at the legitimate houses as had been anticipated. Tuesday evening showed much better. While the warm September contributed to the popularity of the vaudeville managers, it is pretty nearly universally conceded the European war has left the most blasting mark upon the receipts.

Theatrical managers believe if this country could obtain a line on the duration of the war, the United States would return to a normal business condition once more. In the present state of Dec. 1 or perhaps not until Christmas is when better times is looked for, especially in the wilds. The larger cities are expected to recover before that time. Last Sunday a New York daily printed that $2 per cent of the working men in New York are working. The tightness of the country in money matters just now is reflected in the theatrical condition.

Variety's estimate of the current attractions in New York is as follows (allowing for the bad September and particularly poor opening of last week, for which most of the receipts mentioned below were obtained):

"Consequences" (Comedy) (1st week). Opened Thursday. "A Modern Girl" closed last Saturday, doing hardly nothing, perhaps getting $3,000.

Century Opera House (Grand Opera) (3d week). Started off very badly and shows no signs of picking up. May have done $5,000 last week, meaning nothing at all to this big house.

"Long Legs" (Gaity) (1st week). Opened Monday. Secured excellent notices, with an immediate advance sale. On Tuesday afternoon nothing better than the 12th row could be had for any performance for the next two weeks.

"He Comes Up Smiling" (Douglas Fairbanks) (Liberty) (3d week). Did $8,000 last week, and seems to be in a strong favor for proper returns. "Innocent" (Eltinge) (4th week). Ran along around $5,000 for first weeks, when A. H. Woods' office started extra advertising campaign, spent $1,700, which went the piece up to $8,400 last week, as against $5,600 the previous week. Extra advertising equally distributed among New York's morning and evening papers.

"It Pays to Advertise" (Cohan's) (4th week). Got between $7,500 and $8,000 last week, disappointing to the management, which expected a $12,000 clp. Paper somewhat plentifully given out. Show doing properly. "Commercial mind" said to be necessary to "get it."

"Miss Daisy" (Lyric) (4th week). Moved over from the Shubert this week. Around $3,500 last week, closes at Lyric this Saturday, Evidence," the Shubert-Brady-Ames play, opens around Oct. 11.

"On Trial" (Candler) (7th week). Next big hit so far this season. Played to capacity, with an exception or two, through the hot spell. Doing around $12,000 weekly, and often playing to overflow capacity.

"Pretty Miss Smith" (Frini Scheff) (Casino) (2d week). Last week, its opening one, played to around $6,000. Not a success, but Oliver Morasco management expects to push it into a winner strong enough to remain here ten weeks for a road rep.

"Tipping the Winner" (Longacre) (2d week). Going out Saturday night. "Kick In" next.

"The Beautiful Adventure" (Lyceum) (4th week). Picked up with speed last half of last week, when some newspaper notoriety was obtained through your old friend, Anthony Comstock, but it looked later as though Anthony had laid down. Show finished the week about $7,000, and may keep up the spurt.

"The Dummy" (Hudson) (24th week). Running since last April. Receipts on average between $5,000 and $6,000. "The Heart of a Thief" next week.

Playhouse—"The Elder Son" closed last Saturday. Dropped away down. "Things That Count" will be revived there next week, to fill in until "My Lady's Dress" is ready.

"The Girl from Utica" (Knickerbocker) (6th week). The second strongest draw in town. Music comedy (Charles Frohman), with practically no opposition at present. Doing around $14,000.

"The High Cost of Loving" (Low Fields) (Republic) (6th week). Took a slump last week, but got $7,200. Show not a matteine drawer, but said to be one of the best laughmakers New York has had in years.

"The Miracle Man" (Astor) (2d week). Did about $7,500 last week, and $10,000 expected this week. Diversty of opinion over this piece.

"The Hawk" (William Faversham) (Shubert) (1st week). Opened Monday night. Notices very good. Second night (Tuesday) did $1,400, with a capacity matinee Wednesday. Big advance sale started also.


"The Passing Show" (Winter Garden) (16th week). Going out this week. Has dropped off to around $10,000. New Al Jolson show next week.

"The Prodigal Husband" (John Drew) (Empire) (4th week). Doing not too bad a business, from $5,000 to $6,000 last week.

"The Third Party" (30th Street) (9th week). Business had $4,000.

"The Story of the Rosary" (Manhattan) (4th week). Not doing as well as it could by far. Between $7,000 and $8,000 last week.

"Twin Beds" (Fulton) (8th week). Picking up rapidly. Town flooded with People's League tickets. Management attempted to recall them when business reached. Certain nights weekly now sit aside for them. Show doing about $7,000.

"Under Cover" (Cort) (6th week). Third best drawing card. $8,500 last week, with good advance sale coming with cooler weather. Will run over $10,000 easily in this weather.

"Wars of the World" (Hippodrome) (4th week). Bad season for Hippo so far. Matinees away off, nights good. May be doing around $25,000. In previous seasons Hippodrome nearly had its production paid for by this time.

"What Is Love" (Elliott) (2d week). Did about $4,000. Plenty of cheap tickets out.


Strand (Broadway and 47th street). Moving pictures at pop prices. Said to have made a profit of $5,100 last week, and is $8,000 ahead since house opened.

Chicago, Sept.30.

Business in the "loop" district of Chicago is said by those in the know to be better than any other place on the face of the globe at present. Joseph M. Schenck is reported to have made the assertion that Chicago was doing more real business in its theatres than any other city known to him, and displayed figures to back it up.

It is more difficult than ever to get at the receipts in this town, owing to pools that are formed, and also to the general prevailing hard times. Those presented here are estimated:

"Joseph and His Brethren" (Auditorium). Not making money. It is said show needs about $16,000 to make good profit. Receipts have fallen away below those of "Allah" last season.

"A Pair of Sizex" (Cort). Doing very well. Takings between $8,000 and $10,000.

"Under Cover" (Cohan). Meeting with pretty fair returns. Did $8,200 last week.

"The Belle of Bond Street" (Illinois). Probably $8,000 last week. In this, its final week, the figures will probably be duplicated.

"Peg o' My Heart" (Garrick). Has been hovering around $10,000, and the show has been here for over a dozen weeks.

"Today" (Princess). About $7,500 last week, with better prospects in view. Show is more talked about.

"One Girl in a Million" (La Salle). About $5,000 weekly.

"The Yellow Ticket" (Powars). Playing to between $8,000 and $9,000. Did $8,900 last week.

"Potash & Perlmutter" (Olympic). Taking in from $17,000 to $18,000 weekly, with two prices to help out. $17,800 last week.

Weather conditions have been better for the past few days. That added to the receipts in most houses. Reports from Sunday and Monday were encouraging.

Vaudeville reports good business and even the outlying houses have sent in favorable reports.
VARIETY

BOOKING MEN GO ON RECORD DENYING "BAD SOUTH" STATUS


Dullness in the theatrical business is not a general condition through the south, but is largely local to Virginia, according to the statements yesterday of C. A. Weis of the Weis Circuit and the heads of the Equitable Circuit, who between them control the larger portion of book- ing below the Mason-Dixon line.

The impression of a "bad south" has become so broadcast that some of the southern managers have gotten out signed statements to the effect that their territory promises profits and are sending them to road managers.

The season on the Weis Circuit south does not really begin until the middle of October although it is getting a number of productions now playing that region. C. A. Weis, who handles the circuit's books, says that his records show more attractions and bigger shows than they did this time last season.

Weis added that the southern business should perk up with conditions more settled, but that conditions in a few spots should not frighten any experienced manager out of the south altogether.

George H. Walker, manager Opera House, Augusta, Ga., stated Mr. Weis that his state was in fine shape.

The Equitable Booking Office, C. A. Burt, general manager, shows certified boxoffice statements to support the statement that the south is well worth a tour.

"Stop Thief," Bert Leigh featured, stepped out of its usual route this fall, playing some northern dates which were not satisfactory, but the moment the show reached its old territory the returns were on the profit side, its owners say.

"The Girl and the Tramp" (two companies) operated by the Fred A. Byers Co. has done reasonably well below Virginia.

"The Virginian," Jones & Crane's show is reported as doing a satisfactory business and the booking office has the signed statement of the managers of the Bluefield (W. Va.), Ashland (Ky.) and Georgetown (O.) houses praising the show and asking for a return date. In West Virginia at the start of the southern time the show slammed off business picked up further along in the southern zone.

"Mutt and Jeff," now on its fourth tour south, is doing even better than last season. "Broadway Jones" was bumped on its return south after being in Virginia, was left behind business took an upward trend and the show is now said to be making money.

Billy Clifford, traveling in his own car and carrying a ladies' band, says he has not had a single losing week since he began to play the Atlantic Coast stands.

The past week "Hanky Panky," now touring the Atlantic coast south, showed an increase in its business in the Carolinas.

Robert Kane's "Simple Simon" Musical Comedy Company is playing week ends and said to be doing capacity. "Peg O' My Heart" has a long southern route booked, starting October 7 at Wilmington, Del. Some of the road shows refuse to book any time near the "Peg" show.

Word is in the New York offices that company is shipping to England out of Galveston but not at a rate to use up the record crop which was harvested down there.

--

Carrollton, Ga., Sept. 30.

Hearing that the south was reported in the north as "all in" theatrically, O. V. Fowler, local banker and owner of the Auditorium wired into the New York booking offices that the "southern condition taken care of and was never better" and asked the bookers to strain a point and book some good shows for October and November.

BELASCO'S DREAM PLAY.

Baltimore, Sept. 30.

"The Phantom Rival" was given for the first time on any stage at Ford's opera house, Monday night. David Belasco presented Leo Dritichstein, an actor appearing in his own version of the Hungarian comedy by Ference Molnar.

The piece is of very unusual order. Half the action passes in a dream. The theme treats of the wife of a jealous husband. She dreams of her first love, who promised to return to her a hero. At times there is a little too much repetition, but otherwise the curious theme is managed with the greatest skill.

Mr. Dritichstein's performance is the most complete that has been done here. No matter what may be the fate of the play, he proves his right to stellar honor. He is as fine an actor as any here.

Laura Hope Crews, as the wife, shares honors with Mr. Dritichstein. Her work is practically without a flaw. Malcolm Williams makes a good impression as the henchman.

The play is beautifully staged.

"PINAPORE ON THE ROAD.

The revival of "Pinapores" which was featured at the Hippodrome last season, has been framed up by the Shuberts as a road show, opening at Hartford, Conn., Friday, and Hall, Albany, next Monday night.

After four days at Albany the show makes its way for a week at the Princess, Montreal, and the Royal Alexander, Toronto, for a week's stay at each place.

John F. Toohey has been commissioned to handle the advance.

PRIZE PLAY PRODUCED.

Los Angeles, Sept. 30.

"Lady Eileen," the comedy by Geraldine Bonner and Hutcheson Boyd, which won the Oliver Morosco prize over 3,000 other contenders, was produced Sunday at the Burbank, and discarded itself as a sort of inverted "Peg O My Heart."

It concerns an English girl of titled parentage, who leaves an English home of luxury to live among poor relations in the New York theatrical boarding house.

The dialog scintillates, but at the cost of dragging action. Some of the characters are exaggerated.

The play is in three acts, which take place in the same setting of the boarding house. Lillian Kemple Cooper, a young English actress, made her American debut in the title role, and was a winsome "Eileen."

It is Morosco's intention to star her in the play later.

"EXPERIENCE" PREMIERE.

Atlantic City, Sept. 30.

George V. Hobart's allegorical play, "Experience," was produced at the Apollo Monday night, with William Elliott, the producer, playing the leading part of "Youth."

The effort is an ambitious one, both as literature and action and as a production, and the audience which witnessed the premiere gave it serious hearing. The allegory is impressive and there is a certain sincerity about Hobart's con- ceptions which compel attention.

The play is in three acts and seven scenes, with incidental music by Max Bendix and Silvio Hein. Mr. Mitchell staged the piece.

The allegory follows the journeys of Youth, inspired by Experience and his early friend Ambition through the Streets of Vaccilation to a meeting with Pleasure, through the Roseate Halls and to the Halls of Chance. Here he meets Death and Destiny, who lives in the House of Lost Souls. His footsteps are turned by a miracle to the Street of Forgotten Days and Love works his salvation.

In that order:

Love, Helen Green; Hope, May McManus; Youth, William Elliott; Ambi-

tion, Willard Blackmore; Experience, Ben Johnson; Pleasure, Roxane Bar-

ton; Death, Adele Har; Gush, Thomas Herbert; Drivel, Edward Silton;

Excitement, Eleanor Christy; Travel, John Mahro; Song, Marion Whitney; Sport, Joseph McManus; Fashion, Bess Ryan; Blue Blood, Byron Russell; Music, Grace and Margaret Louisa; Snob, Duncan Harris;

Conceit, Edmund Ruth; Pride, Elizabeth West; Beauty, Madeleine Howard; Deceit, Dorothy Parker; Slander, Frances Richards; Dishonor, Margaret Williams; Wealth, A. G. Andrews; Passion, Florence Short; Good Nature, Duncan Howard; Caution, Elston Morris; System, Edmund Roth; Stupid, John Richards; Blasphemy, Margaret McManus; Chance, George T. Neech; Careless, Thomas Herbert; Thoughtless, Edward Silton; Roulette Dealer, Billy Betts; Poverty, Will Gregory; Delusion, J. Byron Tot-

ten; Degradation, Marion Holcombe: Frailty, Alba de Anchors, and Crime, Frank McCormack.

"MISS TOBACCO" A DRAW.

Seranton, Sept. 30.

Eva Tanguay in three acts proved an immense draw here last night in the new musical comedy cocktail "Miss Tobasco." Miss Tanguay is the whole show, although she allows her aides opportunity to shine from time to time. The capacity audience greeted the cy- cling comedienne with the same enthusiasm it displayed for her vaude- ville specialty.

The vehicle is a light and tenuous affair, serving merely as a background for Miss Tanguay's "Bill" which is profusely admixed of singing and dancing to sustain interest through the two acts.

The star brought forward her old-time sure-fire song hits and a few new ones. Introduced in the last act, Miss Tanguay's former vaudeville vehicle proved the hit of the evening and clinched a substantial success.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 30.

This is a quiet week for the combination houses. Only a handful attended the Majestic, where De Wolf Hopper and the Gilbert and Sullivan opera company are holding forth. The advance, however, promises better things for the second half of the week.

Business is little better at the Mason, where the William J. Burns’ "Counter- feiting Mystery" film is the attraction.

BOSTON SHOWS.

Boston, Sept. 30.

Openings next week are "Potash & Perlmutter" to the Tremont for eight weeks at least, the metropolitan premiere of "Wanted: $2,000" to the Plymouth for two weeks, "The Whirl of the World" to the Shubert for an indefinite engagement, and the opening of the Boston theatre under the management of William H. Leahy with grand opera at $2.50.

The proud announcement a couple of seasons ago that Boston would be as amicable as possible proved to be bunk last year, and from surface indications this season will be another.

"The Follies" crashed into town Monday, and "The Whirl of the World" is promptly announced by the Shuberts for the following Monday. These bookings were both made far ahead, but the conflict might have been avoided.

"The Follies" will probably break its own Boston record this visit. It did $2,400 Monday night, establishing a local record at the Colonial for $2 bills.

Flo Ziegfeld selected a fine date to open here, with the Harvard term commencing and many strangers in town.

HIGHLBROWS TO PLAY "IFBY.

Pittsburgh, Sept. 30.

An elaborate production of the ancient Greek play, "Iphigenia in Tauris," the first, it is claimed, in America, will be made by Professor Thomas Wood Stevens and Douglas Ross with their class of drama students in the Carnegie Institute of Technology, in No-
WITH THE PRESS AGENTS

The Sunday Sun devotes a page to Elmer L. Robinson, the young color commentator, telling how two producing managers accepted the play, Arthur Hopkins, getting first call. The Casino has advertised its Sunday picture policy to start Oct. 4. The Bobbi E. Robbe, which left California Aug. 4, is to play two weeks in Denver and will come as far east as Boston. 

Some theatricals were recently away on a southern trip Monday and immediately began rehearsing for their return, "Woo, " which is said to have 82 speaking parts.

A. D. Seaton will inaugurate its "opera comp" at the 44th Street, Oct. 11, in difficulties as assembling its organization and promises to be big on the way home. The first production will be "The Little Lirano," a new piece adapted from the French.

Glenmore ("Buddy"), Davis, formerly dramatist for the New York and Almane magazine, and general representative for A. H. Wood, Prest and Thompson, and William Harris, Jr. (the list is from the nearest magazine which has become a publicity promoting firm of Chamberlain Brown.)

Jackson D. Haag, widely known as a dramatic reviewer in Pittsburgh, returned to that city from Europe this week, restored in health. He has joined the Davis-Harris force as general publicity manager and is open for a campaign in the interests of the new production.

Paterson, N. J., declares it will open "Its Made in America" silk and dye exhibition Oct. 12 with a parade of 12,000 women. One of the features will be a big stage on which American made and American made silk will be displayed on living models.

George G. Murray is back at his desk in the Theatre Guild office as New York representative of the Morgan Litho company.

The Hasbon Brothers have arrived from Europe after bringing up a record for British theaters in the war. The French Army took their auto to Armentiers in connection with the evacuation of the government. The Hasbons were informed that their auto would be going into the service and that the government would be receiving it. Therefore the Hasbons got a large number of tickets for the Hasbon-Colonial film "Mrs. Little White's Dream." 

Mrs. Little White's Dream, the latest production of the Manchester, England, manager, will appear.

McGraw, Mathewson, Stallings and Ewe was placed this week at the Palace. Thursday evening will receive silver loving cup which is a gift of admiring fans. 

George L. Brown and night of both members of the Ballroom group.

The New York Evening World is endeavoring to get the theatrical manager to give them more space. It has been a part of the addition. As a first aid and inducement they have invited the world to a special theatrical column for the paper. Several of the editors have been invited to attend and give the world additional advertising. They make the idea that the world be to discontinue the given and the Globe and the Mail, both of which have been running a daily column devoted to news of the theaters for more than a year. The coiners managers in the neighborhood of $100 a week at present to advertise their house. The Globe has been a success and this estimate does not include more than a hundred lines single Sunday. If the World manages to get the extra for their evening edition it will mean that the coiners have raised their price. 

The second two parts: "Under Cover" for Silver & Co. was recalled and sent to New York and Washington in advance of "Undercover." He will return west in about three weeks.

Jack Latie of Chicago left New York Tuesday headed for Los Angeles, where he is going to take charge of the adv." of the cross-country tour of Henry Leary, who is to return from Australia this month.

Bertha Fordyce, a sister of Lady Beethoven Tree, has arrived in this city in connection with the Hasbon-Colonial film "Mrs. Little White's Dream." She has been away for some time, but has been busy engaged in conducting the destinies of the Spanish Violinist Due.

The New Pellet Marinielli agency is bringing over Turigo, a Spanish violinist, who will open in concert under the direction of the Shuberts. They may place him at Carnegie Hall for the first New York date.

The Spaniard leaves Havre Oct. 3 on the Rochambeau. With him will be Charley Brown, well known to foreign professionals. He has been with the Marinielli Paris office for 10 years.

MRS. GOULD ENRAGED.

San Francisco, Sept. 30.

Mrs. Katherine Clemmons-Gould, wife of Howard Gould, from whom she is separated, swore to complaint here charging Harry Lewis, a Chinatown guide and proprietor of a picture show, with criminal libel.

The trouble arose over pictures of Mrs. Wong Sun Yue Clemmons, sister of Mrs. Gould, who, with her Chinese husband, conducts a curio store in Chinatown.

Mrs. Gould's attorneys charge that Lewis has placed some time conveyed sight-seers through the district, explaining the family relations among the Goulds, and emphasizing Howard Gould's sister-in-law's marriage to a Chinese merchant.

Then, according to the attorneys, Lewis would take the party to his picture theatre and display slides, moving pictures and give a short lecture concerning the private affairs of the Goulds. Lewis displayed an objectionable placard in front of his theatre. 

Mrs. Wong, who was formerly Ella May Clemmons of New York, married the oriental several years ago and since that time has been the brunt of much criticism. Mrs. Gould came to San Francisco to "stop these things which have injured her reputation."

LILLIAN RUSSELL IMPROVING.

Baltimore, Sept. 30.

In a telegram received by Louis F. Dean, manager of the New Academy of Music, from A. P. Moore, last Friday it is stated that Mrs. Moore (Lillian Russell) is improving. The actress was in a serious condition a few days before, and was taken to a Baltimore hospital for an operation.

BUSINESS EVEN BETTER.

When "The Trap" played Long Branch it did $1,750, as against the receipts of $1,007 reported last week.

The correction would be immaterial at any other time. Nowadays that amount for a performance sounds like a savings bank gold.
Every once in a while there occurs some new substantial indication of the growing importance of burlesque. It is usually revealed in the recognition of the worth of this form of amusement by some great daily newspaper that had previously ignored it on the ground of worthlessness. This particular kind of approval of burlesque is two-fold in its significance and value. It emphasizes the fact that burlesque has actually achieved a place in the schedule of legitimate affairs of the stage, as opposed to its long-standing denunciation or ignoring by the important press.

In my opinion, this is the most felicitous conquest burlesque has made. Aside from its purely ethical meaning, it automatically carries with it the patronage of the great mass of people that is swayed by the utterances of the press, and where which burlesque has for a conscientious unwillingness to patronize an unworthy exhibition. The people engaged in the burlesque business should welcome every turn in the treatment of their art that comes as a matter of self-respect and for the commendation of their fellow men. It is not agreeable to the person of average sensitivity to be constantly conscious of the unworthiness of his vocation or of the existing unspeakable atmosphere in his business life which must, perforce, extend to his personal encounters. The approval of the credible press indubitably means the approbation of the public.

The most recent instance of the important recognition of burlesque by the daily newspapers that has come under my observation, is an editorial in the Hartford Courant of September 25th, written by Dr. Henry McManus, principal owner and dramatic critic of that paper. Dr. McManus was attracted to the Grand theatre, Hartford, in which Dave Marion was presenting his show. In his Marion’s half-column review of the performance that appeared on the editorial page the next day, after alluding to the house as “that extremely attractive theatre” and dwelling upon the beauty and completeness of the Marion production, the critic wrote “Mr. Marion’s performance last night was my first chance to realize fully what a remarkably convincing actor he is and what a truly impressive performance he is capable of giving. His ‘Smurfy’ and ‘Jim, the Hick’ is as fine and truthful a bit of character study, as deftly and convincingly presented, and as distinctly humorous as anything the legitimate stage has ever offered. And high appreciation of ‘The Morning, Ireland,’ is as charmingly sincere and touching. Neither ‘Smurfy’ nor ‘Jim’ are complex or cultivated characters, but they are humorous and absolutely natural. I regret very sincerely that this is Marion’s farewell season. I wish George M. Cohan would write him a play and I also regret that I did not have an opportunity of making his ac-

BILLY WATSON’S SHOW.

In burlesque, Billy Watson is a name to conjure with. On the bill boards it is an invariable precursor of crowded theatres. This is as positively true in his service as it was when we don’t care a rap about the rise en scene, the technique, the observance of the niceties of equation in construction nor any of the other integrants that are demanded of an author who relies for success upon such details. The great American commonality, who are loyal Watsonites to a man, simply want Billy Watson. They know him and for years he has satisfied their thirst for enjoyable entertainment at his exhaustless well-spring with its generous bucketfuls of robust laughter.

The Billy Watson show is sui gen-

eris. It is in a class all by itself, for there is no sign of drowsiness, and the spirit of the show is that all the base humor is materially furthered by such newspaper commendation.

Unauthoritatively, I want to say that the prospective taking over of a num-

ber of Progressive burlesque shows by the Columbia Amusement Co. is not the result of any initiative on the part of the Columbia people, either individually or as a body. Based entirely upon my own observations and trust-

worthy information that has reached me, I am convinced the endurance of the Progressive Circuit could not have been prolonged beyond the immediate future. While it is true that some of the shows at certain points have played to profitable business, it is equally true that a majority have so seriously suffered from lack of patronage that the speedy end of their operations was inevit-

able.

Specific instances of this condition are so numerous that the extended abandonment of the struggle for ex-

istence would have compelled the clos-

ing of so many theatres on its circuit that the Progressive shows which could have weathered the storm would have been unable to carry on through lack of a sufficient number of houses to play in. It must be borne in mind by those who are unfamiliar with the prevailing system governing the operations of the burlesque circuit, that exception to which upon the part of Krousemeyer is the cause of a lively row. Krousemeyer is more particular for the observance of the conventions in his "swell" environment than when he dwelt in the alley. This is made manifest at a point during the progress of the banquet when Grogan insists upon making a speech, using a daintily set table for a rostrum and is indignantly admonished by Krousemeyer to remove his feet and "give the cheese a chance!" Watson should worry about the inference conveyed in this demand; it was followed by a roar of applause that could have been heard upon the street.

"Make 'em laugh and please the eye!" That's the Watson slogan, and it calls out the faithful every time! This is perhaps the most important of the outlookers all the time the ponderously constructed ladies are within the range of vision, effectually disarm criticism. And you have got to let it go at that. When people at-

tend the theatre to be interested and amused, and when they so obviously get what they seek as in the instance under notice, why bother about cause

and effect? The public is satisfied and Watson is successful. And that's the end of it.

Just the same, there is some mighty good acting done in this Watson show. Regardless of the material that is em-

ployed, the final effect is a good acting per-

former. In "Phillip Krousemeyer," Mr. Watson has drawn a type that is as distinct as any character cre-

ation of Sol Smith Russell, John E. Owens, Edward Harrigan or any of the other major writers who have gone to stage history. And it portrays him with a fine sense of humor and with a manifest understanding of the ex-

actions of faithful portraiture. He looks the familiar German of the lower East Side, and in dialect and action he is a perfect counterpart.

John W. Jess, who plays Grogan, the Irishman, brings to his work the true appreciation of mimicry that derives from the skilled actor. Mr. Jess' impersona-

tion is a faithful representation of the character and he is genuinely funny. The more so because he makes no apparent effort to be funny. Wat-

son and Jess work together with an even break for first honors, and not-

withstanding the inanity of the book, their efforts succeed perfectly in keep-

ing the audience thoroughly amused. While the stage is being set for the change to the roof garden scene, Wat-

son and Jess introduce a duetolog in "one" that is a scream.

Lillian Franklin, the prima donna, makes a fine appearance and sings ac-

ceptably and Ida Walling appears to advantage, especially in her impersona-

tion of the Irish Queen in the first part. Margaret Newall does a "Yid-

deer" song and dance and gets well merited applause for it, and Ruby Marion and Amy Thompson contribute a musical specialty in brass with good effect.

Writers in the cast that aid in keeping the performance moving swiftly are Adelaide Walsh, Lulu Leslie, Ed Lalor, Charles P. McGinnis, William J. Bowere, John B. West and Harold Mortimer.

RUSSELL-MORTON WEDDING.

Zella Russell, the accomplished pianist and leading woman with the Gus Fay "Gayety Girls," and Harry K. Morton, co-star with Mr. Fay, will be married next week while the show is playing at the Star and Garter, Chicago.

Fred Nolan Leaving.

Fred Nolan, of the Rose Sydell show, withdrew from that organization last Saturday at Rochester.

Marion Show’s Route Switched.

General Manager Sam A. Scribner has switched Dave Marion’s Worcester and Bridgeport to the Ca-

sino, Philadelphia, next week (Oct. 5). This gives the "Happy Widows" a lay-off.
CRACKERJACKS.

With the comedy division materially strengthened at the Olympic through the presence of a neighborhood outfit named "Jake" who adorns a stage been in the last forty Friday Night. Saturday night, an Extended Columbia show sponsored by the Operating Co., was a riot last week.

"Jake" is apparently a standard drawing card for the house, many inquiring if he had arrived before purchasing their tickets. He controls a trick laugh that graduates into a hysterical whine which threatened to stop the performance on several occasions. When "Jake" is annoyed he turns toward the audience with a disgusted look, but when extremely joyous he moans out, "Oh, My Gawd!" "Oh, Mama, Mel!" and "I Wanta Die." Working under the protection of the house, "Jake" is a divergence for the average patron and combined with a good show, is worth double the admission.

The "Crackerjack" is especially popular for the Extended route, with plenty of rough comedy, a passable equipment and a fairly good cast. The show is in the usual two parts with an olio of four acts between. The book, by Harry Cooper (also principal comedian), is made up of burlesque "bits" with a light theme running throughout that neither helps nor hurts in general. Cooper's familiar comedy character predominates in the performance, although he shares the center liberally with the other comics.

Jack Dempsey and Harry Seymour also have comedy parts, the former a tramp and the latter a dope. Seymour's tramp suit suggests he was picked at random to fill a part left over after the others had been taken care of. At that he did well, considering. Dempsey's tramp bit made a fair filler. New Seymour and Fred Dunham (Seymour and Dempseys were in the majority) played straight parts, both doing well.

Gertire De Vere, Cecille Dunham and Grace Tempest handled the principal women's roles, Miss Tempest merely filling in without any important duties beyond her olio specialty. Miss Dunham carries a good voice for burlesque, looks good always and made a splendid principal. Miss De Vere's chief endeavors came in number leading.

The vaudeville section introduced Miss Dunham, whose song repertoire has been selected with care. She went the limit in bows and encores. Miller and Tempest with their "Kix and Trix," a unique semi-acrobatic turn employing some excellent work by Miller and just enough comedy to make it popular, were one of the big individual hits. Although Miss Tempest is running a bit strong on avoidoips, she retains her magnetism and excellent delivery.

Seymour took the olio honors with two good voices, a piano and an excellent lot of popular numbers. After which Jack Dempsey introduced his dancing bit in tramp makeup. Dempsey is a clever soft shoe man, he had selected a poor character to picture his work. It seems a neat, dressy outfit would show off his work to better advantage besides giving it the added touch of refinement.

The olio costuming, like the average Extended show, has been picked according to circumstances and fits nicely without any suggestion of pretentiousness. At times, Cooper runs a bit ahead of the limit in comedy, but perhaps he has gauged his work according to the audience, for what double entendee material was added at the Olympic went great.

Here and there a piece of business appeared that looked familiar, one in particular being the duel scene, a duplicate of the one in the "City Sports" show, but figuring all the extended shows as little pals together, the similarity is probably excusable.

The "Crackerjacks" will satisfy any extended house audience, for it's aimed to suit the 50 cent burlesque patron.

FAY FOSTER SHOW.

The "Fay Foster Show" is Joe Oppenheimer's attraction on the Progressive Wheel. One thing distinguishes it from the start, its chorus of 18 girls, nearly all youthful, good looking and possessed of voices. That most remarkable part of burlesque, a chorus ensemble who can sing, is in the Oppenheimer company.

The girls display their voices individually in the "Follow Them Around" number, made a chorus song, although as each chorister comes forward, she sings a verse or verses and chorus of a popular melody. This helps to fill out the musical end, as there are not any too many of the popular songs in the regular list.

The performance runs in the customary Progressive style, two acts and a second act, but the second act, being a principal comedian, playing a Hebrew. He is a young fellow and capable of putting over comedy, and should develop into a comedian of value some day. Just now he seems to think that a catch line, "Oh, You Ought to See It" is worth repeating, and has it on the program as the billing for Fields and Allen. It is as small time as it looks and sounds. Mr. Allen had better get rid of it, on the stage and on the program, also make his partner stop the slap-stick stuff of slapping his face with his own hand. This brings laughs easily for the people, but it isn't the thing for a budding comedian. Besides similar acts of long ago in the varieties discovered that this slapping eventually tended to paralyze the muscles of the slapped face.

The comedy of the show is got begotten by Allen. Harry W. Fields, his partner, is an ordinary Hebrew straight. Harry Le Clair plays a few characters, in woman's dresses and in a new gray suit, but does not do his vaudeville turn. Mr. Le Clair lends some weight to the show. The principal woman is Viola, of Boyd and Viola, who has a singing olio turn that just about passes. They could brush up their song repertoire for the act. Albert Boyd is another straight.

Besides the olio division that also contains a stereotyped posing number headed by Mlle. Etary is "The Moon Maiden" in the first part. Dempsey swings over the heads of the orchestra in a darkened house. This was much liked by the Prospect theatre audience last week.

The first part is "Littlepaw's Isle" that has some "Pleasure Seekers" material in it. A "Taste of Forbidden Fruit" is the burlesque, the old private dining rooms in a sectional restaurant that is so well known to burlesque, but worked somewhat differently here. Mr. Le Clair is credited on the program as the author.

One of the favored number leaders is Martha Horton, a pretty girl, who does quite nicely in her own little way. Settings and costuming are all right, and the Oppenheimer show is a good average attraction for the second grade of burlesque; in fact, it's somewhat above the average of this season's output of that sort of a show.

PROGRESSIVE TRIO PLEASED.

Frank Calder, Sim Williams and Charlie Taylor arrived in New York early Wednesday morning of this week. When they emerged from the Columbia Amusement Company building along toward the middle of the same afternoon they displayed an air of contentment and joy that strongly indicated the possibilities of doing some important work carefully stowed away in their respective inside vest pockets upon which the seal of the Columbia Amusement Company had been stamped.

The men returned to their companies on the Progressive Circuit the same night.

WOOD SHOW KEEPS ON.

Joe Wood's "Maid of the Orient" (Progressive Wheel) will continue to play out its route, if possible, making arrangements direct with the theatres instead of through the circuit office.

Wood signed Mollie Williams to extra-feature with the troupe at Newark and Philadelphia for the weeks of Oct. 12 and 19. The Fields and Fields show will play the manager of Philadelphia, next week, as originally routed.

Olio Act Formed.

Edna Green and Bobby Harrington are now working together doing their singing and dancing specialty in the "Transatlantics" olio.

Went to Chicago.

Billy and Violet Pearl Meehan left the "Follies Burlesquers" Saturday in Cincinnati and opened the following Monday for a vaudeville try-out in Chicago.

Joining Eva Muhl Co.

Weston and Keith, Frank Reynolds and Harvey Lang have joined Eva Muhl's "Follies of 1920."

CANCELLATION SUSTAINED.

Pittsburgh, Sept. 30.

An injunction which would have closed the Victoria theatre (Columbia Circuit, extended), was refused by Judge John A. Evans yesterday. It was asked for by Hugh Shutt, manager of the "Folly Burlesquers," billed to play the theatre this week.

Manager George Gallagher, of the Victoria, asked Shutt to bear a portion of the expense of the extra attraction, Toots Paka and her Hawaiians. Shutt refused, and the engagement of his company was canceled. "Fay Foster's Show" (Progressive) was engaged by telephone to New York.

In his petition, Shutt declared his company is losing money through enforced idleness, but Judge Evans ruled the plea was standing under his booking contract.

TRANSFERRING CHI HOUSES.

Chicago Sept. 30.

Commencing Sunday the new Englewood (Progressive) theatre goes on the Columbia Circuit with Ed Lee Wroth's "Ginger Girls" the first attraction under the new management.

The future of the Haymarket, on the west side, is still in doubt. It is almost directly opposite the Star and Garter, and it is hardly thought the Columbia people will take it over.

"The Darktown Follies," a Progressive show playing the American Music Hall this week has not been notified of any further route and will probably close.

The Folly, on the South Side, just outside the loop, is being remodelled and will shortly reopen. The Folly was taken over by the Columbia when merging with the Empire Circuit. L. H. Herk is in charge.

J. Herbert Mack and Charles Waldron of the Columbia returned to New York this week after a tour of the circuit.

Out of Dupre Show.

Withdrawals from the Jeannette Dupre company recently include D. Van Valkenberg, business manager; Lillian Thordyke, prima donna; Ray Burke, principal comedienne; Mae Francis, Dorothy Leslie and Marjolain D'Ivory.

Represented the State.

James H. Rhodes, formerly manager of the Empire, Albany, now located at the Gayet, Detroit, was recently honored by Gov. Martin H. Glynn with an appointment as a representative of the State of New York at the seventh annual convention of the Atlantic Deepwater Waterways Association, which was held in this city last week.

"Midnight Girl" Going Out.

"The Midnight Girl" leaves New York Oct. 2, for Chicago, where it will open.
VARIETY

BILLS NEXT WEEK (October 5)

In Vaudeville Theaters, Playing Three or Less Shows Only

(All houses open for the week with Monday matinees, when not otherwise indicated.)

Mr. and Mrs. M. A. Senn, who have had the management of the Electric and Paramount Theaters, have announced that they will be succeeded by Perley E. M. Bell.

Harold Shafer, who has been booking the Joy on the Electric Circuit, has announced his retirement from this business. Mr. Shafer has been a member of the Variety Club of America.

Mr. and Mrs. F. G. Wolff have announced their return to the Vaudeville business after a short vacation. Mr. and Mrs. Wolff have booked the Electric Circuit for the next season.

Mr. and Mrs. J. M. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.

Mr. and Mrs. W. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.

Mr. and Mrs. W. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.

Mr. and Mrs. W. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.

Mr. and Mrs. W. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.

Mr. and Mrs. W. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.

Mr. and Mrs. W. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.

Mr. and Mrs. W. H. Smith have announced the opening of the Newberry Theater in the suburbs at the beginning of next month. The Newberry Theater is being extensively remodeled and will be equipped with the latest motion picture apparatus.
THE LYRIC MOTION PICTURES, Inc., formed by Mayor Fiorello H. La Guardia and Louis Arma-
rino, has leased its first subject last week at the Har-
lem Elks House, the little being "The Father-
land, The Motherland, The Land of My Best
published by the same house. The film gives glimpses of the author's various sce-
nes relative to the construction of the song.

Henry Watters and Louis Bernstein have
purchased 50 feet of property on 42nd street, 200 feet east of Broadway, paying $150,000 for
the parcel. It may be intended as a perma-
nent home for new picture concerns.

Ray Walker has joined the Will Von Tilzer
staff of composers.

Philadelphia is now professional manager
for the Lyric Motion Pictures.

Maurice Goodman, general attorney for
the United Booking Office, is referring the case of
Cla. R. Harris vs. Watters, Berlin & Bradley
for an accounting of the profits accruing from
the sale of "The Fatherland, The Motherland.

Joe, Stern has secured the publishing rights
for the new Eva Tanguay show, now called "Miss Taborian," and which John Ford wrote the lyrics for the English presentation.

A. F. Freshwater, composer of "I Love
You, California," was married in San Fran-
isco to Frank C. Miller, formerly of Washing-
ton, D.C. Silverwood, who wrote the lyric to the song, was best man.

Butler, Nancy and Bennett, who have been
with the Chicago Field office for some time,
have returned to the Waterloo, Berlin & Elgin, and are now with the D Yap and
Milton Weil, former manager for the Chi-
ago office of F. A. Mills, is now road man
for the Broadway Music House, traveling out of
Chicago.

Tall Taylor is mortgaging from Chicago to
sell out his J. L. M. company, and is now in
New York selling his opera to producers.

Tom Mayo Garry, professional manager for
Harold Roehm in Chicago, is due in New
York to sell the Opera and has just arrived
and picked up a stranger or two while here.

Moses Gamble is endeavoring to sell his 1911
Pierce-Arrow auto. Up to date he has made
sales to the order of $1000, and he is now
demonstrating the car for prospective buyers.

Jim Harrington, formerly with Remick and
Chandler, is now in house, is working on his
own book at present.

Six of the Shapiro-Brubel musicals
were, while working a Brooklyn cafe, became
engaged in an improbable little encounter which, according to reports, did not bring
any medals or ropes to the professional com-
pany. The group was on a skirt and a
suspension when the report reached headquar-
ters.

Alton Ager has been transferred from the
Chicago office of Watters, Berlin & Bradley
to the New York headquarters of the same house.

NANCE O'NEIL LEADING.

Pittsburgh, Sept. 30.

Nance O'Neil will be leading woman of the Daves Players at the new Schen-
ley Theatre, and will only play three
mae two weeks. In the company will be
Arthur Hickman, Jessie Muller, W. E.
Morris, Ernest Cossart, Lewis Kimball and
William E. Prager.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, and also end its sea-
son.

OTHERS IN THE COMPANY.

Arthur Hickman, Jessie Muller, W. E.
Morris, Ernest Cossart, Lewis Kimball and
William E. Prager.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, and also end its sea-
son.

OTHERS IN THE COMPANY.

Arthur Hickman, Jessie Muller, W. E.
Morris, Ernest Cossart, Lewis Kimball and
William E. Prager.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, and also end its sea-
son.

OTHERS IN THE COMPANY.

Arthur Hickman, Jessie Muller, W. E.
Morris, Ernest Cossart, Lewis Kimball and
William E. Prager.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, and also end its sea-
son.

OTHERS IN THE COMPANY.

Arthur Hickman, Jessie Muller, W. E.
Morris, Ernest Cossart, Lewis Kimball and
William E. Prager.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, and also end its sea-
son.

OTHERS IN THE COMPANY.

Arthur Hickman, Jessie Muller, W. E.
Morris, Ernest Cossart, Lewis Kimball and
William E. Prager.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, and also end its sea-
son.

OTHERS IN THE COMPANY.

Arthur Hickman, Jessie Muller, W. E.
Morris, Ernest Cossart, Lewis Kimball and
William E. Prager.

"RUTH" CLOSING.

Boston, Sept. 30.

"Along Came Ruth" will close at the Plymouth this week, and also end its sea-
son.
William A. Zorach has purchased an automobile.

Best known, publicity man for the Elclair, has

John Gray, with the Universal press bureau for some time, is now special feature man with the

The New Christy Matthewson baseball film is
titled "Love and Baseball."

With a view to giving his picture shown at the New York World Fair last month, 

William Morris this week engaged F. C. 

Colonial Pictures for the production of the film. 

Warner's Features and other concerns, to de-

ve his time to the house program.

The Famous Players company announces Oct. 15 as the release date for Marguerite Clark's first appearance on the screen in the film based on Mark Twain's "The Prince and the Pauper." 

Mary Osborne, Earl Williams and 

other members of the Famous Players 

company, will be in the picture. 

The picture is a two-reeler, and 

a locomotive and three cars thrown as full 

speed from the bridge of the train. 

The players later came to "regret" the "business" of 

having rescued the woman, three 

of 

freezing water and were brought to 

safety in a house condition.

The Cinema Camera Club of America will hold a reception and dance Oct. 10 at Pabst Building. A number of local feature films were shown.

The dramatic editorials of the Philadelphia 

newspapers were guests at a banquet in the 

Hon. Robert W. Wood, chairman of the 

Bloomfield Corporation, Inc., represented by that concern's 

Philadelphia representative, Carl H. Pierce.

Vivian Martin, with Lew Fields, in "The High Cost of Loving," will appear as principal 

roles in the Pacific Coast Feature Projector. 

"Twixt Two Worlds," featuring Barbara Stanwyck, will be presented by the New England 

Theater Corporation.

Two other Davis pictures scheduled for 

release through the Famous Players 

Corporation are "Lola," starring Clara Kimball Young and 

"Joan of Arc," starring Marion Davies. 

Barbara Stanwyck is featured.

Lewis J. Ranick, president and gen-

eral manager of the Famous Players 

Cinema Camera Club, announces this week the starting of con-

tacts which will form the basis of the company's screen adaptation of Sir Gilbert Parker's novel, "The Typhoon." 

It is planned to release a film this spring. 

The novel is a 960 page work stating that it contains an extraordinary series of 

stories and has been submitted for prepara-

tion. It is to be a serial release, the date 

to be announced shortly. Lionel Barrymore is featured.

The World Film corporation will open 

branch offices in Brooklyn and Newark.

W. W. Wilson, the maxiine illustrator and 

poster designer, has been engaged exclusively 

to draw the special art lithographs used to advertise the World Film corporation's fea-

tures.

The Paramount released on Thursday a new 

serial feature entitled "The Portrait of 

Phantom," in which Robert Bowers plays 

the leading character. It was directed and 

written by Carlotta De Pauw (Mrs. James Keaton), 

leading woman of the United Konograph M.

P. Co., of which Robert Bowers is general 

manager, was operated on for appendicitis last week.

The Alco Film Corporation has arranged to 

show the northwest through offices in San 

Francisco and Seattle where Robert Bowers, 

President of the company, will operate the 

Alco Film Corporation's office. It is planned 

to make screen versions of successful novels, 

the first of which will be "The Portrait of Phantom." 

Mr. Bowers made contact with the 

Alexandria Variety Club for 

photographic rights of many of 

their best sellers.

FEATURES FOR 10C. HOUSES.

The 10-cent picture houses over the 

country are finding their patrons de-

mand feature films for the admission 

price. "Features" are now accounted 

for four reels or more. The line on 

three reels is a close one between "fea-

ture" and "daily release," but the two-

reel is admittedly classed with the daily 

service of single reelers.

An exhibitor this week said that the 

daily release service for the 10-cent 

houses seems a thing of the past, 

though it was not so long ago the same 

picture places expected to be 

obliged to return to the daily service 

due to the demands of the clientele. 

In the same way it was not so long ago 

that a five-reeler was thought to 

be too long, and most of them were. 

It is quite possible that the experience 

of the long-reeler that was 

padded has brought out a better grade 

of film in these longer subjects. 

Another possible explanation is that 

the war has stopped the importation of 

the unpopular foreign film that ruined 

the chances for the home-made product 

of the same length as well, while the 

foreign fever was on. 

But the fact seems to remain that 

the 10-centers are after features 

and need films of this type to meet 

the wants of their customers. Just how 

long this condition will last the ex-

hibitor said he was not prepared to 

state, but his opinion was that the fea-

ture would grow stronger in general 

demand if the quality were fairly main-

tained.

TWO-CENT PICTURE HOUSE.

A new picture theatre, to have a seating capacity of 2,000, will open on the South Side. The general admission two cents, is being pro-

moted for the lower East Side, accord-

ing to report. It is argued that the large capacity will allow a margin of profit on the small admission price, which should attract the poorer foreign element inhabiting that particular lo-

cation.

This is the first two-cent picture 

proprietor promoted east of Detroit, 

where a similar experiment was tried some years ago with indifferent suc-

cess.

DOMINIES PARADE.

Binghamton, Sept. 30.

Local clergymen who lost their fight 

in the courts against Sunday movie shows are running a new campaign. 

On a week they parade in automo-

biles, displaying the placard, "Go to 

Church Somewhere Sunday."

On advice of the corporation coun-

sel the city fathers have decided not 

to appeal the decision throwing the 

theatres open.

Ben Ross Booking.

For the present no film manager 

will be appointed by Ross & Briller to 

succeed John Hammell, who went to 

the General Film Co. Ben Ross will 

handle the picture bookings.

IN "THE TYPHOON". 

Tokio bids Helen go forever in strong scene from a Paramount five-reeler, "The Typhoon."
FOX TAKES PATHE STUDIO; TO PRODUCE FEATURE FILMS


That William Fox meant what he said when he announced the formation of his own picture stock company is evident by the activity around the former Pathe studio, which Fox has leased.

Frank Powell and Edgar Lewis, former directors of the Pathe and Reliance companies respectively, are in charge. Mr. Fox's players began "The Walls of Jericho" Thursday.

The Pathe studio arrangements Tuesday for Edmund Breese to play the principal role in "The Walls of Jericho." One of the features that has just been completed at the Fox studio.

New York City, is "Life's Shop Window." It will be shown.

A third Fox studio will be opened shortly at Portland, and R. Gordon Edwards, for a long time with Fox's Academy of Music stock company, will be placed in charge as director. As soon as all the studios are running full blast the Box Office Attractions Co. will begin issuing a regular service. In addition to the bi-weekly there will be the regular releases of the Nemo, White Star and Balboa brands.

Winfield Sheehan, general manager of the Box Office Attractions, has just returned from a western trip and announces that the Fox company is now operating exchanges in 14 cities, and has located depots in 13 additional cities. This completes a chain of branches from the Atlantic to the Pacific coast and to the Gulf on the south.

Arrangements are now being completed for the sale of the Canadian selling rights for the Box Office features.

PAPAL FILMS OCT. 11.

The initial American presentation of the pictures of the late Pope Pius taken a short time prior to his death by James O'Connell, will take place Oct. 11 (Sunday) at the Hippodrome, under the auspices of Harry Havers.

OPERA HOUSE CIRCUIT.

Boston, Sept. 30.

As the regular season of grand opera is improbable for this winter, owing to the war, the Boston opera house this week arranged to play a picture policy similar to that in vogue at Oscar Hammerstein's Lexington, New York.

Two weeks will be consumed in installing machines, curtain, and other equipment necessary, the opening probably being held Oct. 12, or a week later.

Manager J. F. G. Hamburger, Lexington, was commissioned this week by the Boston interests to select the feature picture. The first of the 1921 opera house at the same time he is getting the Lexington's films.

Arrangements are under way to have the Lexington here, Boston O. H., and the Metropolitan, Philadelphia, controlled by the B. F. Keith interests, play the same picture policy and the same programs, with the United Booking Office Feature Film Co. providing the bookings.

Mr. Bennaage will act in connection with the booking managers of the United.

FEATURING PICTURE STARS.

Jersey City, Sept. 30.

Keith's Bijou Dream is going to try a new scheme in the hope of boosting the office receipts. Starting this Monday a five-week engagement of picture stars will be offered.

RELEASED NEXT WEEK (Oct. 5 to Oct. 12, inc.).

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.

GENERAL

Universal

EXCLUSIVE

Vita. G.

Biograph

B.

Rambert

M.

Leo

C.

Jewel's Panettas

M.

S.

Elstree

E.

T-S-

Kline

E.

M.

Ambrose

P.

Metaxas

U.

G.

W.

Luna

A.

L.

FILM

TUESDAY.

NOVEMBER 1.


WEDNESDAY.

NOVEMBER 2.


THURSDAY.

MOVIE "RHYTHM.

"OCTOBER 5-THURSDAY.


FRIDAY.

"OCTOBER 6-FRIDAY.


SATURDAY.

"OCTOBER 7-SATURDAY.


SUNDAY.

"OCTOBER 8-SUNDAY.


MONDAY.

"OCTOBER 9-MONDAY.


TUESDAY.

"OCTOBER 10-TUESDAY.


WEDNESDAY.

"OCTOBER 11-WEDNESDAY.

THE WAR OF THE WORLDS.

The Benevola company was the first to bring out a war picture after hostilities began in Europe. War was going on all over the world, and the audiences did not want to be left behind. All sorts of tactics were used to get their money, and the film was a huge success. It was a story of two brothers, one of whom was a German spy. The other side had a German spy, who, in turn, was captured by the French. The film was a huge hit and helped to strengthen the bonds between the countries.

THE VENDETTA.

Of all the recent and ghostly features, this George Kline picturized venture, "The Vendetta," stands out pre-eminent. Why it is so is rather curious. It is a story of a man who is a spy, and the audience is left to wonder how he was captured. The story is full of mystery and suspense, and the ending is quite surprising. It is a well-made picture that will keep the audience on the edge of their seats.

QUEEN MARGARET.

"Queen Margaret," a six-reel Eclair, shown for the first time in the country at Hammerstein's Lexington this week. The photograph was taken on the basis of the novel, "Marguerite De Valois," by Alexandre Dumas. The feature is a wonderful exhibition of the Eclair company's art and skill. It is a story of the life of Queen Margaret, who ruled England from 1479 to 1503. It is a story of love, war, and intrigue, and the acting is superb. It is a picture that will be enjoyed by all.

THE NIGHTINGALE.

Isaia Frizzi, "The Nightingale," Tony Barrymore, "The Nightingale," and Andrew Franzl, her brother, Frank Andrews, all were present at the premiere of this picture. The film is a story of a man who is a French spy, and the audience is left to wonder how he was captured by the French. The film is a huge hit and helped to strengthen the bonds between the countries.

THE LURE OF THE YUKON.

The story of the Yukon is shown in this splendid epic of Alaska as a field for the modern high-class movie. It is being handled by the Picture Playhouse company. The story is full of adventure and mystery, and the audience is left to wonder how the characters will escape the dangers of the wilds.

BALLOO OR THE DEMON APE.

Fiction has been turned into a dream by the Eclair company in their latest production, "Baloo or the Demon Ape." The story is full of adventure and mystery, and the audience is left to wonder how the characters will escape the dangers of the wilds.

QUEEN BOLERO.

"Queen Bolero," a six-reel Eclair, shown for the first time in the country at Hammerstein's Lexington this week. The photograph was taken on the basis of the novel, "The Tyrant," by Alexandre Dumas. The feature is a wonderful exhibition of the Eclair company's art and skill. It is a story of the life of Queen Bolero, who ruled England from 1479 to 1503. It is a story of love, war, and intrigue, and the acting is superb. It is a picture that will be enjoyed by all.
NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Resurgence of or Around New York


"The Man from Atlantic City," Hammerstein's.

George L. Moreland, Hammerstein's.

Manhattan Trio, Hammerstein's.

Gene Hodkins and Irene Hammond, Yankee Doodle Dandy, Loew, Orpheum.

Joe Kennedy, Hammerstein's.

Mr. and Mrs. Carter De Haven, Colonial.

Lucy Gillette, Colonial.

Edna Aug., Avenue Theatre, Wogan, Loew, Orpheum.

Moore and Yates, Orpheum.

"The Lonesome Lassies," Prospect.

Hawthorne and Inglis, Prospect.

Arthur Barrett, Prospect.

Haviland and Thornton, Bushwick.

Jack Mannion and Val Harris, Bushwick.

Fred and Adele Astaire, Bushwick.

Alice Lloyd (New Act), Palace.

Bert Leslie and Co. (3).

"Hogan in London" (Comedy).

17 Mins.; Five (Parlor).

Hammerstein's.

Another of the "Hogan" series Bert Leslie has made popular in vaudeville. His fame and that of the "Hogan" sketches has come through the slant Mr. Leslie uses, new slang each time with many twists, some of it very bright and nearly all good for a laugh. In this latest number, written by Frank J. McGettigan and Mr. Leslie, the talk is the best "Hogan" has had in the slangy style. Little of it is forced, nearly all has good points and several lines brought real screams. The scene is set in a London home where Leslie goes as a painter from New York to receive $10,000, his share of a fortune left by an uncle. A company of three, two men and a woman, does nicely, the cabman (Legai Robinson) especially well taking care of the characters they can have paid, and the support as usual act only as feeders to Mr. Leslie. The finish could stand a little strengthening, but the act is there easily. A line on the Hammerstein program, referring to Mr. Leslie, says: "A Copy of None—Copied by Many." That is true. Wim.

Gobert Belling Co.

Animals.

16 Mins.; Full Stage.

Palace.

A foreign animal turn, prettily staged and with a comedy foundation that will distinguish it from the average, but in its present state it is far too slow for American vaudeville. Belling and an assistant work in comedy characters, the main one being some one falls. A burlesque bull fight, featured, brings the desired laughs. also a mule with the usual bucking routine, but on the whole the act lacks enough solid comedy strength. An unnecessary encore took a few minutes and lacked a punch. For this country Mr. Belling will have to accumulate more speed. Wim.

Robert Edeson and Co. (4).

"Apartment 309" (Dramatic).

18 Mins.; Full Stage.

Robert Edeson and Co. (4), featured, has cast Miss Edeson, a newcomer, who is very capable. The show is a good one. The story is that of a newspaper man on his assignment. He is a millionaire and uses his newspaper as a tool to get his wife a divorce. The story is well done and the acting is good. The act is a good one and well worth seeing. Wim.

Kar-Mi. Illusions.

15 Mins.; Full Stage (Special Set).

Hammerstein's.

Extravagantly billed on the program, which called Kar-Mi a prince of India, this magician, with two assistants, was placed to close the Hammerstein program Monday night. The stage setting that seemed to say that several things would be attempted, besides the usual magic tricks, was used for the disappearances, although the other man is employed at one time for a substitution. The main illusion is at the finale. It is made somewhat of a new way of maneuvering, also the continued chatter Kar-Mi uses, and his work of borrowing a couple of watches from the audience. Cut down and worked faster, this would be an excellent illusion. It contains the subterfuge of borrowing a knife, using a sword swallowimg feat by Kar-Mi, who swallows a bayonet affixed to a heavy musket, holding the latter up on an even line with his mouth. Later he loads the gun, and swallowing a portion of the steel barrel that has been detached, fires it at his male assistant's head, apparently knocking off a card placed there, with the shot. A few minutes of lag in the story are mixed in. Kar-Mi secures some comedy from his talk, that carries an accent of some sort, perhaps India although sounding Dutch (not German). It's an odd sort of act for present-day vaudeville, made mostly through the sword swallowing that is not performed here in the customary museum style. The turn ought to get attention on the small big time, and might take care of a spot on the big time. Wim.

Howland and Leach.

Society Dances.

7 Mins.; Full Stage.

American Roof.

"Opportunity" is the wonder-worker of the show business. Howland and Leach are an example. Of the many "society dancers" who have gained fame and fortune in the dance craze, this couple missed. When they were at Stanley's before going to Europe, they were among the very best society dancers, and they are yet; but they didn't stick. Just why, no one could tell. It was opportunity for the others, and the goddess passed up this couple. Maybe it was because they first danced in a restaurant-cabaret that did not have a ballroom floor. But the fact remains. Mr. Howland is of the Vernon Castle type, tall and graceful. Miss Leach is a pretty girl, bright looking, always smiling (not machine made) besides doing some acrobatics. Howland and Leach also created a dance that has been copied, and they possess enough class to drive the pretenders on the small time back to where they came from, if this team does not pass over the circuits. Howland and Leach have everything the others have, excepting the reputation and money. Why? Wim.

VARIETY

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"The Heart of a Thief," Hudson (Oct. 5).

"Dancing Around" (Al Jolson), Winter Garden (Oct. 5).

"The Money Makers," Booth (Oct. 5).

"The Things That Count" (revival), Playhouse (Oct. 5).

Mr. and Mrs. Gen. Tom Thumb.

"Tom Thumb's" Edensial Status.

9 Mins.; Full Stage (Special Set).

Hammerstein's.

The little set these miniature people use, together with their small voices, make the "sketch" they are trying to present look rather like a circus act. Loney Haskell, in announcing them through the program omitting the "Tom Thumb" portion in the description, said Mrs. Gen. Tom Thumb is 73 years of age. The midgets are recalled by name and fame as freak attractions, having exhibited in side shows and museums for years, if not all of the present troupe, some of them. They are not to be seriously considered as actors, and what they did doesn't matter—it is the sight of these very little people who are so well known by reputation. But for vaudeville that means little now, as midgets are employed in every kind of entertainment, something the Thumbs probably have never aspired to. The setting is antique as well. The act showed "No. 6." It just drew curiosity, satisfied at first sight. The program also Birdlesworth as Count, Countess and Baron Magri, quite some nobility in the reading. Wim.

Jewell's Manikins.

Spectacular Puppet Act.

15 Mins.; Full Stage (Special Scenery).

Willard, Chicago.

This act has been almost entirely made over as to scenery and general routine. The act is based upon the story of a handsome new plush curtain, and the background is brilliantly decorated with spangles. The act opens with puppets entering the boxes for the entertainment. There is a lively modern society dance, in which a tiny man and a woman burlesque dances in a ludi- crous style. Later follow "Mut and Jeff," "Texas Nell," a riding act, and after that the "Baseball Rag," a neat and entirely new feature in the mankin line. The act has abundant humor and is worked with precision. It is a capital offering for a house where children sit, and it also makes a strong appeal to the older ones. Wim.

Rose and Gates.

Sketch.

18 Mins.; Two (Interior).

Columbia (Sept. 27).

This team is presenting a "Potash and Perlmutter" sketch. At the opening two partners in the cloak and suit business are shown and the act is patterned after two many spats which the Montague Glass creations have had. The talk is druggy in spots and the men are not yet at ease in their roles. The younger of the two is too prone to screech at the tones of his lungs, detracting from the general effect. When the act is whipped into shape it will do for small time.
VARIETY


With four principals, including himself, Gus Edward, the abundant crop of boys and girls, Gus Edward has assembled an entirely new routine of popular numbers for his latest revue edition, each carrying a separate share of equipment, costumes and scenery. The whole affair is quite elaborate, for vaudeville at least, running strictly to song without dialog, with an occasional specialty to break the schedule. Every number has been given an individual production, with each gathering its full share of results. The affair opens with a southern setting, the boys and girls dressed up in the proper curiously. During the number, Gus Edward, while incredibly carrying "The Song Farm" title, after which Edwarda visits "You Gotta Stop Pickin' On My Little Pickaninni," followed by "Bohemian Rag," by Edwarda, with a cherry-rubyuling, which he is seconded by Lilayan Tashman. The number is catchy, but the dance, although helped by the girl's striking appearance, runs a far second to anything else in the repertoire. Sally Seeley's specialty comes next, in "one." Miss Seeley has a double voice with the low register sounding natural the other resembling a well handled falsetto. She is one of the many lovely features and landed a personal hit. "Shadowland," with Edwards leading is a good production number on the spook order, with comic views projected from the pictures in the cast, her age probably prohibiting her specialty. The revue held down the closing end of the Palace bill and with little competition, was easily the feature of the program. Edwards has given a very appropriate and attention and may be credited with one of vaudeville's biggest productions. Where a house can stand the financial pressure, it should make a great auction, for it can hardly be anywhere.

Wynn.


Boyd and St. Clair are a man and a woman with a comedy skit patterned after the teams on big time. The woman hasn't any voice to speak of, and the act just about passes.


Meno Moore has brought east one of his new acts, showing it this week at proctor's in Mount Vernon. The number has six people, two men and four girls, with a beautiful woodland scene. The turn is dancing throughout, entirely in pantomime. There is something of a story told by the dancing of the principals, but it is not distinct enough to easily grasp. However, the mood seems to carry to the audience, and it surely does, if Mount Vernon's verdict is a criterion. The dance story has to do with three characters. The first scene is in a special setting, in the American Roof, and the second scene is in front of the dresses, "coon" and the cake dance is coming back among the rag dances, why shouldn't Coy let herself out as a shouter, enforcing the solo surf. Coy's man is away for a train trip, is the man of the story. Coy De Trickey can improve upon her dressing scheme, and it is just as likely, too, that if she would "coon-shout" in white face the girl would do well, as well as, her face, she was good looking under the cork, which is made too dark at present. But whatever Coy does she should be careful of the song selection. Let these be of the best and all lively numbers. With a little care Miss De Trickey, in black or white face, should become a standard card on the small time.

Howard and Fields and Their Dining Car Minstrels (3). 23 Mins.; Three (Special Set). American Roof.

Five people in the act, the two comedians in blackface. Of the other three members, one is a man, who is the interlocutor, and two women, in white face (names unmentioned on the program). The act opens and closes, a panoramic effect is worked and may be seen through the car windows, indicating passing landscape. The two blackface men explain their reasons for being there that they are stranded minstrels, working their way back to St. Louis as waiters. The remainder of the group are described as a part of a touring minstrel show. The octet comprises strings, brass and a drummer. A feature number to give the drummer an opportunity is not accepted for its full worth. Throughout the entire turn there seems to be a lack of giber that would put the act over as a riot. A turn of this sort should be the hits of any small time bill, properly managed and with the proper routine of numbers; but at this place this last night it had to be content with second honors.


A big flash turn for the small time. Miss Swan has gathered seven good-looking girls who can play and dress well. The octet comprises strings, brass and a drummer. A feature number to give the drummer an opportunity is not accepted for its full worth. Throughout the entire turn there seems to be a lack of giber that would put the act over as a riot. A turn of this sort should be the hits of any small time bill, properly managed and with the proper routine of numbers; but at this place this last night it had to be content with second honors.


An act of this sort is a ghost of the past. There are few left who can remember so far into the past and the one discovered it should receive a degree of respectability. Al Debre is a colored performer. He plays a number of bugle calls at the opening; this is followed by a musket drill, and for the close he does a Lancashire clog.
Downing and Ketter.
Piano Act.
16 Mins.; Full. (Special).
Academy, Buffalo.

These two lads, termed "The Rathskeller Duo," will be good for the three-day house. Harmony prevails, Downing possessing a tenor voice of unusual quality, and Ketter has a good baritone which goes over well. Ketter is exceptionally clever on the piano. The present act consists of popular airs and an original comedy song-sketch which creates a big hit. Ketter was formerly with Rahn and Ketter. Downing is a Buffalo boy, new.

Edna Whistler.
Songs.
10 Mins.; One.
American Roof.

Edna Whistler is a mighty good looking girl, who has a pretty voice, some very handsome gowns, personality and the ability to put a song over. But at present she is handicapped by a poor song routine. Her opening number gives her a handicap that she has to work hard to overcome later. Other numbers seem unsuited to her. "Flower Garden Ball," which she is using to close, is a little old but considerably better fitted to the young woman's talent, and this number, together with her stunning appearance, puts her turn over nicely. With proper songs Miss Whistler should do nicely in an early spot on the big time.

Eddie Hart and Co. (1).
"Jimmie Pinkerton's First Case."
20 Mins.; Full (Special Set).
American Roof.

"Jimmie Pinkerton's First Case" is presented by Eddie Hart, with the assistance of a woman. The act is good comedy. The speed in playing might be thrown up a notch or two for better laugh results. As it is now, the act will do nicely as a filler in almost any bill.

Broughton and Turner.
Singing and Talking.
14 Mins.; One (Special Drop).
American Roof.

A clever mixed team, possessed of good voices, presenting a neat little skit that fitted in nicely. The talk is snappy and the act offers legitimate opportunity for the introduction of several Irish ballads. It is the former Walter Gauthurte act, and got enough applause to warrant a couple of bows at the finish.

Dorsie, McNaughton and Co. (2).
Scotch Comedy.
16 Mins.; Full (Special).
Columbia (Sept. 7).

A one-act Scotch comedy playlet with three male characters and a woman. The play will hold its interest on the small time. The woman is a very clever little actress and the men carry the interest nicely. The talk at the opening might be cut somewhat and the action speeded a little.

The Pippinos.
Banjoists.
15 Mins.; One.
Columbia (Sept. 27).

The Pippinos open with a double banjo number, followed by a single while one does a change and then tries to do a Hebrew comedy number. If the team will work out a straight musical routine on the banjos and mandozins they will do as an opening number on small time bills.

Grantly and Drayton.
Songs and Dances.
8 Mins.; One.
Olympic (Sept. 27).

Colored boys. Affect an English Johnny style of working. Wear top hats throughout and also sport monocles. They sing a little but their strong point is dancing, and the routine is noticeably different from the usual run. A good act of its kind.

Rockwell and Wood.
"Nut Act."
16 Mins.; One.
Rockwell and Wood are a "nut act" and a good one. It's comedy all the time, whether they are talking or singing. The shorter young man of the pair, Wood (Rockwell, since the other is addressed as Al Wood) has a funny idea of working throughout the turn that is original, entirely away from others, and it gets the house immense. While the straight idea is talking, the comedian keeps up a line of comment, such as an abused wife or deceived young girl would use toward a man she was aggrieved at. The comedian doesn't attempt any "classed" talk, he just does it in a masculine way in his own style. There isn't any doubt it would make any English speaking audience laugh. When the act was seen at the American Roof one night last week, they held up the show in a good position, but would not take an encore, doing their 16 minutes solid, and making it seem like ten. This "nut" comedian is one of the best to yet appear, and Rockwell and Wood are a big time turn.

Oscella and Chayuse.
Sketching and Singing.
11 Mins.; Full Stage.
Star (Sept. 27).

Man and woman do a series of crayon sketches, warbling the white. The talent is well developed, the skits are all very clever and the girl's sketching the more interesting. The Indian heads at the opening are the best subjects of a commonplace collection. The pair class as worthy small timers.

George Drury Hart and Co. (3).
"The Pardon" (Dramatic).
18 Mins.; McVicker's, (Polar or Library).
American Roof.

"The Pardon" and the George Drury Hart people afford a chance to point out what has seemed to be a grave oversight on the part of the stage authorities in particular those of the drama. Very briefly, it is this, that "The Pardon" has a well-balanced cast, or perhaps, more properly, an evenly-balanced company. This is very important in a sketch that is running its time to the vaudeville conditions. Many a good sketch has been ruined through "the star" or the principal player foolishly surrounding himself with men of inferior material. It is the star that is playing off keel; the weaknesses in the acting became too readily apparent, and, although the playlet may have possessed merit, the acting killed it, for completely more it is difficult for one person to carry the entire affair upon his or her shoulders. Mr. Hart has three people besides himself, two men and a woman, the latter with a splendid speaking voice. She is the old mother of a convict and steals into the rooms of the governor of the state to plead for a pardon. Just before, the political boss had demanded money from the governor to persuade (her boy) who killed his (boss's) son. The boss's request is in furtherance of his scheme of revenge. He has used his influence to have the prison keepers starve the convict until he is taken with tuberculosis. The pardon is to have the mother at the prison to receive her son, the pardon to be delivered, and as the boy is just outside the gates the prisoner is to be informed by phone from the governor it is a mistake, and the boy thrust back into a cell. The governor accedes, upon the threat of the boss to ruin his political future if he does not. Meanwhile the mother makes her speeches, and during it the governor learns the boss's son started the quarrel which led to his death, the boss afterward framing the youth who simply defended himself. While the governor is in a righteous stand, hands the pardon to the mother in good faith and tells the boss to go to, after the boss had called him a "fine piece of cheese." The main theme is not unlike that in "The Man of the Hour," nor is the political situation involved unfamiliar; but the piece is very well played, is interesting, worked out nicely, and makes an excellent sketch for the small time. It is the type of thing that would hold its time and would be worth a try on the biggest time, for there are certainly interest and action to hold it up. Mr. Hart probably played the governor. The act is a good one, and held a good role, while they obtained what little comedy relief the piece has. The small time should commence to print detail billing (characters and names of players) on the program.

No reason to pass up a feature in the course of the matter as though it were unimportant.

Dr. Louis Stern, member of The Friars and equally well known as a member of the Vaudeville Comedy Club, has moved into the theatrical district and located at the Hotel Princeton, 116 West 45th street. He formerly had offices in West 34th street.

New "Break-In" House.

Keith's, Jersey City, playing six acts on a split week, booked by L. J. Goldie in the United Booking Office, is becoming a "break-in" for new or big turns returning to vaudeville.

Robert Edeson used the Jersey City theatre to place his new sketch in running order; Florence Tempest also appeared over there, and for the last three days of this week Alice Lloyd is routing her songs on the stage.
THE MARRIAGE GAME.

"The Marriage Game," Anna Crawford Flexner's three-act lecture on matrimonial efficiency, produced last season at the Comedy theater with Alexandra Car- lisle, is this week's offering with a new company at the Standard, the newest manifestation of the "neighborhood" development in playhouses at Broadway and 90th street.

This is the organization which is to take to the road playing under direction of John Cort. It is enough to say that the company gives an adequate presentation of a light comedy, calculated to deliver an accessible evening's amusement without leaving any lasting impression.

The players with the notable exception of Olive Tell, as Mrs. Oliver, the amateur efficiency engineer, disclose a tendency to overreact in their anxiety to score points. This is the common defect of road organizations in the early stages of their development. Continued playing will develop the team work essential to a smooth ensemble.

Mrs. Oliver is distinctly a star part. All the other characters are subordinate and don't develop much appeal. The showing of the other half dozen principal characters are designed only to lead up to an effective introduction of her engaging person. For which reason the well handled playing of the part is essential.

Miss Tell is all that could be desired as to beauty of person and grace of presence and in addition she reads her lines in a clear, forceful tone, which wins for her a degree of sympathy which the character does not always deserve.

Allison Skipworth, the rough and ready society matron with a philandering husband, was happily cast. She was the only other member of the company whose characterization was not slightly wooden. The character lends itself readily to broad humor and Miss Skipworth played it for full value.

The men of the company do not make out nearly so well as the women, perhaps because the play itself makes of them merely lay figures for the most part. Their newness to their parts, how- ever, was obvious, an awkwardness which, as has been suggested, playing will in large measure probably correct.

Corbet hands in an effort whose attentions would stray from his bride; Larkin Taylor, playing the confirmed bachelor; George Barnum, cast as the much-managed husband, and Jim Packard in the part of the elderly husband who had many lady friends, all played in pains-taking rather than inspiring fashion.

The Harlem audience which about two-thirds filled the house, made up of pros and apartement house dwellers in the vicinity, responded readily, not to say enthusiastically, to the broader points of comedy and appeared to relish the smart epigrams with which the dialogue is plentifully sprinkled.

The production is most satisfactory in all respects. With the theatrical vogue running much to farces, there should be a prosperous field for such plays—dealing in light vein with modern "swagger" society.

HAMMERSTEIN'S.

The Hammerstein program ran with considerable speed and entertainment in the second half Monday night. The first section was wobbly, without much to speak of, starting badly with small time turns, up to the appearance of Joe Cook, who, according to the notice, is a regular performer, with his own ideas that have many a laugh concealed among them. His bump of humor is becoming finely developed, and some of the untried notions in this show do, as drawn fine, as well. There is a bad break now in the turn, when Mr. Cook goes from "one" to full stage, closing with straight club juggling. He should do nothing straight after the burlesque to the end, and then even when expertly handling five clubs, he might miss them all for the finish. His en- core bit, with an "extra" card placed on an easel, is excellent, but even here he might smash the instrument in dis- gust at the end, removing his disguise as he is walking off. Mr. Cook is going to bearing watching. He has been coming along quite for a while and now at last his place is in the second half of any show.

The applause hit of the bill was Elizabeth Brice and Charles King, near the bottom of the bill. Mr. King has so far earned his place in favor with Miss Brice, who always had it. They sang several songs, with a medley of their old favorites for the finish. During the turn, Mr. King used a verse of "Happy Painter" from "Baroness," sung by Norah Bayes last week at the Palace.

The laughing hit of Conroy and Lemaire's "In the Finoche Fiends." George Cook's voice of wisdom looks for a song of patter and the talk running a distant second. The numbers have been staged with care, each carrying a special set with accompanying costumes. A large majority of the talk is reminiscent, although cleverly hand- led through Clark's excellent delivery and it may be new to vaudeville. It naturally brings desired laughs, but for "success" it is just a theme and bit.

Lawrence Semon, the "Sum's" cartoonist, is one of the week's features, with his cartoon specialty in which he picture diamond stars at close range. Semon is a good talker, and a bit from the various other cartoon turns, Monday night the Pittsburgh club attended, afforded Semon an opportunity for some good impromptu material. He impressed Hans Wagner, both in life and in this, later presenting him with a silver loving cup, a present from the club. Semon was a big hit.


The Taylor Sisters were on early also. They are new and Joe Raymond says they are good. The girls look well and their appearance, with straight se- riousness, should pass them on the s all time.

Opening the second half were The Herren, who did very well in their musical-female impersonation turn. Mr. Herren is the Gen. Tom Thumb, who managed to bump the running early, and Kar-Mi, closing, also new Acts. A comedy reel finished. L. Wolfe Gil- bert also appeared.

PALACE.

Very little, if anything at all, to recommend about the Palace program this week, the bill receiving a jolt before opening day that considerably cramped the running order, both Fanny Brice and Weston and Leon forced to cancel because of illness. To make mat- ters more difficult for the management, the Australian McLean retired from the show after Monday's matinee, leaving the bill one act short, but still long enough in running time. The Courtne- y Sisters filled in for Miss Brice with Stepp, Goodrich and King substitut- ing for the double act.

Even is "Apartment 309" (New Acts) headlined with Clark and Hamilton and Gus Edwards' "Song Revue" as added features. Edeson was delegated to hold a rather early spot for a topline, appearing in the reconstructed bill Monday night in third position. The shift brought Gobert Belling's Animals (New Acts) to opening spot, where it belonged.

Stepp, Goodrich and King came sec- ond with a repertoire of popular num- bers. Mr. Goodrich is an entertain- er and doesn't give an appeal to some ideas of delivery, but little, if any, voice. The pianist gathered what app- lause the turn earned through his "sassy" number. The encore, a double song, should be incorporated in the routine proper with one of Goodrich's solos eliminated. This might help somewhat.

Clark and Hamilton occupied an unusual place in the program, with a routine of patter and song, the talk running a distant second. The numbers have been staged with care, each carrying a special set with accompanying costumes. A large majority of the talk is reminiscent, although cleverly hand- led through Clark's excellent delivery and it may be new to vaudeville. It naturally brings desired laughs, but for "success" it is just a theme and bit.

Grace Dean and Co. have a good rough comedy skit of domestic manufac- ture, treating an oft-used theme in a slightly different way. It's about the direction of a man who is the off-spring of his own temper. It also em- ploys the experienced neighbor, etc. The laughs are legitimately earned at times with bright dialogue and again with cleverly designed situations. The show is well fitted to the turn and, back- grounded with a fair amount of per- sonality and good appearance, should keep the women working. It's a bit out of place, however.

J. Hartley Man- ners, exceptionally well staged and acted, is a feature of the bill and coming in the center of the program, added to the variety scheme.

Kern and Ramble, a comedy acrob- atic, singing and dancing skit in "one," working before a special drop, came after the film. With the exception of a semi-serious recitation, the material is acceptable throughout. The recita- tion doesn't belong in an assembly of comedy. The man is especially nimble. The couple easily satisfied. John F. Mark's "The Fair," a multiple-reel from the play by J. Hartley Man- ners, exceptionally well staged and acted, is a feature of the bill and coming in the center of the program, added to the variety scheme.

The Happy combination of ideal thea- ter weather and a rather evenly bal- anced program of six acts and pictures resulted in a capacity house at Moss & Bril's Yorkville neighborhood stand Tuesday night. The house plays one show nightly, with part of the bill doing double duty at a so-called "supper" show, the performance proper commencing at 8:30. The earlier entertain- ment affording those who prefer to play the early birds an opportunity. The entire show was liberally patronized, gauged by the number who left prior to the appearance of the last two acts.

Sibly and Gale opened with a routine of songs and dances before a spe- cial effect. And, carrying no excuse for an opener, would fit better near the finale. The man's soft shoe work was a bit above the average. With a few numbers in addition the couple gathered a reasonable audience, particularly the efficient carrier to carry a better spot on a small time program.

Kelly and Undine followed with some scenes and talk. In the course of the latter, Sibly scored an individual triumph with "The Song That Stole My Heart," rendered it a fine contralto voice. "The High Cost of Loving" and "Michigan" also scored. The Lon isn't too well fitted to the turn and, back- grounded with a fair amount of per- sonality and good appearance, should keep the women working. It's a bit out of place, however.

Grace Dean and Co. have a good rough comedy skit of domestic manufac- ture, treating an oft-used theme in a slightly different way. It's about the direction of a man who is the off-spring of his own temper. It also em- ploys the experienced neighbor, etc. The laughs are legitimately earned at times with bright dialogue and again with cleverly designed situations. The show is well fitted to the turn and, back- grounded with a fair amount of per- sonality and good appearance, should keep the women working. It's a bit out of place, however.
ROYAL.

At a distance to the northward, just across the muddy river, there's a tribe that lives in Bronxville, a tribe that has no name. They are the barbecue boys, and their curiosity. You can't tell what kind of food they're cooking, but they know how to cook it. They offer both of wealth and plaudits, and the actor, silly mortal, comes to laughter like a lambkin.

One could go on and tell the whole story of the Rigoletto Brothers, but it would only be of the actors that died bravely in the cause of entertainment, just as Longfellows Indian heroine did for love. For all of the acts that constituted the first half of the bill at the Royal this week were surely sacrificed on the stage of that theatre Tuesday night.

The audience was not wholly responsible, and the management of the theatre that did not give the show a chance to make the money. The blame. In the first place, the evening was a rather chilly one out-of-doors, but in the theatre it was still colder. Secondly, the orchestra at the Royal was never from the best in any New York theatre.

An eight-act bill at the Royal this week, with the Rigoletto Brothers, headliners, doing 41 minutes. This makes the show a rather lengthy one, the closing picture not going on until 11:20. Sylvia Loyd and her Pierrot had the opening spot. They ran through with the routine in about 10 minutes with just a chance to animate to the right of the finish. Ethel McDonough (New Acts) was shifted from "No. 4" to the second spot. She had to battle against the orchestra from the beginning. The Langdons, who followed in a comedy skit, "A Night on the Boulevard," had an awful time getting their material over, and the finish was far from what this act actually does in the matter of applause and laughs.

Closing the first part, Charles and Henry Rigoletto worked hard under the most discouraging conditions imaginable. The act that the twin brothers offer is of proven quality and it is surely not their fault that they were not as well received as the Royal. The stores were so high that there was half a foot between the lower patois and the stage.

During the intermission the audience got up and walked about to warm it. They stayed out for the half started they were in a little better humor. Dunbar's Nine White Husbands started off the latter portion of the bill. The brass seemed to get into the veins of the audience and carried over with a bang. Harry Kelly and Lou Wey-

BUSHWICK.

The Bushwick celebrated its anniversary this week by putting on its annual gala bill. The bill this week contains a great quantity of dancing. Ma-Belle and her Ballet did some classic dancing, lightly received. The Ballet closed the first half and immediately afterwards Jack and Mabel Ford added more dancing. They were evidently near the other dancing turn. Miss Ford's Grecian number is a very pretty affair, but over the heads of the Bushwick people.

They ran through with the half anact of recrossing, which the Bushwick called a late spot. They remained longer than needed, but the programming of "Twenty Minutes of Pat and Marion" may have been the reason. Too much dancing ahead did it. Jack and Mabel did fairly well with the "single." Lyons and Yocono were second after intermission and Van and Schenk next closing, both men teams. Lyons and Yocono seem the biggest favorites in the Dark Borough of any two-man turn. Three acrobatic acts graced the bill Dainty Marie had the best spot. The Four Charles, a quartet of foreigners, closed the show with juggling, tumbling and acrobatics.

The last turn was a short one up to the mark Monday, several tricks going amiss. The other acrobatic number was Valvano and La More, who opened. Daisy Leon (New Acts) appeared as "No. 2.

Allan Dinehart and Co. in the new sketch "The Meanest Man in the World." Dinehart is a comedian but has a few lines to show his worth, the rest of the sketch being on the serious order. The special setting employed is a corner saloon. The last turn with a special setting was Bert La-

ACADEMY OF MUSIC.

After trying everything from stock burlesque and Variety acts, the Academy is now trying a new policy that should put it on the right path.

Outside the Academy is brilliantly lighted. The laughter has been greatly diminished since it was first done over, space being appropriated off the stage. The few who chance to look in are left on an elevated stage for the picture screen and have a better idea of what is going on within the bleak, attractive bowler, patterned on a night time of a peepshow. In addition to giving them a nice little value, this latest Academy show, which is given in a multiple-feature film thrown in and a few vaudeville sketches, has been making a great profit.

The Academy also gives a pipe organ recital for men and women.

The Academy is also featuring a stock favor-

OLYMPUS.

The Folly is a William Fox house in Brooklyn, in the old Williamsburgh section, and has a mixed population to attract. Saturday night the house was packed to the doors.

Six acts and a feature film, with a single reel thrown in, seemed to be just the kind of entertainment the pa-

The first act, May Francis and Dr. McDonald, were not seen. The first act caught was Thornton and Corlew, a neat-appearing mixed double. The man takes the whole show, as a comedian, dressing as does his partner, who appears in a charming attire.

If there were more two-acts on the small time who would make neatness a point, the average would increase.

The second act, Four have added some new songs and have tried to bolster things up a bit. The one thing the boys have omitted that should have been retained is the hard shoe dancing. As this was one of the few spots in the show, it carried too far and grows tiresome, especially the poetry and cheese bit.

The closing act, the Dunedin Duo, a bicycle turn, held them in very well. The work of the man in this act is fine, especially on the wire while riding a wheel. The girl as a "nut" gets a fair amount of comedy but does little in the way of riding. Oliver White and Co. (New Acts).

UNION SQUARE.

The show the latter half of last week at the Union Square was a small blowout for the Variety acts. The show was more than a quarter's worth. The acts all seemed to be full stage acts and gave every act requiring a new set-

The last was the Hawaiian Duo, a man and woman who have the regular hula belly dance which isn't very much. The man is a good dancer, but the woman possibly isn't. The show was a Foggy Mountain Smith (the name of the Fox time) had been to a general vaudeville act which they carried on the usual talk between straight and the dog act.

Rosalie Rose, a singing single with an excellent voice and a good music pot-

ALHAMBRA.

The show didn't look inviting on paper but once in the regular Monday night found a bill which rounded out into a laughing entertainment. The show on pa-

Tombes featured, had the closing pos-

B. A. Rolle's miniature musical com-

the Bride Shop," with Andrew
THE PRODUCTIONS OF

Paramount Pictures

Paramount Manufacturers, Paramount Distributors and Paramount Exhibitors throughout the United States are cooperating for the universal betterment of the motion picture industry. Their united, persistent effort means:

A system of reimbursing the manufacturer that encourages the production of better pictures.

Better methods of distribution, and better theatres.

Resulting in:

Greater confidence of the public.

Increased patronage of the best people.

Higher prices of admission, and

Permanent, satisfactory business for all Paramount affiliations.

Write your nearest exchange for information.

ADOLPH ZUKOR, President

DANIEL FRANK, Vice-President

EDWIN S. PORTER, Technical Director

Executive Offices,
213-229 W. 26th Street, New York.

The dainty, magnetic star.

Marguerite Clark

In a bewitching characterization.

"Wildflower"

A tender tale of sweet innocence and eternal youth.

In Four Parts - Released October 15th.

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, President

DANIEL FRANK, Vice-President

EDWIN S. PORTER, Technical Director

Executive Offices,
213-229 W. 26th Street, New York.

THE ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (October 5)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when room is not received) for $5 yearly, or if name is in bold type, $10 yearly. All are eligible to this department.

A

United

Orpheum

Adams Roa & Co Pantages Oakland
Adler & Arliss Orpheum Montreal
Alexander Bros Orpheum Duluth
Arnaut Bros King's Theatre
Ashley & Canfield Orpheum San Francisco
Avoca Mfg Co Orpheum St. Paul
Avon Comedy 4 Orpheum Omaha

B

Bartrum & Crawford Variety N Y
Barlow's Dog & Monkey Variety N Y
Barrow's Duchess Variety N Y
Big Jim 7 Bertrand 1427 Bossy N Y C
Bimbo's The Variety N Y
Bowen's Fred V & Co Variety N Y
Bowery Walters & Crooker Her Majesty's Melbourne Aus
Brooks Seven care Town 413 E 41th St N Y C
Brady & Mahoney, 720 Lexington Ave N Y C
Bruce & Collett Variety New York
Bruce & Calvert Low Agency Chicago

RODD RÖBINSON

ROBINSON AMUSEMENT CORPORATION

ETHYL ROBINSON

FELIX REICH

SAMUEL L. TUCK

GOOD ACTS WANTING

WE'VE REPRESENTATION

WRITE US BOOKING EVERYWHERE

CONSUMERS' BUILDING, CHICAGO.

ROAD PICKING UP.

Reports from the road for the early portion of this week and for last week have taken on an encouraging aspect.

"My Best Girl" got $1,100 in two performances at the Lyceum, Ithaca, N. Y., last Saturday.

The company presenting "The Red Widow" at McCasely's Louisville, last week managed to play to about $7,000 gross.

Martin J. Dickson installed a melodramatic stock at the Holiday Street theatre last week. Albert Landow, stage director.

Johnie Jess

Featured With

BILLY WATSON'S "BIG SHOW."
The Box Office Attraction Company

The Biggest Feature House in America announces
A Program of three Feature Photoplays of 3 and 4 reels, with 3 single Comedy reels released weekly.

SPECIAL RELEASES

"ST. ELMO" 6 Reels. Box office record maker of 1914
"WILL O' THE WISP" 4 Reels. Best acted Photo Play of year

COMING

"LIFE'S SHOP WINDOW" 6 Reels. By Victoria Cross
"WALLS OF JERICHO" 6 Reels. With Edmund Breese

Wire, Write or Call Now and get in line before your competitor contracts for our Box Office Attractions

EXCHANGES IN

NEW YORK, 130 West 46th St.
CHICAGO, Malters Bldg.
CLEVELAND, Columbia Bldg.
PHILADELPHIA, 1333 Vine St.
DALLAS, 1907 Commerce St.
MINNEAPOLIS, Jeweler's Exchange Bldg.
ST. LOUIS, 3632 Olive St.
SAN FRANCISCO, 107 Golden Gate Ave.
PITTSBURGH, 121 4th Ave.
SYRACUSE, Eckel Theatre Bldg.
BOSTON, 10-12 Piedmont St.
KANSAS CITY, 828 Main St.
DENVER, Ideal Bldg.
SEATTLE, 1214 Third Ave.
INDIANAPOLIS
And Eleven Other Cities

The Box Office Attraction Co.
William Fox, President

Exeutive Offices: 130 West 46th Street, New York
"In the past I have agreed with Thomas Carlyle that silence and action seem contrary, but are often seen in operation. But in this instance I can hardly restrain myself from telling the motion picture world about our capturing 'THE SEATS OF THE MIGHTY.' I consider this picture the great American Masterpiece."

LEWIS J. SELZNICK.

TWO MIGHTY FORCES JOINED
THE WORLD FILM CORPORATION
HAS THE HONOR OF ANNOUNCING THAT IT HAS ARRANGED WITH THE
COLONIAL MOTION PICTURE CORPORATION
FOR THE PRODUCTION OF SIR GILBERT PARKER'S FAMOUS NOVEL

"The Seats of the Mighty"
(CONTAINING 9,000 FEET OF THRILLS)

the greatest screen production ever undertaken in America.
The result of the best trained artists, unlimited capital and a superb company of Broadway stars including Lionel Barrymore, supported by Millicent Evans, Lois Meredith, Thomas Jefferson, Glen White, Clinton Preston, Harold Hartsell, Grace Leigh and Marjorie Bonner under the direction of T. Hayes Hunter.
"THE SEATS OF THE MIGHTY" is the most ambitious photo-play ever produced in America.
A SPECIAL RELEASE OF

WORLD FILM CORPORATION
130 West 46th Street, New York City.
26 Branch Offices throughout the United States and Canada.

CHARLIE MANNY and BOB ROBERTS
The Messenger Boys From Broadway
BACK IN AMERICA
Management, MAX HART

EDDIE F OY
AND SEVEN LITTLE BOYS
IN VAUDEVILLE

HARRY and YANCSI FOX
IN VAUDEVILLE

GARDINER Trip Orpheum Minneapolis
Ginger John Orpheum Kansas City
Gibson Hardy Variety N Y
Glen Carver Variety N Y
Gray Trop The Variety N Y
Golby & Henderson Topka & Wichita
Golden Claude Orpheum Seattle
Gordon Jim & Elgin Girls Variety N Y
Gormley & Gally Orpheum Denver

Howland and Leach
Shaw's, New York, Indefinitely

J
Joleen Sisters Shea's Toronto
Inge Clara Variety N Y

Jack & Popa Orpheum St Paul
Johnston Johnny Co Orpheum St Paul
Johnston & Co Orpheum Montreal
Johnson & Son New Cross Empire London
Jones & Sylvester Orpheum Salt Lake
Jordan & Doherty Majestic Dallas
Juliet Keith's Cleveland

Kammerer & Howland Rehoboth Mass
Kelly Walter C Keith's Cleveland

EDWARD LEWIS

MANNY

and

ROBERTS

BOB

The Messenger Boys From Broadway
BACK IN AMERICA
Management, MAX HART

HARRY

and

YANCSI

FOX

and

DOLLY

IN VAUDEVILLE

Frank J Herbert Vitagraph Studio Bklyn
Frey Henry 3777 Madison Ave N Y C
G
Galloway Louise Co Keith's Indianapolis

JACK E. GARDNER

In "CURSE YOU, JACK DALTON"

Direction, HARRY WEBER.

Gardiner Trip Orpheum Minneapolis
Ginger John Orpheum Kansas City
Gibson Hardy Variety N Y
Glen Carver Variety N Y
Gray Trop The Variety N Y
Golby & Henderson Topka & Wichita
Golden Claude Orpheum Seattle
Gordon Jim & Elgin Girls Variety N Y
Gormley & Gally Orpheum Denver

Absolute Fire Protection for Motion Picture Theatres

A fire in a motion picture theatre almost always results in a panic, with injury and perhaps loss of life to many of the patrons. Dangers of this kind can be avoided—made impossible by the use of

JM Transite Asbestos
Wood Booth

A fire from a burning film simply cannot spread when the apparatus is enclosed in this fire-proof, smoke-proof cabinet. It is made of pure asbestos combined with fire-proof cements, forming a composition that is absolutely fire-resisting.
Deafens all noise from the apparatus. Cannot become charged as do metal booths, because it is a non-conductor of electricity.
Can be taken down, moved and re-erected in less than two hours.
Write nearest J.M Branch for descriptive literature.

H. W. JOHNS-MANVILLE CO.

The Canadian M. W. Johns-Manville Co., Limited

Detroit
Denver
New Orleans
New York
Oakland
Omaha
Pittsburgh
Seattle
Syracuse
Toledo

Northwestern

San Francisco
Dallas
Denver
Los Angeles
Memphis
Minneapolis
Nashville

Patrons.

206
THE ALCO FILM CORPORATION

CONTROLLING THE SUPERB PRODUCTS OF
All Star California Motion Popular Plays & Players B. A. Rolfe Photo Feature Corporation Picture Corp. Company Play Company

The world's most artistic productions distributed on the most equitable basis with a view to our exhibitors' supremacy

FIRST RELEASE OCTOBER 5th

MISS ETHEL BARRYMORE in "THE NIGHTINGALE"

LIST OF OFFICES NOW OPEN FOR

**ALCO BUILDING**

218 WEST 42nd STREET  
NEW YORK CITY

Wishing to thank the vaudeville profession for the courtesy extended to him

Aided and Abetted by C. M. BLANCHARD

ROBERT EDESON
In their new and original comedy success entitled

**THE PENSION OFFICE**

By JOHN J. McCOWAN

**THE VIRGINIAN**
Richmond, Va.

CIVIL WAR STORY
SCORES AT LYRIC

PARTICULAR HIT OF ENTERTAINMENT IS CHARACTER SKETCH.

The bill at the Lyric is especially good. The big hit of the entertainment with whom he had a private encounter at Antietam. The sketch ends with the Spanish war veteran inviting the old Irishman to come to Richmond and meet his father, who has been waiting fifty years to finish the fight he started with the Irishman at Antietam, or Sharpsburg. It is a great piece of character acting on the part of the man who plays the role of the old Irish veteran, and the act is one of which Lawrence and Edwards may be justly proud. It ended to a storm of applause.

**THE NEWS LEADER**
Richmond, Va.

Diversity at Lyric

The Lyric presents a diversified program this week. Lawrence and Edwards are the big hit of the entertainment, principally through the clever character work of Lawrence, who plays the part of an old Federal veteran, a fighting Irishman, who conceals, however, that he once met his match at Antietam, otherwise Sharpsburg.

It seems he ran up against a red-headed Confederate who loved a scrap about as well as the Irishman. How the latter was able to get in touch with the latter through his visit to a pension office, where he finds the son of the Confederate doing duty, proud of the fact that he is a veteran of the Spanish-American war, is best left to the performers. They have a splendid little piece, full of excellent comedy and some which is far-fetched but genuine fun, in which is sprinkled a proper pinch of pathos and all forming a most palatable mixture, speaking gastronomically.

PLAYING
U. B. O. Time

**VARIETY**
New York

Lawrence and Edwards.
Comedy Sketch.
18 Mins; Two (Special Drop).
Columbia (Sept. 13).

Before an interior back drop depicting a government pension office, Lawrence and Edwards distribute 18 minutes of comedy and sentiment woven around an interesting little story anent an old veteran's application for back pension. Lawrence makes a splendid lieutenant in uniform; tall, good looking, erect and with a perfect enunciation, while Edwards portrays the applicant, an aged Irishman who fought in the union ranks during the Civil War. The dialog is strictly original and always on the main idea, running into a complete tale from beginning to end. The finish affords a bit of sentiment well broken into with comedy and keeps up with the preceding section. It borders on the recognition thing, but is built a bit different than the average. Edwards' is a unique character and should show better as the turn goes along. The big-time can use this team. They look ready right now.

Wynn.

DIRECTION, THOS. FITZPATRICK
NEW FOR ALL AMERICA!

THE ORIGINAL

PALLENBERG'S

BEARS

Three Trained Bears

ON BICYCLE, SKATES, BALL PLAYERS, HAND CARS, ROPE WALKERS, Etc.

EMIL PALLENBERG, Exhibitor

ORPHEUM CIRCUIT

International Vaudeville and Motion Picture Theatre Directory


For complete information on Vaudeville Theatres, Acts, Circuits, Booking Agents, Producers, Fairs, Parks, Rides, Circuses, Carnivals and Motion Picture Theatres.

It will be necessary to enroll at once to be sure of a copy of this limited edition.

SEND YOUR SUBSCRIPTION NOW


FOR ANY PARTICULARS ADDRESS

INTERNATIONAL VAUDEVILLE & MOTION PICTURE THEATRE DIRECTORY, INC.

PEOPLE'S GAS BUILDING, CHICAGO, ILL.

Tel. 831S Central.

THE VAUDEVILLE BIBLE.

You Will Hear

A GREAT SONG

You Will Hear

"DADDY LONG LEGS"

Published by WATERSOEN-BERLIN SNYDER CO., Strand Theatre Building, 47th St. at Broadway, N. Y.
“THE GREATEST ACT IN THE WORLD”

RIGOLETTO BROS.
CHAS. and HENRY

The Boys That Do Everything

NEXT WEEK (Oct. 5) PALACE, NEW YORK
VARIETY

THE MOST WONDERFUL AGGREGATION OF WONDERFUL SONGS EVER PLACED BEFORE THE AMERICAN PUBLIC IN A GENERATION

MACDONALD AND CARROLL'S GREAT NOVELTY

"THE FATHERLAND, THE MOTHERLAND THE LAND OF MY BEST GIRL"

IF EVER A SONG WAS WRITTEN FOR BOWS AND ENCORES, THIS IS THE ONE

EARL CARROLL AND HARRY CARROLL'S NEW NOVELTY

"DO THE FUNNY FOX TROT"

FULL OF SNAP AND GINGER—A RAG SONG THAT GOES OVER LIKE A SHOT

EARL CARROLL AND HARRY CARROLL'S IMPRESSIVE BALLAD

"NEATH THE SHADOW OF THE PYRAMIDS"

BEING SUNG BY AMERICA'S FOREMOST PRIMA DONNAS AND TENORS

COMIC SONG "THE WAR IN SNIDER'S GROCERY STORE" It talks for itself

SHAPIRO, BERNSTEIN & CO. 224 WEST 47TH STREET
JUST WEST OF BROADWAY

ALBERT VON TILZER and NORD
Next Week (Oct. 8) Prospect, Brooklyn
Direction, MAX HART

Walton & Vivian 9 W 9th St N Y C
Weber & Capito's Keith's Washington
Westman's The Forsyth Atlantic
White & Jaxon Orpheum Seattle
Williams & Wolfs Orpheum Kansas City
Wills & Hassan Keith's Cleveland
Woodman & Livingston Orpheum Sioux City
Wood & Woods J Keith's Toledo

Yale Chas Co Majestic Milwaukee
Z
Zassel H N Co Orpheum Circuit
Zeddler Edward care Cooper 146 Bway N Y C

BURLINGRO Routes

American Bealton 5 Music Hall New York
12 Empire Philadelphia
Aust Girls 5 Murray Hill New York 12-14
Gilmere Springfield 15-17 Jacques O H
Waterbury
Beauty Parade 5 Gayety Boston 12-14
Grand Hartford 15-17 Empire Albany
Beauty Youth & Polly 5 Columbia Indianapolis
14 12 Casino Chicago
Behman Show 5 Cortlandt Rochester 12-14
Boschatte Syracuse 15-17 Lumber Utopia
Ben Welch Show 5 Empire Toledo 12 Columbus
Chicago

PLAYING THE PALACE and HAMMERSTEIN'S
THIS WEEK (Sept. 28), and HOLDING OUR OWN AT BOTH PLACES

COURTNEY SISTERS
DUES ARE DUE
NOTICE TO MEMBERS:
Semi-Annual Dues
of the
White Rats Actors' Union
of America
and
Associated Actresses
of America
ARE NOW PAYABLE
**FIRST APPEARANCE IN AMERICA**

**LIPINSKI'S 40 DOG COMEDIANS**

The largest group of trained animals in any act in the world.

**OPENING OCT. 12, AT KEITH'S, PHILADELPHIA**

**OCT. 19, KEITH'S, BOSTON**

**Direction, MAURICE H. ROSE and JACK CURTIS**

---

**AT THE PALACE, NEW YORK, THIS WEEK (Sept. 28), Prior to Opening on ORPHEUM CIRCUIT**

**AUSTRALIAN MCLEANS**

We hope the American People will like us as well as we like them.

Direction MAURICE H. ROSE and JACK CURTIS
JACOBS & JERMON'S ENTERPRISES

The Original and Only
BILLY WATSON
OFFERS
BILLY WATSON'S "BEET FROOT BEAUTIES" WANT GOOD-LOOKING GIRLS ALWAYS

James ("Blutch") Cooper
Coined and Producer
Helen Jessie Moore
Versatile Leading Woman
Direction HURTG & SEAMON

Matt Kennedy
AND "LIBERTY GIRLS"
Management, T. W. DINKINS

JACK CONWAY
Featuring with "Star and Garter" Direction, Phil R. Isaac

Leo Stevens

Sam Micals
Featuring with "Transatlantico"
Management, HURTG & SEAMON

Sammy Gordon and Murphy—Frank
Premier Acrobatic Dancers with "Son-Ton Girls"

Abe Reynolds
AND
Florence Mills
FEATURING IN "THE COLLEGE GIRLS"
Direction, Max Spiegel

LOU HASCALL
SIMON LEGRÈE
(Stage Manager)
"BEHMANN SHOW"

Lillian Fitzgerald
Featuring with "ROSELAND GIRLS"
Management James E. ("Blutch") Cooper

JOE MORRIS and CAMPBELL Flossie
With "BROADWAY GIRLS" Season, 1916-17

WILL FOX
Featured Comedian as "Gay New Yorkers"

Babe La Tour
With "GOLDEN CROOK" Management, JACOBS & JERMON

Dave Gordon
Presents "GIRLS OF THE GAY WHITE WAY"

With DAVE MARION'S OWN CO.
Season 1916-17

HARRY [Hickey] LE VAN
CLAIRE DE VINE
Leading Woman
Dixon's "Review of 1915"

Anna-ARMSTRONG and ODELL-Tommy

Representative Artists and Companies in Burlesque

VARIETY
MAURICE BURKHART and WHITE
Home Run Hitters in the Singers' League
BOOKED SOLID ON U. B. O. AND ORPHEUM TIME
Direction, STOKER & BIERBAUER
NEXT WEEK (Oct. 5), LOS ANGELES

Isabelle Oerhardt (Mrs. Howard) of the Oerhardt Sisters is the mother of a daughter, born Sept. 23.

It is now announced that "The Little Cafe" will come to the Illinois for a month, beginning Nov. 1.

Campbell Carol has sold his play, "Butler's Baby," to C. S. Primrose, who will make a production of it later.

Philip Sheffield has replaced John Scannell as the juvenile lead in "One Girl in a Million" at the La Salle.

The Drama Club of Evanston will meet Oct. 8, on which occasion Miss Ogasawa will sing and tell stories in Japanese.

Motion pictures have been cut out at the Marcus Loew Empires and the shows are running seven acts, three shows a day.

Harry Laill calls his new sketch for Kitty Gordon, "The Scarlet Scandal," and he will go to New York to stage it for the actress.

Oliver Morose passed through Chicago for Los Angeles last week, where he went to attend the opening of his new play, "Lady Allene."

HARRY WEBER'S
LATEST EUROPEAN IMPORTATION
3 MARCONI BROS.
INTRODUCING
(THE WIRELESS ORCHESTRA)
THE ONLY ACT OF ITS KIND IN AMERICA
BOOKED SOLID Western Representative, CONEY HOLMES
THE SHARROCKS

In "BEHIND THE GRAND STAND"

MAJESTIC, CHICAGO, WEEK OF SEPT. 21st, AND ACKNOWLEDGED BY PRESS AND PUBLIC AS A SAFE, SANE, CONSERVATIVE HIT

THAT THE REPRESENTATIVE CHICAGO CRITICS APPROVED THE ACT IS HEREBY PROVEN

The Hatrons

The Herald

But there is an act on the Majestic Theatre bill this week which reverses the usual variety practice. This is the Sharrocks in "Behind the Grand Stand." These performers enter as cheap fortune tellers at a bunnicula fair. They set up their booth behind the grand stand, the woman taking out her paraphernalia and the man acting as Barker. Through this introductory part of the sketch there is a most amusing conversational give and take, which quite exposes the fakers of the "tank" circuits. Then the Barker and fortune teller get up on their boxes and begin drumming up a crowd. He bawls out the prowess of "Zaza," the woman who has gum and affects nonchalance. The audience is cleverly swept into the role of the impressed ruritarians, and then the act suddenly changes into an excellent exhibition of mind reading.

The Sharrocks not only work together brilliantly as mind readers, but they have a real ability to project character. It is the first sketch of the sort we have witnessed in which the performers seem to be equipped with imaginations and a sense of background. They are playing with the audience...a most amusing act.

AMERICA'S NO. 1 VARIETY DOUBLE ACT

Another bit of play acting which is capital is done in "Sharrocks," an excellent illustration of side show and the "faker" end of a fair ground circuit. It takes place behind a grand stand and there are fortune tellers who actually have the audience into a sort of second sight without having an eyelash.

The Billboard

No. 4 - The Sharrocks came on with a lally-bob that reminded one of a fair ground, and the opening they have adopted has added just 100 per cent. to their novelty of mental telepathy. After introducing Miss Sharrock in real carnal style, Mr. Sharrock proceeds through the audience where various articles are held up and are called out by Miss Sharrock as to what they are, describing them to the smallest identification possible.

In their opening much "Hick" patter was used over the footlights, and resulted in instantaneous applause. This, combined with the comedy interlaced throughout their mental work, made them one of the hits of the program. Twenty-two minutes, in one.

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (Oct. 5) PALACE, NEW YORK

Representative, PAT CASEY All Communications care VARIETY, New York

Jack Burch, manager of McVicker's, has gone to French Lick suffering from a sudden lack of illness. Barga Levin is looking after the house in his absence.

Bud Young, be of pura fighting fame, has had a new act written and will soon get into line for the "Association" time. J. T. Boyle, a newspaper man, is the author.

Paul Nevin and Ruby Eyrewood left the bill at the Majestic Monday. They declined second position. This left the bill with eleven acts, including two pictures.

George Tyler has announced that the Red Cross Society will be given half the proceeds from tickets sold by special committee during the period from Sept. 27 to Oct. 12.

Leon A. Brazenliak and others have taken the last week of the Palace theatre on the northwest side, where they will install a producing company to put on plays by western writers.

Mr. and Mrs. Maurice Browne, directors of the Little theatre, have sailed from Naples and will arrive in Chicago next week. Rehearsals of the company are now in progress.

DAINTY ENGLISH TRIO

This Week (Sept. 28) Keith's, Columbus BOOKED SOLID ON ORPHEUM CIRCUIT UNTIL JUNE 27
JUST RETURNED FROM THE WAR ZONE
The Boys Who Entertained Royalty

JACK MANION and HARRIS
Presenting
"Uncle Jerry at the Opera"

The Pioneers of Ragtime in the Country

ELSIE JANIS IS PROUD OF WORK AS A 'MANAGER'

The Great & Original American Ragsitone Octette

From the London Hippodrome

In all New Songs and Some Old Favorites.

VICTOR NIBLO
AND HIS WONDERFUL TALKING BIRDS
At Hammertime's This Week (Sept. 28)

The Webster Vanderkile circuit is booking four acts at the Empire in Doluth. The Broadway, in Superior, will open Sunday, playing four acts, booked by the same agency.

"Cordelia Bloom," which closed a week or so ago, is to be revived, according to latest reports, and offered in Chicago with Durr McIndoe, Louise Drimmer and Jane Gray in the cast.

There is a story current that Addison Burkhard and Frederick Hunsaker have spent the trip and have forgotten the difficulties they had over "The Girl at the Gate," a La Salle production.

The Edgewater Cafe is a thing of the past. The place is now being fitted up for a motion picture house, which will bring the total up to five in the block between Dearborn and Clark, on Madison.

George Damareel is breaking in his new act "Ordered Home" in the sticks and will come back to Chicago next week to play either the Majestic or the Palace. Frank Smithson staged it.

Plans are under way for the production here during December of a show to be called Chicago's Annual Revue of 1914. It is said the backers of "The Elephants" will finance the attraction.

Florence Reed and her company will leave Powers' theater in the near future to play other cities. Another company, headed by Josephine Victor, will come to Powers' to play in the spring.

George C. Tyler, who was in town last week to see a performance of "Joseph and His Brethren," engaged Harry S. D. Flood for a revival of "Twelfth Night," which he contemplated later in the season.

Maxim P. Lowe, representing the Martinelli office, has been the cynosure of all eyes in Chicago during the past week. His pale tan whiskers have attracted quite as much attention as the rowdy beard of Senator J. Ham Lewis.

Rumors have it that there will be a motion picture house in Randolph street, about opposite the Garrick. There has been talk of turning the old Union cafe into a picture house, but nothing definite has been done.

Max Nathan, who formerly had a house at Hoopetoo, Ill., has leased the Princess in Aurora, Ill., which he has renamed The Virginia, and will start to play three acts with six-week bookings by Jack Hoffman out of the W. W. V. A. office.

Newspaper men and others were allowed private views of the Sam Mayer collection of theatrical photographs and relics at the new club rooms of the Friends' Club of America, in the Marine building on Tuesday and Wednesday of this week.

Ferdinand Staldal, one of the members of the Reinhold trio that recently appeared at the Palace, has just returned from a trip to Europe, during which he was using his wife for divorce, a green bill having been filed. Mrs. Staldal appeared in the courts some time ago for a separation from her husband.

Henry B. Toomer, playing in "Biddlesligh," is suffering from pneumonia. Gypsy Correll is listed among the sick (all at the American hospital).

Beginning next week the Temple, Pt. Wayne, Ind., will play two instead of three shows a day with the exception of Saturdays and Sundays, when three shows will be offered as usual. Charles Crowl books the Temple. He has booked an all-girl bill for the house for the last half of next week.

WALTER SHANNON
and
MARIE ANNIS

In a Revival of Mr. Shannon's Success

"A Shine Flirtation"

MISS ANNIS, for the past three years, has been one of Chas. Frohman's leading women, last year appearing with Donald Brian in "The Marriage Market."

MR. SHANNON has just returned from Europe after playing a successful three-year tour in London and Paris.

Opening Season

Next Week (Oct. 5),
GRAND, Syracuse, N. Y.

Direction, MAX HART

LITTLE MAY GREEN

May opened Aug. 3rd on the Syndicate Tour (England) the day WAR WAS DECLARED, but that didn't hinder Little May from SCORING A HIT.

"The" Still playing the tour.

GOING TO AMERICA IN OCTOBER.

Returning to England April 5.
EVELYN NESBIT
AND
JACK LIFFORD
Direction, H. B. MARINELLI

Elizabeth Otto
In Musical Milestones
Season Opened Week of Sept. 28th
at Orpheum Theatre, Montreal, Canada

BOOKED
SOLID
Direction, GENE HUGHES

News emanates from the local Oliver More
rocco office that "Help Wanted" with the
original cast is still playing to good business
in larger Ohio towns. The second company
has closed and will be put in rehearsal for
another try. Later on the first company will
go east. Mr. Marocco contemplates bringing
"Bye Bye," his new picture play to Chicago
some time this season.

Leon A. Brittain has obtained judgment
against John Nicholson of "For the Love
of Mike," asking for the sum of $600.
Al Green of the Alcoyamora show was
sighted in the city.
Mae Raymond was formerly announced
as a member of the "Reefer," company and
claim of two weeks salary after cancellation.
Mr. Nicholson contended that as Mae Raymond
immediately joined "The Klopers," she was
not violating any agreement.

AMERICAN MUSIC HALL (E. B. Wood, mgr.)—My Friend from Kentucky, with Negro players, opened Sunday.
AURITORIUM (Herbert Ulrich, mgr.)—Joseph and His Brethren, getting good returns.
COLUMBIA (William Roche, mgr.)—Ed Lee Wrothe and company opened Sunday.
COWBOY (C. Hamburger, mgr.)—Pictures by Cort (H. J. Herrmann, mgr.)—"A Pair of Bites," getting good returns.
CROWN (A. J. Kaufman, mgr.)—Maggie Pepper, opened Sunday.
CABINO (Frank Parry, mgr.)—Dallalas's Own Show.
PINE ARTS (Ed Herrmer, mgr.)—Pictures by Cort.
GARRICK (John J. Garrity, mgr.)—"Pee O' My Heart," getting big returns.
ILLINOIS (Will J. Davis, Jr., mgr.)—The Belle of Bond Street, doing a fair business.
IMPERIAL (Joe Pilgrim, mgr.)—Winning of Barbara Worth, opened Sunday.
LAST SALLE (Joseph Bramer, mgr.)—One of a Million, doing a nice business.
MAGNIFICENT (J. J. Harris, mgr.)—The Call of the Cumberland, opened Sunday.
GIFT (George D. Warren, mgr.)—Potash and Perfume, biggest hit in town.

ORCHESTRA HALL (Trini & Lulubian, mgr.)—Pictures by Powers (Harry J. Powers, mgr.)—"The Princess of Amsick."—The Princess of Amsick (Sam F. Gerson, mgr.)—
STARR & GARNER (Paul Roberts, mgr.)—Girls of the Missouri River. VICTORIA (Howard Brandes, mgr.)—Anna LaVergne, opened Sunday.
COOPED (Ed Harrermy, mgr.)—Pictures.

MAJESTIC (Lyman B. Glover, mgr., agent, Orphery)—Not in many weeks have there been so much keen enthusiasm apparent as was evidenced Monday afternoon. The Hill Family received an ovation and Frank Keenan and company came in from the audience. The hill opened quietly" with the Sollet Duo, a dancing team who offered new phases of the modern dance. Paul Vernis and Miss Ruby Ewod, in cost, offered some bright sartistry, but had a bad spot. Charles Yule, Fred Murdock and his daughter "The Magic" which ran a bit slowly, but has some good lines and little kick at the end. Jarrow, billed as the originator of the lemon tick, got into the good graces of the audience, and started the hill on its way to big success. He is the only man now left of the old jokes and works along original lines. Anna Chandler stepped in after this act, and made a decidedly good impression. She, too, had to come back several times. She has personality, gets intimate with her audiences at once and makes good. Frank Keenan, repeated the triumph he has won before. He is ably assisted by Mac M. Thank and Tuesday. Eddie Clifford. His act was well. His sprightly style, his easy manner and his attitude and was in fine shape. Jackson & McCaskey, champion

ORCHESTRA HALL (Harry J. Powers, mgr., agent, Orphery)—Mercedes, held over to Monday for second week, was well received. Herman Timberg scored and Bert Pijtshogen in his "cigarettes" took first honors. Band was very fair at Monday night performance and show seemed to strike popular fancy. Dorothy and Madeline Cameron welcome in the audience. What pretty girls sing and dance as well as any recently seen here. Toots, a good actor, had a good part, Josephine De Bussy and Billy Geller offer song and piano selec-

otions successfully because of personality. Miss Davis's songs are a trip slow, but she gets them over. Arnest Brothet's musical acrobatic comedy held third spot nicely. They retain their whistling comedy falset with sub-

stantial results. Ray Raymond and Florence Rain are liked for their little farce skit, "Tired Out."—The King of the Vineyard, a clever short story of romance, action, singing, lively songs and dance, Merceides, entertained to the very last. Miss Lane showed the ability to do more song and talk comedy and less fif-

ding. Princess Falasha submits her Oriental dance creations with gratifying results. Bert Pijtshogen keeps the hilarity on the second band and her Sea Lion, novel aquatic production, close and good and both were first.

McVICKERS (J. G. Burch, mgr.; Marcus L. J. Wr.)—Bill without anything unusual, but still one to please the average vaudeville fan. Charles Tiss and his company presented "The Four Aces and the Man," an entertaining sketch with unusual personnel. Mr. Tiss, as a priest, did well. the little company was received warmly. Whittaker's Operetta Doll, a lively puppet show, got over easily. Ben M. Barlowe & Co. (New Act) has a good comedy and sound favor. Bowes Brothers, black face, have some live jokes in their repertoire, and some old of the old good with effect. Oldfield & Drew pleased and the Five You-

mey's were the same. The Herald Weekly, showing scenes of Chicago life with some Keystone films helped to lengthen the entertainment. The audience Monday night was only fair.

WILLARD (Norman E. Field, mgr. J. L. & R.)—Barnie Lichter, a man with a real song, scored on his second try at the first show Monday night. He plays the piano, sings, and likes to make his audience laugh. He has a show and had the house in an uproar. Har-

en a good time. Some of the girls, however, are not going well. Ross and Garrett were on second and were not very popular. The audience did not seem to care for them. They did not have anything of great importance to offer. Joe Garmister and company presented "The Wall," a dramatic act by Dan Keay. This act has several picturesque points and is fairly well put in the young woman. Manzanita is a trifle stiff in his performance. The American New York Quartet got a warm laugh and a laugh on the stage. Pathe pictures were offered. The audience at the first show Monday night was not large but it was full of enthusiasm. Reed.

ORPHERY—Abeares's comedy catcher proved a fast succession. Josephine De Bussy was a hit; Jack and Walker pleased with their

songs and patter. William Edmestor's dogs and horses entertained with posting stunt. Harry Teada was a capital opener. Six American dramas and comedies were successful, herermine Shore and Co., another of the "horrors," were well received. Jones and Silverstein, who were tucked on to the bill Tuesday, received

EMPEROR—Patuce's Five Dining Nymphs was a smash hit and many more could be expected. The "Birch," were received the best being well presented. Avad and Lloyd scored a substantial hit. Swan opened nicely. Jos-

eph, Laurie and Frances Allen were well liked. Miller, Moore and Gardner pleased immensely. Ray Lawrence, female impersonator, a local product, was "added." Law-

rence displayed a handsome wardrobe and a pleasing voice, the turn doing nicely.

PANTAGES—Silver Bell, posing horse made a splendid impression. The "Night Hawks" displayed merit and gave satisfaction. Farley, Barton and Brown registered such a hit that they were moved to closing position after the first show. Rosalia pleased. Wood's dog opened satisfactorily. Vic Rich-

ard and Jo Quinlin, won laughs. Park and Butler, passed nicely.

CORT (Homer F. Curran, mgr.)—"A Pair of Bites" (first week).

ALCAZAR (Relaxo & Mayer, mgrs.)—The Trail of the Lonesome Pine (first week).

GAYET (Thos. O'Day, mgr.)—Kolb & Duh Co. in "Peck of Pickles" (fifth week).

WOWAY (Jos. Bauer, mgrs.)—Monte Carlo (first week).

PRINCESS (Hart Levey, lessees and mgr).—San Francisco (fourth week).

REPUBLIC (Ward Morris, mgr.; ageat, W. T. Doll)'

Olson Promised will inaugurate the concert season at the Columbus Oct. 18.

Clare Simpson, soubrette with Jacobs com-
pany in Denver, was married to a Denver man last week.

Julie Selle closed with the Monte Castle company last week and will return to her home in New Mexico.

Jack Hayes, for the past year on the Hip-
podrome staff in Los Angeles, will probably move to one of the B. H. V. A. houses.

William Bremer and Florence Bell opened at the Princess this week in the first of a series of short dramatic sketches.

According to a report from Tacoma act-

ing Lewis Bremer there are asking to cut salaries owing to poor business.

William Bremer and Florence Bell opened at the Princess this week in the first of a series of short dramatic sketches.

Jack Hayes, for the past year on the Hip-
podrome staff in Los Angeles, will probably move to one of the B. H. V. A. houses.

William Bremer and Florence Bell opened at the Princess this week in the first of a series of short dramatic sketches.

At the switch of Ford and his star-
eral, and the whole of Broadway is filled with spectators. The performance, which was expected to be a success, proved to be a failure, and the manager was greatly disappointed. The play was directed by a well-known director, and the cast included several prominent actors. The audience was not satisfied with the performance, and many left before the end of the play. The manager was forced to close the theater and consider his losses.
Be Represented in the Best Theatrical Medium
VARIETY IS IT
An Advertisement in it returns value many fold
Continues to circulate all over the world the war and is displayed weekly in all countries as formerly

The Recognized Trade Paper of the Profession

Donald Stewart, formerly treasurer of the Majestic, has resigned and gone into the picture business. He left for Hollywood, Cal., on Tuesday. Ben Elizer, former assistant, has been made treasurer.


Considerable "gossip," so to speak, is being carried about the city relative to the changes in the gigantic charity benefit, "The Ring," which was conducted at the Cincinnati auditorium last week. Under the supervision of the Cincinnati police, the carpet opened big, and was to continue through, despite this personal trouble, the affair was advertised as a big success, was the talk of the town. The opera house was closed on Sunday evening and a check of $1,500 is said to exist. Further than this it is alleged by various performers engaged at the carnivals for the two weeks, that the promoters, Elmer J. Walters, manager of Ontario Beach, near Kalamazoo, Mich., theatrical man, and C. W. Karland, also of Rochester, have "skipped" with the gate receipts for the first few days. Many of the performers received no pay for their services whatever; others received about 15 per cent of the contract price.

CINCINNATI.

By HARRY V. MARTIN

KEITH (John P. Hoyland, mgr.; tel. U. B. 403),—Bill not so good as usual. Past few weeks have been good, fair; Edwin Stevens and Tina Marshall, en-core; Kay Hammond, "Nellie," quality, quartet; June Collier and J. W. Reeder, star. "To Each His Own," by John Ford, good; D. A. Mansfield, good; John Hart, good, and Dick Penalty who is all right.


STANDISH (Charles B. Arlow, mgr.).—"The Whirl of Mirth." By L. L. Timpic (Thomas McCready, mg.).

MOULIN ROUGE GIRLS (C. H. Heck, mg.; est. Sun.).—Vaudville and fancy comedy.

LYRIC (Harry Hart, mg.; est. Sun.).—Vaudville and farce comedy.

Ernst Kuwanz, director of the Cincinnati Symphony Orchestra, has sailed for Europe.

DETROIT.

By JACOB SMITH


NATIONAL (V. C. Enkel, mgr.; est. Oct. 16).—The Hurley comedy, accurate; Musical conservatory, excellent; Italy, pleased; "Miss Grady," good; "Warth Staters," novelty; "Sampson and Douglas," Arno; "Bill Pruitt," very good; "Great A. Myck," etc., etc.

SHAFTESBURY (George Sturrup, mg.; est. Oct. 16).—"Swamp Cats." novelty; June and Clark, good; cooker and Lester, good; George and Johnston, good; Ross and Johnston, good; long Festival, etc., etc; "Miss Grady," good; "Warth Staters," novelty; "Sampson and Douglas," Arno; "Bill Pruitt," very good; "Great A. Myck," etc., etc.

DETROIT (Harry Parent, mg.; est. Oct. 16).—"Miss Grady," good; "Warth Staters," novelty; "Sampson and Douglas," Arno; "Bill Pruitt," very good; "Great A. Myck," etc., etc.

LYCEUM (A. B. Warner, mg.; est. Oct. 16).—"White City." Novelty, etc., etc.


Tyrone Power will be in an engagement at the Arcade, Detroit's leading motion picture academy, week October 8. Although the regular admission price is 10 cents, danee five cents per couple, the management during this special week will advance the rate for free to persons of sufficient age.

Early bookings at the Temple theatre include Irey Franklin and Burt Green, Eddie Hearn and Carl Cross as they continue in vaudeville.

J. C. Matthews was in town last week in the pursuit of the Pantages booking office "Top."
FREE 3 1/2 FOOT ENLARGEMENT WITH EACH HUNDRED OF ORIGINAL PHOTOS

100 6 x 8* 10.00 10.50 11.00 11.50 12.00 12.50
102 8 x 10* 13.00 13.50 14.00 14.50 15.00 15.50

PONY Whittell
TEDDY 10.50

ESSENDUN & COLUMBIA THEATRE BUILDING
CO., PHOTOGRAPHERS
NEW YORK CITY

BROADWAY ROSE GARDENS
Vegetable and Fruit Abounds
Every Evening and Evening Including Sundays
ASTRONOMICAL SUCCESS
THIRTY LEAGUES UNDER THE SEA
With the Williams Eidell Cup and the famous Worley Brothers. For forty years an
DIANE DE PIERRYETTE.
Dancing, Dancing, Dancing, Dancing.
Almanac Batters and Black Friday's Brothers.
Atmosphere Cudmore and Sons. Two teams.
Floor. Brin, Dumas and America.

NEW ORLEANS.
BY G. K. SAMUEL.
ORPHUS (Arthur Williams, mgr.)—Splendid show. Connolly Sisters, opening did well. Kenyon Brothers, who were received; Ernest Monkeys, unappreciated. Wilber Whitaker, co-managers Alexia; the best of the show, Miss E. McCray and Arline, extraordinary success; Miss Ellis, good closing number.

CHEMMAK (T. C. Campbell, mgr.)—Emma Hapgood, Co., "The House of a Thousand Candles." LILLIPUTIANE (E. A. Schiller, mgr.)—The Grey Widow. HI PEPPO ADROM (Jake Miller, mgr.)—"A Night Old Heidelberg." Howard Ross a benefit. Mrs. Ross is a non-professional from Boston.

Sullivan and Mason are at the Alamo.

Mrs. McCormick is sold of the "Blue Ribbon Bells."

Rumored Vic Perez will install a picture theatre in the vacant store at Canal and Bur-

sey. Place is so narrow bell probably have to use spoke rings.

Tom Dunn has returned to Selden Dunn—professional.

Louis Morison is being "re-ad" for the debts of the Louis Moreno.

Earl Holmes departed sick tone at Benson House. Her mother's name Mary Olivia Benson.

PORTLAND, ORE.
BY R. E. ASBORN.

PANTAGES (J. A. Johnson, mgr.)—agent Charles Kiff, M. W. Soo, and William B. Ford; Robert George, agent, with a good program; Misses, Fine and Poor, Miss; Coo-Coo and Co., and Misses, Broadway shows and Misses, pictures, good success.

LOWRY (J. W., Mr.)—20, Laurel and Benham, clerks; Eva Fout, clerks; Mr. and Mrs. David Ewes and Co., agents, in general, sale.


SPOKANE.
BY JAMES R. ROYCE.

PANTAGES (E. Clarke Walker, mgr.)—agent, and liberal. 20, Week, Lockett and Ladd; comedy, a hit; Rossell, winner, liked. "Titanic," novelty, won; Saunders and Van Koot, agent; Teddy and Bess, whom I saw, were good.

LOEW'S (Joseph Muller, mgr.)—agent, J. E. T. 20, Week, Nelson, and Burr, entre wents well; Four Avonlea, shown, William S. James and Co., popular; Anderson & Ginn winners; Stewart Sisters and Escorts.


North Yakima, in the central part of the town, has followed the Spokane theatre trend and placed motion pictures of the European war under the ban.

NAT LEWIS ANNOUNCES
REMOVAL SALE
at 42nd Street Store, Opposite Library

In deciding to vacate my 42d street store, rather than pay the exceedingly high rent I am compelled to immediately offer for sale my entire stock of exclusive and staple furnishings at prices ranging from

30c. to 60c. On The Dollar

In some instances 15 to 25% Below Cost.

Following are a few specimen values:

Silk Knit and Silk Ties
Rich Novelty Patterns

Silk Knit and Silk Ties
Values 50c and 75c

Best Standard Makes, Shirts to $2.50

$1.95

$0.85

$2.50 and $3 Values

$1.30

My complete stock of fine haberdashery reduced.
My Store Policy with every purchase:
"Every Article you buy here must please or you MUST return it."

Other Stores: 1575-80 Broadway, 718-18 7th Ave.,
560 Melrose Ave.,
25 West 42nd Street

MEET ME AT
LOTTO'S Restaurant and French Bakery
135 WEST 4TH ST., bet. BROADWAY AND SIXTH AVE.
Quick and Clean Service—Delicious Pastry—Cooking Unsuspected—Prices Moderate

OYSTERS
POTATOES
NEVER CLOSED

THE 9th Anniversary Number of
VARIETY
Will Be Issued December 25th

HAMMERSTEIN’S, Next Week (Oct. 5)
IN A SENSATIONAL SINGING ACT FEATURING
"THE DANCE OF DEATH"

AURIESA
U. B. O.)—Although doing a nice business in its lower-priced seats the Globe is experiencing difficulty in drawing patrons for the front of the orchestra at 50 cents for the night above. With prices ranging from 10–25 and playing seven acts, the theatre is against strong opposition from two other Market street houses owned by the same interests which play six acts at 10–20. Monday night the 50 cent section was very thinly occupied while the rest of the house was good. The show was of the usual pop variety, with only one or two Babes out of the ordinary. The brightest spot was at the close, where the Five Blues brought the house in a state of enthusiasm with the information that vaudeville portion of the program was delivered by the Five Blues. Chapeau and Co. billed as the “Darling pantomimic son-

“B. M. G. R.,” with J. C. Mack and Jim Gildea; Mills and Mollis; Monarch Comedy, Pussy; Priscilla, Elizabeth; Willcock and Bishop; Childs and Nolte; Bowlby and Jongerius.

COLONIAL.—A split-week policy was started last week, playing five vaudeville acts and films, program changing Thursday, first half: Miss Cal, with preço at new shows; Second half: Punch and Judy; Allie Goos, with precios at new shows; Third half: Miss Cal, with precios at new shows; Fourth half: Miss Cal, with precios at new shows. 

ALABAMIRA.—A street parade headed by a brass band and speeches were features in the opening of the Macfarlane-Kaye regime at the Alahambra Monday night. The house is under the management of William Golding and the former was assisted by Daniel McCarrick. The new policy is a split-week combination of shows and pictures. For the first half: Prince Turf, with precios at new shows; Second half: Miss Cal, with precios at new shows; Third half: Miss Cal, with precios at new shows; Fourth half: Miss Cal, with precios at new shows.
Freeman Bernstein
Manager, Promoter and Producer of Vaudeville Acts
OPEN DAY AND NIGHT
Phone, Bryant 862

TIVOLI Agency
Heidelberg Building, 42d St. and Broadway
is Managed Solely by R. W. Eberhard
Note—C. A. Goeltler is no longer there in any capacity.

WANTED VAUDEVILLE ACTS for New England
IMMEDIATE TIME, SHORT JUMPS COMEDY ACTS, NOVELTIES, DRAWING CARDS
FRED MARDO, Mgr.
Can Always Use Good Sunday Acts
Phone Randolph 1990

Trixie Friganza Agency
Note: Address is at 40 W. 45th St., New York. Phone 7405 West. F. S. 7405. Telegram: 'Frisby, New York.'

MARIE JAMES
Booking Agency
Orpheum Theatre Bldg., MONTREAL, P. Q.

(Continued from preceding page)

BMIT LEVEY
INDEPENDENT CIRCUIT
VAUDEVILLE

EXECUTIVE OFFICES: ALCAZAR THEATRE BLDG., SAN FRANCISCO.
Can arrange from three to five weeks between sailings of boats for Australia for all first class acts. Communications by wire or letter.

THE WEBSTER VAUDEVILLE CIRCUIT
CHICAGO
Suits 2
1st North L. S. St.
JENNY WEBSTER, Prop.
Affiliated with EDWARD J. FISHER, INC., San Francisco;
BERT LEVEY CIRCUIT, San Francisco.
GEORGE H. WEBSTER, General Manager

Harry Rickard's Tivoli Theatres,
and AFFILIATED CIRCUITS, INDIA AND AFRICA
CAPITAL, £1,000,000

HUGH MCINTOSH, Governing Director
Registered Cable Address: "HUGMAC," Sydney
Head Office: TIVOLI THEATRE, SYDNEY—AUSTRALIA
NEW YORK OFFICE, 21 Strand Theatre Bldg.

FULLER-BRENNAN Vaudeville Circuit
(AND AUSTRALIA AND NEW ZEALAND)
BEN J. FULLER, Governing Director

All correspondance to National Amphitheatre, Sydney. American Booking Office Temporarily Closed, owing to War Conditions.

AMALGAMATED Vaudeville Agency
B. S. MOSS, President and General Manager
BOOKING MUSK & BRILL CIRCUIT
PRUDENTIAL CIRCUIT
PLUMMER CIRCUIT

95% of all performers going to Europe make their steamship arrangements through

PAUL TAUSIG & SONS, 154 E. 14th St., New York City.

German Savings Bank Bldg.
Telephone Stuyvesant 1390

AMALGAMATED Vaudeville Agency
B. S. MOSS, President and General Manager
BOOKING MUSK & BRILL CIRCUIT
PRUDENTIAL CIRCUIT
PLUMMER CIRCUIT

95% of all performers going to Europe make their steamship arrangements through

PAUL TAUSIG & SONS, 154 E. 14th St., New York City.

German Savings Bank Bldg.
Telephone Stuyvesant 1390

EDW. S. KELLER
Booking for and Looking for the Best in Vaudeville
Suite 903
Palace Theatre Building, New York
CHAS. S. BREED, Associate

GENE HUGHES, Inc.
Manager of High-Class Vaudeville Attractions. Artists desiring New York representation write or wire.

Phone 1811-14. PALACE THEATRE BLDG., 154 Broadway, New York City.

EDMUND H. HEBELDS
GRAND (Harry David, mfr.; agent, U. B. No.; agent, U. B. 0.);—Cast in Wright, H., Harpers, Orson and Robert Mackey, headliners, unique.
WILLIAMSON, THOMPSON & COFFIN, noisy fun; SOREN & FAHRMAN, good; BRAYTON & CO. effective; HEATH & MILLER, much laughter; ROYDON & CAVENDER, scream; DARTING, PRINCE, good animal act.
MACKIN (I. R. BOOCHER, mfr., agent, U. B. 0.;—CHURCH CLEVELAND, big hit; RICHARDS & FRANTZ, scream; RICHARDS BROTHERS COMEDY CO., excellent; ROBBY SMITH (added), good; O. 0.—Cast in Wright, H., Harpers, Orson and Robert Mackey, headliners, unique.

NOW PLAYING FOR THE UNITED BOOKING OFFICES

THE GREAT AND ORIGINAL

W. HORELK With His Monstrous Ensemble
IN THEIR DIVERTMENT "AGYPSY CAMP"

We sympathize with Mr. Golden of the Golden Troupe for being obliged to resort to the expedient of endeavoring to induce Mr. Horelik of this troupe to become a member of the Golden Troupe. Mr. Golden should be more discreet in talking to people with whom he is not acquainted.

S. RACHMAN, Mgr.

W. HORELK, Prop.
The 9th Anniversary Number

OF

VARIETY

Will be published December 25th

IT PROMISES TO SURPASS ALL PREVIOUS PUBLICATIONS

A REPRESENTATION IN THIS EDITION INSURES UNIVERSAL RECOGNITION

Applications and reservations for space are now acceptable, early applicants being assured of desirable locations.
FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN

ALFREDO
VARIETY, LONDON

GAVIN and PLATT
The PEACHES
TOURING
Photo U11-M
Passaic
7 Hawthorne Ave., Clifton, N. J.

ALFREDO
VARIETY, LONDON

GEORGE
HARADA
World's Famous Cyclist
1711 CLYBURN AVE.
CHICAGO, I11.

BETTIE HERRON
Assisted by MILT ARNSMAN
Direction, M. S. BENTHAM

ARNO and STICKNEY
THOSE MUSICAL WIZARDS
Booked Solid
40 WEEKS LOEW'S EASTERN and WESTERN CIRCUIT
Direction, FRANK BOHM

Victor HERAS and PRESTON Ben
FAST AND FUNNY TUMBLERS
Now Playing Pantages Tumblers
BOOKED SOLID ON W. V. M. A. opening Oct. 28

E. J. MOORE
THE GABBY TRICKSTER
Direction LEE MUCKENFUSSE

JACK STROUSE
THE "SINGLE" THAT MAKES THEM TAKE NOTICE
BOOKED SOLID
Direction, ALLEN EPSTIN

DUNCAN and GOLDENSON
"A Dainty Little Girl and a Dapper Little Chap"
PLAYING IN WEST—OPEN FOR BOOKING NOW
"A Tremendous Hit"—Unanimous Opinion of Coast Critics
Address MRS. A. M. GOLDENSON, 1711 South Burlington Avenue, Los Angeles, Cal

WILLIAM MORROW
Assisted by DONNA HARRIES
Presenting the Singing Comedy Playlet "ON A COUNTRY ROAD."
Booked Solid Season 1934-35
Direction SIMON'S AGENCY, CHICAGO

PEALSON and GOLDIE
In their new act, "AFTER THE DOG SHOW"
Moved after Monday Night from 4th to next to closing, following Belle Baker, at Hudson Theatre, Union Hill, this week (Sept. 28).

HARRY WEBER presents
A Pretentious Pantomimic Production "Bal Masque"
Introducing A Divertissement of Dainty Dances Delightfully Demonstrated by
Miss Edith Fabbrini and Mr. B. Michael Martin
HARRY A. SHEA
PERSONALLY MANAGING THE FOLLOWING ACTS

JOHN T. KELLY AND CO.
In a screamingly funny sketch
"A GAME OF CON"

WILLARD AND BOND
The Sleuths of Pleasure
"DETECTIVISM"

SNYDER AND BUCKLEY
presenting their
"TWO MEN BAND"

BROWN FLETCHER TRIO
in an original offering
"CHRISTMAS EVE"

ROCKWELL AND WOOD
"TWO—NOBLE—NUTS"

GEO. W. CHRIS
COOPER AND SMITH
"The Bell-Boy and The Porter"

CARDOWNIE SISTERS
International Dancers

THOS. POTTER DUNNE
Eccentric Comedian

DR. WILL DAVIS
An Original Idea in Monologue

COWAN'S SETTERS
Present
"A STUDY IN STATUARY"

SAM J. CURTIS AND CO.
A Marital Episode
"GOOD-BYE, BOYS"

CLAYTON-DREW'S Players
Travesty
"OTHELLO OUTDONE"

B-A-N-J-O-P-H-I-E-N-D-S
Up-to-the-Minute Entertainers

THREE DOLCE SISTERS
Vaudeville's Classiest Singing and
Dancing Act

LEWIS AND NORTON
In Their Comedy Skit
"IN THOSE DAYS"

CONRAD AND MARINO
Eccentric Italian Comedians

SIX MUSICAL SPILLERS
Kings of Ragtime Harmony

WILSON AND WILSON
"The Band Man and His Band"

WILLIAM CAHILL
"The Man From Ireland"

GRAHAM'S RATS AND CATS
An animal act that is widely talked about

PATTEE'S DIVING GIRLS
A box-office attraction for any theatre

ROBT. E. O'CONNOR and CO.
in
"THE STICK UP MAN"

EDDIE MADDIE
HERRON AND DOUGLAS
in
"JIMMY PINKERTON'S FIRST CASE"

EMERALD TRIO
Refined Instrumentalists

USHER TRIO
Refined Skit
"ALMOST A MILLIONAIRE"

NESTOR AND DELBURG
Comedy Skit
"IN LOVE"

FREIND AND LESSER
"The Butler and the Maid"

COOK AND STEVENS
"The Chinkee and the Coon"

POLLY PRIM
"The Little Star"

JOHNNY WOODS
Ventriloquial Novelty

ROBBINS' ELEPHANTS
Wonderful Feats of Intelligence

Booking the Orpheum Theatre, Jersey City
KEENEY'S THEATRE
Newark, New Jersey

14TH STREET THEATRE
Fourteenth St., New York City

LYRIC THEATRE
Hackensack, N. J.

SUNDAY NIGHTS
STANDARD THEATRE
90th Street and Broadway

CRESCENT THEATRE
165th Street and Boston Road, Bronx

CLUB DEPARTMENT ESTABLISHED 18 YEARS
SEND IN OPEN TIME

H. A. SHEA VAUDEVILLE AGENCY
4318-19 Bryant 1493 BROADWAY (PUTNAM BLDG.), NEW YORK (Suite 523)
MME. DANGLER
ANNOUNCES TO THE PROFESSION THE OPENING OF HER NEW
SUIT DEPARTMENT
on Monday, October 12th

A recently formed partnership with one of the largest wholesale manufacturers enables me to offer customers the latest modes and Parisian models with their wealth of novelty at prices that will astonish. In other words, the most fashionable suits direct from the manufacturer to wearer—no middleman's profits.

The most cursory inspection will prove the truth of this,

SEEING IS BELIEVING

Of course the establishing of this new department does not in any way diminish the attractiveness of our widely known and popular line of gowns and millinery, which has made the name of Dangler a synonym for sterling worth and merit.

1482 BROADWAY
Suites 404-405 Geo. M. Cohan Theatre Building
NEW YORK CITY Telephone, Bryant 7572

CAPT. SORCHO’S
DEEP SEA DIVERS

With SUBMARINE TELEPHONE—RECOVERY OF BODIES—SEARCHLIGHT—HOW THE DIVER AVOIDS DISASTER—THE LAYING AND EXPLODING OF A SUBMARINE MINE WHICH SINKS A BATTLESHIP—IT ALL TAKES PLACE UNDER WATER.

Lecture by CAPT. SORCHO, who is the Most Expert Submarine Engineer in this country, and who has recovered over 500 bodies.

THE GREATEST NOVELTY EVER PLACED ON AN AMERICAN STAGE
Direction, FRANK EVANS.
$750,000 PICTURE STOCK SALE BY UNIVERSAL FILM FACTION

The Pat Powers-Jos Engel-Wm. H. Swanson Interests Dispose of Less Than Half-Interest in U at Enormous Profit.


The sale for $750,000 occurred Monday of the minority stock holdings in the Universal Film Corporation, held by Pat Powers, Jos. Engel and William H. Swanson. The amount paid gave a line on the enormous premium the stock brought. Pat Powers received something less than $200,000 for his shares, which represented a comparatively small investment a few years ago. Messrs. Engel and Swanson divided the remainder of the large amount between them, they having put into the Universal but three years ago not over $5,000 each.

The sale also disposed of the pending litigation brought by Pat Powers, et al., against the Carl Laemmle faction, but it leaves the U stock holdings of David Horsley still in court. The Horsley stock will give the control of the U concern, now run by the Laemmle people.

The Universal is one of the three large service concerns in the picture business. It distributes the output of several companies, and is said to have made terrific profits in recent times, in spite of itself and its direction.
No information is obtainable as to the identity of the purchasers of the stock. Not even the men selling knew whom they were transferring their holdings to, according to report. The surprise is that Laemmle people "dug up" someone to advance the money, in order that their position might be strengthened in the control of the company, and if the purchase were made for their benefit, the Horsley stock becomes a minor factor.

The combination of Messrs. Powers, Engel and Swanson was a pretty swift business trio for the Laemmle crowd to find opposed to it. Each of the three was partly responsible for the sudden growth of the Universal. When the split occurred it was real war in the U offices for a time. The opponents indulged in the pastime of throwing seals and other instruments of authority out of the office windows, as possession quickly veered often from one to the other. The law suits followed, and it was lately rumored Mr. Powers and his associates might shortly find themselves again operating the U.

LOEW'S BERLIN OFFER.
An offer of 25 weeks at $1,000 weekly was reported this week to have been made to Irving Berlin by Joseph M. Schenck, the Loew Circuit general booking manager, for the famous little composer to take a trip over the Loew time.

Mr. Berlin had returned no answer up to Wednesday.

MUSICIANS' ELECTION.
Eugene A. Johnson was elected president of the New York local, 310, of the American Federation of Musicians Thursday night by a majority of 88 votes. His nearest opponent was the present president, Edward A. Porter.

Anthony Abarno was re-elected vice-president.

LEFRECE OFF TO WAR.
Special Cable to VARIETY.

Walte. Defreces has enlisted in the Sportmen's corps.

A SENSATION
"When You're a Long Way From Home."

MORE ORPHEUMS OUT.
More open time in Canada was declared by the Orpheum Circuit this week when it wiped Calgary and Regina (two days each) off its sheet, pending the ending of the war. The only Canadian Orpheum now playing is at Winnipeg. This may be shut in another week or so if business does not improve.

The present jump on the Orpheum route is from Winnipeg to Seattle.

CHURCH BUYS M. P. SERVICE.
Dr. Christian F. Reiner, pastor of the Grace M. E. Church, New York, has signed agreements with the Box Office Attraction Co. to take the leases of that company for exhibition before the members of his congregation.

FRISCO BARS OUTSIDERS.
San Francisco, Oct. 7.

Mayor Ralph has declined to approve the resolution of the Board of Superintendents granting outside amusement concessions for 1915, and objected to the issuance of privileges to any enterprise that would be in opposition to San Francisco's tax-supported exposition.

GHOST DIDN'T WALK.
Salt Lake City, Oct. 9.

Lillian Campbell and Charles Mackay, playing leads with the Utah Stock Co., left the cast suddenly Monday night while playing "The Ghost Breaker," closing because the phrasure ghost hadn't rambled in their presence for the past three weeks.

SHARING YIELDS BONUS.
(Special Cable to VARIETY)

Playing on the 50-50 sharing plan, the artists on the bill at the Empire, Edinburg, last week received $50 per cent. over their regular salaries.

(Special Cable to VARIETY)

Daly's reopens Oct. 24 with "The Country Girl" at reduced prices.

Joe Brooks Moves Office.

The headquarters of Joe Brooks, who recently disconnected his business relations with Klaw & Erlanger, is now in Sandy Dingwall's office.

CUTS PRICE TO $1.
Cleveland, Oct. 7.

Eugene Walter, producer of "The Better Way," at the opera house this week, gives the war as his reason for cutting prices to one dollar.

"Conditions in this country at the present time are not as good as they should be," says Mr. Walter, "The Better Way," when produced at Washington, did not draw well. I cut out a cafe number employing 19 people. Now I am making the show pay. One dollar attractions will do better than two dollar shows, I believe."

The Colonial took advantage of the situation and proclaimed the Colonial as "New Cleveland's only $2 theater."

CUTTING DOWN "BOWS."
The Palace, New York, theatre posted a sign behind stage this week that reads:

NOTICE
Performers only allowed to take two bows.
If you have anything else to offer, go right on with it.

CHANGE NAZIMOVA TITLE.
Leibler & Co. have changed the title of the play in which Madam Nazimova is to star. The present title is "That Sort." October 26 is the date set for its New York premiere.

DRUM PIECE OCT. 29.
I. Hope will present Adele Blood in "Milady's Boudoir" at the Garrick Thursday, Oct. 29. The story of the piece deals entirely with the theatre.

REVISION "MISS TABASCO."
Cincinnati, Oct. 8.

Eva Tanguay, scheduled to show at the Grand next week with "Miss Tabasco," engaged Gene Lurakaka and Arthur Forest, and will add others before opening this week at Lexington.

Peruchi Leases Lyric.

New Orleans, Oct. 9.

C. D. Peruchi, manager of the Peruchi-Gapen Stock Co., has leased the Lyric and will install a company there commencing Oct 18.
"ALIEN ENEMIES" RESCUED BY GERMAN LODGE IN ENGLAND


(Special Cable to Variety.)
London, Oct. 5.
Joseph Adelman, member of the International Artisten Lodge Executive Council is in London, engaged in aiding members of the German order to reach home. He brought with him a large fund to finance the relief work.

Adelman, on his arrival Saturday from Berlin, declared word had been sent from the I. A. L. to the Variety Artists' Federation (English) that the Lodge would guarantee all disbursements made in helping German artists caught in England by the breaking out of hostilities, to reach their homes on the Continent.

The I. A. L. was informed, according to Adelman's statement, that the Federation declined to extend help to "alien enemies," as Germans are designated in England.

Adelman thereupon hastened to London and deposited $1,000 with W. H. Clemart, chairman of the executive board of the Federation to cover expenditures in getting lodge members out of the country.

In explanation of the Federation's attitude, Clemart declares the V. A. F. has no fund from which it could have drawn money for the purpose of aiding foreign acts under the circumstances, and besides, he declared, the Federation was too busy with the complicated question of the 50-50 proposals of the music hall managers to assume added responsibilities.

The Federation chief, however, accepted Adelman's money on deposit and agreed to put the question up to the executive committee.

Adelman says the German lodge came to the assistance of all English acts playing in Germany when the war broke out, waiving the point of their membership in a performers' organization. He added that the German order, through its chief, Konarah, had made representations to the German government which brought about the release of many English artists under arrest as prisoners of war.

The International Artisten Lodge of Germany is mainly composed of Continental vaudeville artists. It is affiliated with the Variety Artists' Federation of England, which occupies the same position among the artists of Great Britain. Both foreign societies are affiliated with the White Rats of this country.

ANNA HELD WRITES.
Anna Held, now living at Pau, on the French border line near Biarritz, has written a letter as to her war surroundings to New York friends, saying that when she left Paris the next thing she expected to hear was the parade of German soldiers up the French boulevards. Miss Held had a difficult time in reaching Pau, the trip from Paris taking three days.

Miss Held wrote in part: "It is the most horrible, inhuman war I have ever read of. In 1870 it must have been bad but this is barbaric. They are cutting off the hands of the boys so they will not be able to carry any arms when they grow up. We have only women and children here to do the work, the men and boys being away to war."

Now that Paris is more settled Miss Held intends to return there for further residence.

ARTHUR PRINCE'S JOKE.
(Special Cable to Variety.)
What was thought last week to have been Arthur Prince's determination to join the English army now turns out to have been a joke of some sort. Mr. Prince sails on the Mauretania Saturday, accompanied by Mrs. Prince, to play American vaudeville engagements. When questioned regarding the report of his enlistment he said he would write a letter regarding it to Variety.

Last week Mr. Prince informed the turns playing on the same bill with him he had canceled his contracts for the States and enlisted. The stagehands got together and presented the ventriloquist with field glasses; the artists on the bill tendered him a banquet. Mr. Prince appeared in public immediately after in uniform.

"THE SPHINX" PLAYS.
(Special Cable to Variety.)
London, Oct. 5.
"The Sphinx" is the third silly play at the Court. It is a failure.

HUSBAND'S DEATH CABLED.
Toronto, Oct. 7.
Friday of last week when "Lady Luxury" was playing here a cablegram reached Leppy Hardgrove (Mrs. E. C. Pepper), the leader of the ballet, informed her her husband, Captain Edward C. Pepper of the Honorable Artillery of England was killed in action.

VOLMOELLER'S TRAVELS.
(Special Cable to Variety.)
London, Oct. 5.
Carl Volmoeller, who is nursing the project of producing "Morocco" in the United States, was in Italy a few days ago and is now on his way to Berlin, according to information which reached London today.

CIRCUS NEUTRALITY.
The most difficult places to observe the neutrality injunction of President Wilson have been in the travelling circuses since the war began.

The feuds among the different nationalities under the canvas (there are performers from 30 countries involved with the larger circuses) resulted in a stern order being posted (following several fist fights among the various sympathizers) that a repetition of the offense would carry with it immediate dismissal of the participants.

NOT BOOKING GERMANS.
(Special Cable to Variety.)
The vaudeville agents here say they are transacting American business for German acts while the war is on.

They also claim they have not performed any service for Germans in connection with American bookings since the war started.

ARTISTS LEASE THEATER.
(Special Cable to Variety.)
London, Oct. 5.
Julia Neilson and Red Terry, well known players, have leased the Strand for a year beginning with the new year. They will produce two plays in the house, according to announced plans.

In the meantime the revival of "The Silver King" holds forth there.

SEVENTY, AND WOULD FIGHT.
(Special Cable to Variety.)
London, Oct. 5.
Anatole France, the French author, in spite of his seventy years, has applied for enlistment.

FRITZ KREISLER WOUNDED.
(Special Cable to Variety.)
London, Oct. 5.
Fritz Kreisler, the Austrian violinist, is in a field hospital in Galicia, having been wounded in action against the Russians.

He is reported to be suffering with a dangerous wound in the leg and a bullet hole through the arm. The surgeons declare he will recover and believe he will be able to play again.

MORDKIN AT THE FRONT.
(Special Cable to Variety.)
London, Oct. 5.
Mordkin, the Russian dancer, is at the front with the Czar's army.

NORWORTH GETS OVER.
(Special Cable to Variety.)
Making his English debut in vaudeville Monday at the Pavilion, Jack Norworth got over it strong at the finish of his turn. His position, opening after intermittent, interfered with the early part of the act.

Norworth sang four songs, including the "Street Singer" and "Sally" that he made an "audience number" of in the Hippodrome revue.

Evie Greene in "Floradora." (Special Cable to Variety.)
London, Oct. 5.
A revival of "Floradora," with Evie Greene in the part she created in the original production, is slated for revival at the Aldwych shortly.

SAILINGS.
Oct. 10, Greene, Levatkin (Olympic).
Oct. 10, Joe Coyne, Arthur Prince (Mauretanis).
Oct. 14, Leach Quinlan (Adriatic).

PAVLOVA'S FAREWELL A BENEFIT.
(Special Cable to Variety.)
Pavlova will give a farewell performance at the Palace Monday under the patronage of the King and Queen. It will be a benefit for the British and Russian Red Cross societies.

Orchestra stalls are selling at eight dollars each. Boxes are to be auctioned.

Pavlova will not reappear here until 1916.

PERCENTAGE PLAN CONTINUED.
(Special Cable to Variety.)
The Syndicate halls continued the percentage plan payment last week to actors who were notified by the Variety Artists' Federation to play and give receipts for the money received, on account.

The Federation will undertake the collection of the balances claimed by the acts.

TESTIMONIAL TO MURRAY.
(Special Cable to Variety.)
A testimonial was tendered to Paul Murray Tuesday evening at the Rendezvous restaurant, presided over by Walter Defrece.

Murray attended in uniform ready for the front. A check was given him for $1,000 at the conclusion of festivities.

AMBERG SEeks PLAYS.
(Special Cable to Variety.)
London, Oct. 5.
Gustav Amberg is moving about the Continental capitals in search of plays for production in the States by the Shuberts.

He was in Buda-Pesth last week and is daily expected to arrive in Berlin.

SOLDIER-WARRIOR RELEASED.
(Special Cable to Variety.)
London, Oct. 5.
Rudolf Reiser, the Metropolitan Opera tenor, will probably sing in New York this winter. He is at the front with the Austrian army, but it is understood the King has granted him a furlough in March so that he will be able to appear in Berlin opera. It is likely his privilege will be extended to permit an appearance in New York also.

NEW LONDON DAILY.
(Special Cable to Variety.)
London, Oct. 5.
The Daily Call, a new morning half-penny newspaper, made its appearance Monday with a 16-page issue. It is rather light weight.

Otto Weil on Way Here.
(Special Cable to Variety.)
London, Oct. 5.
Otto Weil is at The Hague, waiting to take ship for the United States. He is scheduled to sail on the Rotterdam.

A SENSATION
"When You're a Long Way From Home."
REVIVING COMEDY CLUB

An effort is being made to revive the Vaudeville Comedy Club by several ex-members. At a meeting of the former board of governors Friday in the office of Maurice Goodman, attorney for the United Booking Offices, this move was decided upon. August Dreyer, Everett S. Ruskey and Tybias A. Keppler were present, representing different members of the former club.

The meeting was called to consider ways and means to relieve the governors of the defunct club from its obligations, which have been reduced to about $20,000. The reorganization plan is said to be acceptable to the creditors, who ask for 25 per cent of their claims in the settlement of the remaining. The new promoters of the revival think they can best be accomplished by benefits and the 10 annual ball.

The Comedy Club had about 800 members. There is $8,500 owing to it for dues and other claims. An attempt will be made to collect this amount.

The present plan is the engaging of modest quarters, with such membership as may be gathered.

POLI’S NEXT OPENING

The next big time opening on the Poli Circuit will be at Hartford, Oct. 19. This will give Poli three big time weeks. Poli’s, Scranton is playing a regular bill, also Springfield and New Haven (joined in a split week).

WILDER WITH LOEW

One hour after Marshall P. Wilder executed his contract to go with the Loew Circuit, an eight sheet announcing that he was in the American theatre lobby Tuesday night.

Mr. Wilder will open at the American Oct. 19, remaining there the full week. He is signed for 25 weeks and will receive, according to report, $400 weekly while on the Loew Circuit.

HAMMERSTEIN’S PROTESTING

The Hammerstein management entered a protest this week in the United Booking Offices against “United acts” playing the Broadway theater, booked independently by M. S. Schlesinger and operated by the Mabstbaum-Earle interests of Philadelphia.

A Hammersteiner called at the Broadway Monday night, the opening there of pop vaudeville under the present regime. He noted the Primrose Four were appearing as the Capitol City Quartet. The Primrose Four are known as a “United act.”

Hammerstein’s claims that by virtue of his contract, playing at the Broadway would be equivalent to opposition against “The Corner” and made its protest on that ground.

CONFESSONAL SKETCH

Chicago, Oct. 7

Francis C. Kelly, of the University Club, is inclined to place his sketch, “The Crucifixion” (with a confessional scene) upon the vaudeville market. It is the opinion of the(done at a family gathering at Mr. Green's Rendar, New York, last season and played by Brandon Tyan and as curtain raiser, at the Little theatre, Philadelphia.

CHANGE AT COLONIAL

A change of vaudeville policy at Keith’s Colonial, New York, may follow the engagement of Genee there Oct. 26. The house expects to install Nov. 2 a vaudeville bill of lighter and cheaper quality than has been customary at this theatre, and may also place in effect a new admission scale.

The Colonial opened early in September. It is not a "September house," owing to the neighborhood, and has not been able to date to overcome the hands of the early start. It is also the enormous business done by the Palace and Loew's Prospect, Fray, which has left its mark on the Colonial attendance.

Quite recently the Colonial was placed on the "cut salary" list of big time theatres, always an indication of light or fading business. The wisecracks at that time opined a new policy would come. It also left the Palace, New York and the Orpheum, Brooklyn, as full salary weeks among the B. F. Keith New York theatres.

SALARIES SHAVED 10 PER CENT.

The vaudeville agents this week received a written notification from Wilmer & Vincent, managers, that contracts covering all the vaudeville acts playing in their houses would have to submit to a reduction of 10 per cent in the contracted price, or consider their contracts canceled under the two weeks notice clause.

The agents communicated the contents of the letter to the respective acts booked on the W. & V. time. It contains that the groups of Columbia and Upti that play big time bills. They are known as "cut salary" weeks. The act also operates small time vaudeville at Altoona, Johnstown, Allentown and Erie.

Poor business in their theatres making it necessary to cut down salaries in order to keep the houses open with vaudeville, is the reason given by Wilmer & Vincent's for the reduction.

DEIRO DIVORCED

Deiro, the accordionist, was notified this week his divorce case, pending for several months in Chicago, has been satisfactorily disposed of. Deiro was granted absolute freedom on three counts, two of which were desertion and default. His wife, Julia Tatro, is a western girl.

"HANDSOMEST MAN," ETC.


Mr. Swan is an American and has danced at matinees. His work is of the airy fairy style. The Handeinstein bung the billing on Paul.

PRODUCTION TAKEN OFF.

"The Garden of Peaches," a Jesse L. Lasky vaudeville production, of this season, was ordered altered by the company. The company, it was said, was not find the conditions right to attempt to secure what the act must have to continue.

The turn turefaced Minerva Coverdale, and showed for one week upstate.
WITH THE WOMEN

The “Trocadero Burlesques” at the Columbia this week is a good, entertaining show, but not supplied with many good-looking numbers. In fact, there is but one with real looks and she is Florence Bennett. But in this show women are not missed, as Frank Finney and Sam Adams hold the stage most of the time. They seem fully capable of carrying the performance. Why, there isn’t even a “table scene” in this burlesque show, and that is going some. Miss Bennett is a tall blonde with a good voice. Her character parts are all pretty and the chorus is continuous. The chorus is very well dressed, with good lookers (when in long skirts). In fashions they weren’t so happy, for there are not many shapely limbs in the Troc’s lines. These same limbs would look a deal better if all fashions were the one shade. Minnie Burke is a hard-working soubret. She sends her time changing clothes, and nice, attractive chorus girls are, to our impression particularly. It was a French ballad dress in black velvet, edged with fur. Olive Johnstone and Leona Noble were to be tough girls, and in this they were, and should be placed on their voices. Perhaps that’s the trouble in burlesque. The people think in order to get their lines over they must shout.

The Colonial has taken on a homey atmosphere, due, perhaps, to the serving of chocolate during intermission. Many women took advantage of the something-for-nothing. Mrs. Carter DeHaven, there this week, in a new sketch, doesn’t overwork in the dressing line this season. She wears two simple frocks and looks lovely in one. One dress was particularly pretty and only a clever modiste could conceive the idea of combining pink and cerise. The dress is pink chiffon emerald, and has three steps in the ham of the skirt of cerise velvet. The other dress is also emerald and of crystal net in white. Adele Ritchie is wearing the shade of green so popular this season. Miss Ritchie enters in a well shaped cloak of green velvet and sable. Her gown is the same shade in taffeta, over-draped in silver lace. A black hat (and not a pretty one) tops this costume. I thought Nella Walker was the champion loser and looked the most laughable in vaudeville but Corinne Sales (Dooley and Sales) is running her a close second. There was a time may-be when an audience might have thought the laughing was spontaneous, but now everyone knows the routine. What should an audience laugh if the people on the stage to do it for them? Miss Sales is one guggle the entire act. It is very tiresome. Mr. Dooley is funny, thanks to Frank Finney and Sam Adams. What fun Finney and Fox, but not as funny as Miss Sales would like us to believe he is, evidently. Miss Sales has improved greatly since the last time I saw her, especially in her dressing. Her two gowns are well chosen. One is a green chiffon in crystals over white, and a dancing frock in pink accordan plaťings with apron effect of lace.

Newly imported European modes on exhibition in the establishment of Mme. Dangler in the George M. Cohan one act building in full color schemes and materials of the most exquisite sheerness. Both street and evening costumes partake of the note of daring in design and color. The display is extremely interesting, and function building them for costumes and suits, a new department in the establishment.

Bessie Wynne (Hammerstein’s) might be particular as to diet, to avoid the heavy weight class. Miss Wynne’s dresses show careful study for effect. In the first gown Miss Wynne looked like an inserted lily. It was a white chiffon-like affair made in petals and a wide flounce. The waist was entirely of brilliants. A blue taffeta dress was exquisite, excepting the pantaloes. Aurieum, on the same bill, wears these pantaloes, and if Miss Wynne takes a fancy to his (Aurieum is an impersonator), she will probably revise her costume. Aurieum, for an opening number, wore a good looking dress in green velvet. "The Girl from Atlantic City" sings songs in her own unique way, and to us she is the only one who has this. Her dress is the same way. Her one dress was blue and badly put together. Irene Hammond (Gene Hodgkins and Irene Hammond) is tall, good looking girl who understands music. Miss Hammond made her entrance in one of the new short coat models of this season. Beneath was an evening gown of crystal net. A third change is a dancing frock of white. This opened too far, and was under dressing could easily be seen. Mary Marble (Sam Chip and Mary Marble) has grown thin. She was much cuter fat, but Miss Marble has succumbed to fashion and her sisters in art probably be besieging her for the recipe. A red Dutch dress has taken the place of the blue. Marion Bent (Rooney and Bent) is showing nothing new in wardrobe this season.

The current Hippodrome show is the least interesting of those put on there. The dressing is also below the usual standard, but because there is little opportunity for it. The prettiest dressed number is the maypole dance, when half the chorus are as tall as men in costumes of black and white satin. The other half are Colonial dames.

Monday afternoon the Palace was packed. Talk about a death watch. You get so applause unless you earn it. That is, if you don’t clutch the house, as one single act undoubtedly did last Monday matinee. The "Girl from the Gandsmiths" wears a dress draped with an Egyptian silver scarf. Mrs. Jimmy Barry never changes her style in dressing. Mrs. Barry’s two dresses are pretty, one black and the other white. Ruth Roy is dressing the same as at the Colonial last season. Miss Joan Sawyer was unfortunate in her first gown. It wasn’t pretty, neither was it artistic, a combination of black satin, tulle, silver and a few colors. It looked hastily thrown together. Miss Sawyer has lost that chic and girlish designing that she did best at what it was. She dressed "The Artist’s Dream" prettily in Egyptian style. Ann Wardell in Franklin Ardell’s suffragette sketch couldn’t have chosen a more unbecoming shade than the tan of her tie, belt and stockings. Miss Wardell is too blonde for that.

Alice Lloyd (Palace) had a week’s notice to learn seven songs and get as many frocks together. Frances did do well, but not all the colors of the rainbow. Two days of the prettiest frocks worn so far this season. Miss Lloyd’s first was a sea foam green velvet, made in the long waist effect, with a double edge of fur, the cutters in New York picket exquisite gold lace. Her second dress is a shell pink chiffon velvet made surplice over silver lace and has the flounce in silver. The clothes for Alice’s character songs are all neatly made and true to the picture.

Julia Dean, at the 48th Street theatre ("The Law of the Land"), is the only woman in the cast. It falls to Miss Dean’s lot to wear her two gowns during the four acts. These two gowns are the same. The first is a dinner dress of yellow brocade, combined with velvet fur and trimmings in beaded tassels. The second is a house gown of purple satin, the skirt is peg-topped, the waist is kimono, surplice and has a straight panel back.

Evelyn Nesbit for her debut on the New York roof chose two very pretty dancing frocks. The first, a black spangled lace dress, was made in two flounces, fashion, having a black satin shirred bodice forming the long effect now so popular. The other was in apricot chiffon, combined with lace. A white sailor suit of satin, for a costume dance, was the other.

VAUDEVILLE ORGAN.

The Wurlitzer Co., makers of the Hopes-Jones Unit Orchestra, believes it has perfected for the vaudeville theatres a self-playing human orchestra that will give the variety manager the voluminous music that blends so well with a picture exhibition, while at the same time performing all the full duties of a man-orchestra, to trap drums, effects, and so on. The Wurlitzer organs, built for picture theatres, are sold, in price from $6,000 to $70,000.

Eugene F. Lichome, sales manager, with headquarters in New York, said that the Wurlitzer Co. is placing the instrument at $4,500 and figures out where the vaudeville man can effect a saving that practically returns him his investment within a year.

The Wurlitzer concern expects to have its new seven-story office building at 122-124 West 41st street completed by the end of the present quarter at 113 West 40th street. In the new building, to be occupied also by the Paramount Corporation, will be a complete theatre seating 150, that will be let for day exhibitions of new films.

A SENSATION

“When You’re a Long Way From Home.”

LOUISVILLE OPENS.

Louisville, Oct. 7.

The new B. F. Keith theater here opened Sunday Oct. 4, to capacity audience over the main floor, with a house full of auspices. Telegrams of congratulations came in from all over the country, including messages from the city fathers of Cincinnati, Indianapolis and other cities on the B. F. Keith circuit.

The new theater compares with any establishment under the Keith banner, and the inaugural bill measured up to its surroundings.

Lew Dockstader and Mile Doree Imperial Opera Co. shared the headline honors, while John F. Conroy and his Diving Models served as the extra attractions. Lew Dockstader made an appropriate dedicatory address in behalf of the management.

ADDITIONAL SAILINGS.

(Special Cable to VARIETY)


Oct. 7, Phyllis Neilson, Terry Betty, Bellesia Brok, Ette Trelax (Baltic).

MELNOTTE TWINS RETURN.

Cleveland, Oct. 7.

The Melnotte Twins were given a contract last week while at the Miles theatre. They now are on their entire Low circuit, immediately upon the completion of their present tour on that time.

As they stepped off over here, watched a couple of performances at the Miles, where the Melnotte were featured, and immediately arranged with them for the return visit.

Seen at the theatre who had been heard while in the city was talk, inside and outside the theatre, of the Melnotte Twins and their songs. They scored one of the most substantial hits here that Cleveland has ever seen.

BELLING PLAYING.

The Prospect, Brooklyn, next week will have Gobert Belling, the foreign animal act that opened at the Palace, New York last week. Gobert accepted $2,000 from the United Booking Offices in cancellation of his 20-week play or pay contract with the agency at the time.

After this formality was disposed of Mr. Belling said he thought he had been misplaced to open at the Palace, and requested another engagement on the U. B. O. time. His agents, Rose & Curtis, arranged it.

JAILED AS “SLAVER.”

Syracuse, Oct. 7.

John Williams, alias Harry Hall, who did an “escape” act in vaudeville, began this week to serve a year’s sentence in the Onondaga county penitentiary after conviction in Utica as a white slaver.

A fine of $500 also imposed, if not paid will net him more 500 more days in jail.

BIJOU STRIPPED.

The Bijou theater stands stripped, down at Broadway and 29th street. Jerome Rosenthal, who manages the theater, had refused to comply with departmental orders for regulations that would have resulted in the condemnation of the gallery.
ARTISTS’ SALARY REDUCTION ON VAUDEVILLE’S BIG TIME


The big-time vaudeville managers officially notified the agents Thursday morning that there must be a reduction of salaries by the acts the agents represent.

The same afternoon the managers of the United Booking Offices conferred from one until five o’clock over the present theatrical situation that impelled the drastic move by them. The outcome was a committee of five managers, appointed to go through their lists of acts available for the big time, and temporarily readjust the salaries they receive.

The managers say the step is an imperative one for self-preservation, and as a protection to the vaudeville business, which has suffered during the depression so far this season, along with all other lines the theatre presents.

The agents coincide with the managers, and retrenchment is necessary at this time, to ensure vaudeville being continued in the theatres that now play it.

In an address made to the agents on the subject by F. F. Albee, general manager of the United Booking Offices, he stated the big-time managers expected to lose $250,000 before the turn for better business could arrive, if that turn should be reached this season. Mr. Albee said he believed the actors, who had shared in the general prosperity of vaudeville during recent years, should be willing to shoulder their share of the burden the managers must carry, by the actors agreeing to a reduction of salary. It was made plain by the speaker he did not believe acts receiving a fair salary in the estimation of the managers should be at a loss through the bad times, but the abnormal salaries and those that had been "shoved up" on the managers could stand a clipping to reasonable bounds until vaudeville righted itself.

Mr. Albee, in conversation after the meeting, said for some seasons the business had run along, with bad spots here and there, but an average was maintained that induced the managers to meet the demands made by acts for increased salary. This season, however, everything had dropped off, added Mr. Albee, and if vaudeville were to keep on playing in the first-class houses, a cut in the salary list had to be made, to in part stand off the large loss in gross receipts at the box office.

The committee of five managers will commence meeting next week, when the salaries will be graded by the vaudeville men.

The agents were given to understand if any agent offered an act from another’s list, attempting to secure a larger sum than allotted for it, the offending agent would at once lose his franchise to book on the "floor" of the United. The agents were also informed that any act not wishing to comply with the managers’ figure for its services, would not offend anyone in the U. B. O. if seeking engagements elsewhere. No "percentage" of reduction was spoken of nor settled upon. The reduction, it is said, will depend upon the present salary and what the managers deem to be a fair valuation. The acts to feel it the most will be the big-priced turns.

MORE SUNDAY CONCERTS.

The Empire and Casino, Brooklyn, go into the Sunday vaudeville column this Sabbath, the acts booked in by Lester Whitlock, Fam. Dept., U. B. O. Whitlock already has the Grand and Whitney going in Brooklyn.

Ben Sugarman puts in a 10-act show next Sunday at the Majestic, Brooklyn.

AD NOVELTY ACT.

Los Angeles, Oct. 7.

"Sunkist" is the title of a rather novel turn showing the transit of an orange from the tree to the consumer, including the picking, packing, shipping and spilling of the fruit.

Several girls and two men comprise the company, two of the girls being expert citrus packers, showing how to pack 126 oranges in a box in one minute and 58 seconds. It will play the Fantease.

FANNIE BRICE’S ESCAPE.

The loss of a United Booking Offices route was narrowly escaped by Fannie Brice last week, when an overzealous advertising solicitor on the Evening Journal put Fannie in wrong, with the U. B. O. and the Jewish public.

It is said the advertising solicitor, who combines reviewing as a side line for business, induced Miss Brice to part with $1,000 for "publicity." He then gave her a comparatively small space in his paper to advertise that she would appear at the Palace all last week, including Yom Kippur, the most holy of the Hebrew reverences.

Several Jewish societies wrote, protesting against the wording of the advertisement, and the United Booking office men are reported to have taken Miss Brice’s name off their sheets for the affront.

The advertising solicitor jumped into the breach, to save his $1,000 and Fannie’s contract, by saying the composer had read his copy wrong; that the printer made “including” out of “excepting” in the reading of the Yom Kippur line.

He was so obdurate in his protestations of what might follow were he found guilty that they allowed him to get away with the silly excuse, as it seemed to “square” the protesting societies.

Comedy Stock as Feature.

The Crescent in the Bronx, which M. H. Saxe manages, is trying musical comedy stock as a feature in its pop bill. The Morgan-Hackett company, formerly at the 116th street, is there, with Joe Lyonell and Mabelle Leverton.

Circus Razes Airdom.

Atlantic City, Oct. 7.

Failure to find a suitable lot forced the Ringling’s circus which played Atlantic Monday to raze the defunct Atlantic Motordome company’s plant and grandstands. The plant was bought by the circus people to get the show lot.

10c. RECORDS.

The “canned music” or disc and phonograph record field is likely to see an upheaval November 1, when Henry W. Watterson will place upon the market his new patented “Little Wonder” record, at ten cents each, retail.

It is a flat record of the usual kind, containing any kind of instrumental selection, and is 5½ inches in diameter. A phonograph built to accommodate the record is also being manufactured at the plant Mr. Watterson has installed at Rahway, N. J. The phonograph will be retailed at $5.

Demonstrations have lately been given of the improved cheap record at the offices of Watterson, Berlin & Smith, a division of the latter company.

The volume and notes of the smaller record are full to those of the large records the public has been buying for many years past, paying as high as $4 for some of the featured records made by operatic stars.

REDFORD SEIZED AS SPY.

Montreal, Oct. 7.

Samuel Redford, one of the vaudeville comedy juggling team of Redford and Winchester, was arrested at Roue Point early yesterday as a German spy, while on his way to this city to fill an engagement at the Orpheum.

A custom official boarded the train as it crossed the U. S.-Canadian line. Redford’s overcoat hung in the dressing room while the comedian slept in his berth. A false beard in the coat pocket aroused the brace-buttoned official’s suspicions. “Hit, a spy,” he muttered and prepared for dirty work.

He ordered Redford off the train. On the platform stood a file of uniformed custom men. The actor was taken to a hotel and kept there under guard. A search of his trunk revealed an assortment of pistols, cannon balls and scores of comic devices.

"Two Hits" growled the sleuths. "We’ve got him."

Meanwhile the Orpheum was short a act. They decided to bolster their feature to secure Redford by explaining to the officials over the long-distance telephone and he was permitted late today to proceed to Montreal in custody of a guard.

JOLSON REPLACES LEONARD.

Chicago, Oct. 7.

Eddie Leonard, who was booked to appear at the Majestic this week, was not present. It was reported that he had an attack of pleurisy.

Harry Jolson was brought in to take his place.

Jolson left the bill Monday afternoon. When he learned the salary he declined.

Fox Leaves Syracuse.

Syracuse, N. Y., Oct. 7.

William Fox, vaudeville, is no longer playing the last half of the week at the Rastable. The house continues to give Columbia burlesque the first half.

Juggler Gets 15 Months.


Edward R. Leonard, formerly a juggler in vaudeville, pleaded guilty to sending a blackmail letter to E. L. Perry, manager of the Palace, on Market street, and was sentenced to 15 months in the Eastern Penitentiary.
NEW ACTS

Bonita, single, at Hammerstein's Oct. 12; The McGreevy's, returning end of October (Harry Weber).


William Fiemen has a new act in re-creation, called "The Champion." Raymond Reddick and Mr. Patsy have a new singing and dancing act.

Gertie Vanderbilt has taken on a new vaudeville partner in the person of Victor Clemente. The couple will do a new comedy act by Jack Lat and Stamper.

"When the Sun Rises," military playlet by H. S. Sheldon, is in vaudeville and Burks, will do a single.

Ted Lorraine, formerly of Lorraine and Burks, will do a single.

George Damerel and Co. in new act, Majestic, Chicago, this week.

Leona Thurber and Alma Youlin, in material by Jack L.


Jack Mannion and Val Harris, formerly of The Ragtime Sextet, playing "Ugly Bets," by John Lat, at the Open.

Bobby North returning, with an Aaron Hoffman act.

Robert Milliken-Con Roddy Co., singing and talking sketch (Frank Haliday).

W. E. Whittle in new ventriloquial turn in which he impersonates "Officer Dunn" in Central Park.

Ned Neuer and His S heaven hearts.

"The Dream Pirates," with 11 people, Flo Bert featured, now playing (Bart MacHugh).


Sun Leason Marion House.

Marion, O., Oct. 7.

The Elks' new theatre here, leased by Gus Sun for 10 years, will open the first week in November with a legitimate attraction.

Mr. Sun, under his contract, must give at least five legitimate shows a year, devoting the house to vaudeville the rest of the time.

Minneapolis Has Another.

Minneapolis, Oct. 7.

The new Palace, built at a cost of $600,000, was opened this week with vaudeville and pictures supplied by the Minneapolis Vaudeville Managers' Association. The house is owned by Rubin & Finkelstein, who also control the Grand.

Roy C. Jones is house manager. It will play three shows daily on a split week policy.

Maase Press Agenting.

(Special Cable to VARIETY)


Later reports regarding Leo Maase, the vaudeville agent, say he has been held by the German authorities and imprisoned, and in fact the press bureau service for the army.

It was reported Maase was in the German army at the front; also that he had sailed for New York.

THE LAUDER SHOW.

Tuesday Mr. and Mrs. William Morris left New York, going directly to San Francisco to meet Harry Lauder, who returns Oct. 15, at that port from Australia.

Oct. 16 the Lauder tour commences at Los Angeles, and may last three weeks over here, perhaps winding up for two weeks or more in Morris' New York theatre for the annual Lauder metropolitan engagement.

The Lauder show will be composed of the successful star, Alfred Lavel, Percy, Yosca, Sylvester and Martinetti, Rapo, Jed and Ethel Dooley, Albert Donnelly, Ching Ling Foo, thought to be under engagement for the Lauder troupe, is not certain he will come over here, though announced to sail from the other side.

Morris arranged for the Chinaman through George Mooser. H. B. Marinelli is said to have offered China to Hammerstein's for two weeks at $1,500 each. This proposal rearranged the Chinaman's plans, although there has been no definite acceptance by the Chinaman, and there is also some legal technicality to be gone through before the Chinaman can re-enter this country.

The New York theatre, commencing Oct. 15, will play the A. H. Rice melodrama, "Cornered" (renamed) with John Mason, for a run, with Messrs. Morris and Woods splitting the receipts on a percentage basis.

WILLARD'S GROWING INC.

An institution for growing and developing was organized by Willard, The Man Who Grows, in England just before the war started. Mr. Willard is at Hammerstein's next week. He came on the boat last Friday. Away from his home country for two years, travelling everywhere, Willard says he saw everything across the water worth seeing including the Czar of Russia and his beautiful daughters.

Willard gave a private performance for the Russian royal family.

The war has interfered with Willard's Growing and Developing Institution, Ltd., of England. It is incorporated and capitalized at $150,000. Lord Lansdale is interested, also the Prince of Wales, although the Prince's interest is to see his heath on the Willard treatment, which the creator of the physical improvement system will use on him after the war.

Willard's time over here is limited. He is due to return to England next month to fulfill contracts, having taken advantage of the situation there to visit his folks on this side for a few weeks. While in London during the early days of the war, in fact before Willard was at first acted as first to stranded and troubled Americans, mostly professionals. Reports of his attention to helping Americans on the other side reached here before Willard came over.

Marinelli's Bookings.

Among the bookings made by H. B. Marinelli for Hammerstein's in the next weeks are: The Man Who Grows, opening Oct. 12; Little Joffre, English poin, turn, Oct. 9; and Sumika, the Jap singer, with four Geisha girls, a short while after.

STOCK OPENINGS.


A new stock under F. P. Shea's direction opens at the Bijou Oct. 12, with Carol Arden and William Blake, leads.


Announcement is made that Lester Lonergan has organized a new stock, to open here within the next fortnight.

St. John's, B. C., Oct. 7.

The Thompson-Woods Co., with a brand new roster, installed a new season of stock here last week, the opener being "Bought and Paid For."

Yonkers, N. Y., Oct. 7.

Announcement is made of a new stock company, opening at the Wabar- burton theatre next Monday.

Macon, Ga., Oct. 7.

The Florence Payton stock, after a summer's season in one of the St. Louis suburban theaters, is here at the Majestic for the winter.

Atlanta, Oct. 7.

The Jewell-Kelly stock troupe, after a 60-weeks' stay at the Bijou, closed Oct. 3, business having slumped off to almost nothing. The house remains dark indefinitely.

Akrum, O., Oct. 7.

Fred Lahan will open a stock company for Feiber & Shea at the Grand opera house here Oct. 19. Alice Clements will be leading woman.

Hartford, Conn., Oct. 7.

Announcement was made this week of the closing of Poll's stock company here in two weeks. The house will likely play straight pictures or pop vaudeville.

CLANCY PLAYERS OPEN.

The opening of the Empire, Paterson, N. J., with the James Clancy Play- ers Saturday night, was a gala event for the town and Clancy. Everything that goes with a regular Broadway opening.

An audience that jammed the house was enthusiastic.

The opening bill was George M. Co- han's comedy "Browning off." The company engaged for the stock organization gave a most capable performance. Ten curtain calls after the first act; seven after the second, and after the third, speeches.

Harry Ingram, the leading man, gave an excellent performance in the titular role. Of the support Grace Campbell stood out. One or two members might be improved upon and this will undoubtedly arrive with time.

STRAINED UPSTATE.

Watertown, N. Y., Oct. 6.

The Rose Black stock stranded here last week. The proprietor of the Stroeb- beck restaurant has served an attachment on the company for $45. Several of the members settled and left.

Kellermann Comes Back.

Annette Kellermann and her husband, J. R. Sullivan, returned from the United States last Saturday.

The diver has not decided whether she will return to picture making or vaudeville.
Edna Goodrich is reported ill at Kingston, Ont.

Keith's, Lowell, Mass., is now playing a full week.

Fred Duprez is playing on the Loew Circuit.

John McKee is temporarily managing the Temple, Hamilton, Can.

The Gollmar Bros.' circus is closing Oct. 15 at Blair, Neb.

John W. Considine left for the west last Saturday.

Geo. F. Fish has resigned as manager of Loew's Empress, Los Angeles.

Jess Linonatti has returned to Chicago where his wife is seriously ill and confined in a hospital.

Joe Raymond and Billy Chandler have dissolved partnership and will maintain individual offices hereafter.

Shannon and Annie, in "A Shine Flirtation," received a United route after showing at Union Hill.

Joe Jacobs, of the Shubert's financial department, returned from Europe last week, feeling much improved in health.

Daniel L. Murphy, with "The Newly-weds" last season, is at 88 Lake street, Saranac Lake, N. Y., where he will remain until next spring.

Billy Gaston is back in New York. He will remain in town and do some lyric writing before returning to the stage.

The Orpheum, Atchison, Kan., opened Thursday of this week. It seats 1,200, costs $30,000 to build, and plays pop vaudeville.

Geo. B. Reno and his "army" have been booked by Jule Delmar for the Lorain circuit. Bud and Nellie Heim also open on the time, placed by Irving Cooper.

Charlotte Parry, the protein player, now abroad, is one of the heiress and $200,000 estate left by her grandmother, who died in London, Sept. 13, at the age of 77.

Eva Tanguay canceled her Pottsville, Pa., date owing to vocal trouble. After a brief visit with her New York physician, she resumed the road tour at Harrisburg this week.

Ruby Norton is ill in a Chicago hospital, and may be there another month. Sammy Lee is appearing meanwhile without his wife (and stage partner) in "The Belle of Bond Street," now on a Windy City run.

Mae Hopkins, in the public eye very much during the past few weeks through the medium of the daily prints because of her alleged connection with a rather prominent criminal trial, has been engaged for the role of the burlesque lady in the new Rose Stahl starring vehicle.

The wrecking of a flatboat on the Skagit river, near Mount Vernon, Washington, resulted in the loss of $1,000, the value of animals and properties belonging to the Superior Amusement Co., a carnival and circus outfit owned by Bert Mansfield, of Atchison, Kan. The 50 persons who took part in the show were saved.

The coroner's jury sitting in the case of the murder of Fannie Curland, a moving picture actress, in a deserted ranch house near Riverside, Cal., returned in an "open verdict" last Saturday by which George Garfield, Ray Ellis and Mrs. Frankie Huffman-Lapp, held in connection with the crime, were released.

The Court, Wheeling, W. Va., did not reopen with pop vaudeville Monday. The house may not do so before Thanksgiving. Meanwhile the Lyceum, Canton, O., with which Wheeling was to have split on the Bill Delany books in the Fam. Dept. of the U. B. O., continues as a week stand.

Wagging tongues last week falsely reported E. H. Sothern's demise. Wednesday found a report buzzing that Julie Opp (Mrs. William Faver- shaw) was dangerously ill in the New York home of the Favershams. Efforts to verify the rumor resulted in an emphatic denial. Miss Opp recently hasn't been any too well, which may have led to the rumor. The fact that she isn't acting in the new Faversham show also might have had something to do with it.

TOMMY SATTLE'S.

By Thomas J. Gray.

It's a tough world. After all the trouble the Progressive Burlesque Wheel managers had to dodge up names for their "Oriental Dancers" they can't use them.

You can meet any act you ever met in Europe if you stand in front of the Palace Building long enough.

If it's true that there is so much cotton down south this ought to be a good time to buy a prop snow storm cheap.

What Every Chorus Girl Hears.

"My wife doesn't understand me."

"I get along all right with my wife, but she's an invalid."

"What size waist do you wear? A friend of mine is in the waist business."

"I'll bet you never even think of me when you leave town."

"Don't think I'm one of those stage-door Johnnies."

"Are you allowed to keep those d-esses when the show closes?"

"Didn't you see me smiling at you from the 14th row?"

"I hate to have anyone make a fool of me."

"I just seem to have taken a liking to you—you know, nothing wrong. Kid."

Don't forget that the fellow who invented those reversible shirt cuffs did something for the lay offs.

Did you notice how nifty Solly Lee has been looking since Hammerstein's has had lady ushers?

Before nailing up your summer home, don't forget your press book.

Some of the stories some of the returning theatrical folk are telling the reporters about the European war must have been rehearsed in front of a film.

What are you covering your Ford with to keep it from getting rusty until next year?

Lillian Bradley, prima donna, is at Rector's for an indefinite engagement.

Kennedy's Cafe is holding dance contests twice weekly. Tango orchestra and cabaret show each evening.

Bustanoby's (39th street) has two teams of dancers and two "single" girls in its cabaret.

Last week the afternoon dances commenced. Several of the Broadway places now keep open for the dancing matines.

Greene Wall is managing the cabaret at Vol's, Harlem. May W. C. is the pianist. Max Voll has gone to Sullivan county to improve his health.

Atop-the-Brand has afternoon dancing under the direction of Nora White. In the evening Rosita Mantilla and Ballfour Lloyd, Kathryn Andrews, Viola Koop and Jack Davin appear there.

The special engagement of professional dancers in a Brooklyn restaurant was inaugurated this season when Raub's opened.

The Bun Van (Broadway and 46th street) has given up its cabaret and dancing features. Unable to procure the necessary licenses the Chinese cafe abandoned its evening shows.

Chan. J. Goodfellow, for 14 years at the Chestnut Street Opera house, Philadelphia, has the Goodfellow Hotel, Atlantic City (in the centre of the theatre district), with special rates to the theatrical profession.

The College Inn has the Melody Four, Lew Levy, first tenor; E. Paul Southe, second tenor; Charles Senna, baritone; Harry Tanner, basso. Others engaged are Tubby Garran, Mac Vincent and Bull Lawrence.

Evelyn Nesbit and Jack Clifford have been drawing very well at the New York Roof since opening Thursday of last week. It is said the couple are playing there on a guaranteed of the gross (at the box office), with a certain amount weekly guaranteed. Miss Nesbit surprised the Times square crowd with her dancing, through the improvements in her work since she first appeared at Hammerstein's with Mr. Clifford. Miss Nesbit, by the way, is the first well known professional dancer appearing at the New York, who has not demanded that a stage box be reserved for her each evening.

Little Hungary (East Side, New York) for 26 years the Mecca of sight-seeing parties, has arranged with Max Rogers for the installation of the first English cabaret the place has had. Rogers has six acts under contract and the opening occurred Oct. 2. Rogers is placing seven acts with the Princess (29th street, Broadway), where Matt Silvey, formerly with the Pekin show, is the cabaret manager. The Dolphin (145th and Lenox) opened its cabaret Friday last with the Three Gibson Sisters, Dick Long's orchestra and Billie Burke, featured comedian, the acts furnished by Rogers.
Despite adverse road reports and the weekly closing of some of the new productions opening dates for new Broadway shows and revivals have been announced. A list of the plays and premiere dates follows:


Nov. 12—"Watch Your Step," C. B. Dillingham's big musical show, the Vernon Castles, Frank Tinney and Elizabeth Murray featured, theatre not determined.

Nov. 20—"Life," William A. Brady's big spectacle, probably at the Manhattan opera house.

In addition the Princess theatre with its former policy of one-act plays will open about Oct. 26 or the second week of October. The Hudson may have Rose Stahl and her new play about the 26th.

Charles Frohman has "The Song of Songs" under way for New York. Cohan & Harris plan to offer William Collier here in a new play next month. Liebler & Co. have Nazimova in mind for a Broadway opening shortly in her new piece, "The Proper Person." John C. Fisher's "The Debutante," with Hazel Dawn, will knock at Broadway's door after it has been remodeled on the road. Oto Skinner in "The Silent Voice" will be ready next month. "My Lady Luxury" has been produced, but is being held up pending certain changes and a Broadway opening arranged.

Arthur Hammerstein intends to bring in his new one, "The Trap," and Cohan & Harris also plan an invasion of the A. E. Thomas piece, "Wanted: $22,000." These shows are now in Boston.

Wm. A. Brady has "The Lone Wolf" with Lou Tellegen featured, in preparation for New York. H. H. Fraze's "A Woman of Today," in rehearsal, may hit Broadway the last of the month.

Hearn and Eley Leaving.
Utica, N. Y., Oct. 9.

Sam Hearn and Helen Eley, of the
LONDON'S LEGITIMATE STAGE
FARING VERY BADLY AT PRESENT

No Legitimate Success So Far This Season. "Drake" With
Strong Patriotic Appeal Playing at Half Prices to
Best Business. Outlook Is Forlorn.

(Special Cable to VARIETY.)
London, Oct. 5.

The legitimate stage is in a bad way here. "Seven Keys to Baldpate," which received the best possible notices is doing poorly. "Potash and Perlmutter," after 200 performances is "way off. "Mr. Wu," after a run of 300 performances is doing about $1,500 a week. "The Great Adventure," which has passed its 600th performance, is now announced to be in its final weeks.

"Bluff King Hal" will be withdrawn Saturday, although a revival is promised when conditions are better.

Last week Cyril Maude announced reduced prices for "Young Wisdom" and agreed to devote all profits to the national relief and Actors' Orphanage funds. The plan failed to attract patronage and the piece closed suddenly Saturday.

Sir Henry Beerbohm Tree's revival of "Tamburlaine," which makes strong patriotic appeal and is playing at half prices with all profits going to the war funds, is the only legitimate piece doing big business.

J. B. Purodino Piner has abandoned the writing of a new play for Sir George Alexander and the project has shelved.

The season has not disclosed a single legitimate success thus far. There is nothing in sight which promises to break the hoodoo.

COURT SCORES WALLER.

The New York Court of Appeals, the highest tribunal in the state, scores Lewis Waller, the English actor, in an opinion just handed down reversing the Appellate Division and Special Term decisions in a libel action among Selwyn & Co., Lee Shubert and Waller over profits in "A Butterfly on the Wheel."

The lower courts gave judgment to Selwyn & Co., in a suit to recover 22 1/2 per cent. of the "Butterfly's" royalties. The final court imposes costs in all courts on Selwyn & Co.

The contest arises from this set of facts.

The authors of the play (Edward G. Hemmerde and Francis Neilson) sold Charles Frohman his American producing rights. Frohman assigned this agreement to Waller, who contracted with the Shuberts for the production of the piece, the two parties to share in the proportion of two-thirds profits or losses to the Shuberts and one-third to Waller.

In the meantime Waller had made a secret arrangement with the authors by which he (Waller) received 25 per cent of their royalties. He failed to disclose this transaction to the Shuberts when becoming a partner in the venture with them. Waller assigned his share of the enterprise to Selwyn & Co., October, 1912, and the action is that concern's attempt to collect from the Shuberts.

The court characterizes Waller's part in the deal in these terms: "Indeed, in some respects Waller's position is worse than that of the typical dishonest promoter who takes his illicit profits at the inception of the enterprise. Waller has secretly arranged to receive a percentage of the profits but of the gross receipts of the business so long as it continues although he had stipulated to share profits and losses in stated proportions. It is sufficient to determine that Waller was guilty of the breach of a legal duty of a failure to conform to the high standard of honesty and good faith which the law exacts of every participant toward the other. In our opinion that standard should not be lowered by putting dubious conduct outside the domain of law, especially as exact justice can be done by making the wrongdoer a trustee of the secret interest for himself and his associates."

DIPPEL SHOW OPENS OCT. 26.

It is the intention of Andreas Dippel to open the 44th Street theater Oct. 26 with "The Lilac Domino." This date was decided on Wednesday. The comedians of the company will be O'Conner, Jack Hazard and William Sellery.

Einar Linden, the noted Danish tenor, arrived from abroad this week to begin rehearsals with the Dippel organization.

RORK TAKES CO. WEST.

Sam Rork spent several days in town early this week recruiting the company for The Fantastick to be presented at the Ingraham theater. Los Angeles. He returned to San Francisco Tuesday taking with him seven principals for the musical stock organization. They are Grace Edmonia, Harry Grignon, May Emory, Bessie De Veo, Neil Burns, Billy Clifton and Ted Wilson. All of the company was engaged through the Matt Grau office. The opening attraction at the Gaiety will be "The Red Widow," Nov. 2.

M'FARLANE MARRIAGE STANDS.

Cincinnati, Oct. 7.

The Ohio Supreme Court, at Columbus, has refused to annul the marriage of George J. MacFarlane, the singer, and Emily R. MacFarlane. The annulment was sought by MacFarlane. The wife is to get $100 a month alimony.

MacFarlanes were married 16 years ago.

Bell Below $50 Gross.

C. S. Primrose's "The Spendthrift" Co. has been received from the road, the box office receipts enroute sounding the show's demise. When the receipts got below the fifty-dollar mark Primrose shut it down.

"WANTED: $22,000" REVISED.

Boston, Oct. 17.

"Wanted: $22,000," which had its metropolitan premiere at the Plymouth Monday night (the newest Cohan and Harris production) proves to be as engrossingly funny as it is dramatically novel. It is as novel a partially versed schemes as "Baldpate." Its novelty alone should make money, although the name, despite it was selected by the sagacious George Cohan, misses the mark.


The freak construction starts with the act which has a scene explaining in a foreign way the finale of the previous act. The first act is dramatically morbid, detailing the impending ruin of a father who needs $22,000 which is short from entrusted funds by his trust in a man who proved worthless. The father is to aid the love affair of his son, and the son, who is heavily insured with an anti-suicide clause, contrives an electrical scheme of killing himself so that it would appear to be a suicide. After this act the play begins to lighten up surprisingly, although it takes the audience some little time to bring itself out of the depression caused by the vivid acting of a morbid situation.

A play is to be written based on an ambigious recital of his intentions by the son to a young woman author and which they cannot accomplish an end of it. In other words, suicide or not. The matter is put up to a theatrical producer under a novel sporting proposition and he finally accepts for $22,000, the unwritten furnish of the application of the last act of the real play as well as the one written by the actors. It sounds insipid and impossible, but it is really engrossing, funny and, thanks to a future of B. O. Cooper's, should prove another success of the "Baldpate" type.

The piece was tried out last spring at Atlantic City, and since then revived.

WEBER LANDS HIT.

Pittsburgh, Oct. 7.

Joseph Weber presented an instantaneous hit in "The Only Girl," at the Alcazar theater. This book, by Charles B. Taylor and polishing B. Blossom, tells an oft-told tale of con- nubial felicity, but it is the Victor Herbert music, totaling 12 numbers in all, that makes the show the success it is.

Wilda Bennett scored as did Adele Rowland. Ernest Torrence earned favorable comment. John Findlay and Jeanne Darys also appeared to advantage.

Brooks' Winner Coming?

Though Joseph M. Brooks sent "Tipping the Winner" to the storehouse Saturday night the wise ones are firm in the belief that Brooks is going to slip over a big moneymaker: "My Lady's Dress" which opens at the Playhouse Saturday.

OLCOTT'S NEW PIECE.

Baltimore, Oct. 7.

The premiere performance of Chauncey Olcott's new Irish romantic play, "The Heart of Paddy Whack," was given Monday evening at Ford's opera house.

The scenes are laid in Ireland, of course. The plot is full of delicate sentiment associated with Irish life and romance. The play develops along natural lines and has a pleasing ending. It is the most attractive of any lyric comedy Mr. Olcott has presented in this city.

The play is the old story of a guardian in love with his ward, and the love story is charmingly developed. As a song to have Chancy Olcott plays flawlessly. A beautiful young actress is Edith Lucket, as the schoolgirl ward. Maud Hofgard gave an original interpretation of a scheming spinster.

The acting of Stephen Davis, the goose-boy, was delightful and the rest of the characters were exceedingly well portrayed.

BILLIE BURKE TRIES "POOR JO."" Buffalo, Oct. 7.

Billie Burke, while playing here last week in "Jerry," presented Saturday afternoon a new playlet in two scenes, called "Poor Jo." It was shown as a curtain raiser to the regular piece.

The offering was arranged by Paul M. Potter and taken from Dickens' "Bleak House." Miss Burke portrayed a waif role, entailing some serious work, which earned appreciation.

TWO HITS OUT OF THREE.

The current week brought three new dramatic offerings to town. They are the new Charles Klein play "The Money Makers," produced by Selwyn & Co. at the Booth Monday night; "The Heart of a Thief," by Paul Arm- strong, shown for the first time by the Hudson the same evening, and "The Phantom Rival," the new Belasco production which opened at the Belasco Tuesday. Out of the three offerings two seemed to succeed and as a result will close Saturday night.

Leo Ditrichstein was presented as a star by David Belasco in the actor's adaptation of George Molnar's fam- ous comedy "The Play of Life." The piece was immediately accepted as the biggest comedy hit in years and the critics all hailed it as the greatest theatrical treat of the current season. An indication of business might be had from the ticket agencies in the Times square district, they reported the Belasco piece had the greatest call on the first day after the opening of any play that has been produced this season.

"Evidence" opened Wednesday night at the Lyric.
WITH THE PRESS AGENTS

Ben Atwell sent 3,000 large, well-filled envelopes to the dramatic critics all over New York this morning to stimulate the current Winter Garden attraction.

William Conling, the hero of the Ohio flood, has gone to New York to see the Blue-

John Black, formerly of the Governor's Boosters of New York, is now about one of Jim Williams Progressive shows.

Denby Montgomery is abroad of "The Ding- 

bush in opposition to each other last week. Each company was the guest of the other at a banquet in its honor.

Loney Haskell put one over Tuesday that landed. Outside of Hammertime's for the last two weeks has been another play called "The Girl from Atlantic City," who is 20 and a veteran of seven years of colored state the bird. He was arrested and imprisoned for six months and the newspapers thought it was funny enough to report.击中


Irish society members to the number of over 9,000,000, which route laid out for the company over the Stair & Havlin time has been can-


Press Opinions.

Phantom Rival. Fine production of "The Phantom Rival," a translation of a French farce, by Alfred Deverez, has been seen in New York many a day. The stage is well arranged with scenery and a large company has been poured into the auditorium. No playgoer will be disappointed with the entertainment offered.

The Globe will be dark next week in prepara-

The New York Sunday newspapers continued their usual farewell to the Columbia. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday.

At H. Woods announced this week that it would present John Mason at the New York Theatre Oct. 18. The Globe has given a set melody by Owen Davis, at $1 the top price.

"Tamp's Boy," the new K. & E. musical comedy production, will come to the New American, date not announced, after a short stay in Philadelphia, Ivan Carroll wrote the music and the book playlet this week.

"The Gay Widows," Carl Henkel's property from the Topham-Wheeler, will be in a good deal of trouble, the Globe, which opened for the season, was advertised. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.

Afterward the date was displayed in the theatre, which was not sold out. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.

bus in opposition to each other last week. Each company was the guest of the other at a banquet in its honor.

Loney Haskell put one over Tuesday that landed. Outside of Hammertime's for the last two weeks has been another play called "The Girl from Atlantic City," who is 20 and a veteran of seven years of colored state the bird. He was arrested and imprisoned for six months and the newspapers thought it was funny enough to report.击中


Irish society members to the number of over 9,000,000, which route laid out for the company over the Stair & Havlin time has been can-


Press Opinions.

Phantom Rival. Fine production of "The Phantom Rival," a translation of a French farce, by Alfred Deverez, has been seen in New York many a day. The stage is well arranged with scenery and a large company has been poured into the auditorium. No playgoer will be disappointed with the entertainment offered.

The Globe will be dark next week in prepara-

The New York Sunday newspapers continued their usual farewell to the Columbia. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday.

At H. Woods announced this week that it would present John Mason at the New York Theatre Oct. 18. The Globe has given a set melody by Owen Davis, at $1 the top price.

"Tamp's Boy," the new K. & E. musical comedy production, will come to the New American, date not announced, after a short stay in Philadelphia, Ivan Carroll wrote the music and the book playlet this week.

"The Gay Widows," Carl Henkel's property from the Topham-Wheeler, will be in a good deal of trouble, the Globe, which opened for the season, was advertised. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.

Afterward the date was displayed in the theatre, which was not sold out. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.

bus in opposition to each other last week. Each company was the guest of the other at a banquet in its honor.

Loney Haskell put one over Tuesday that landed. Outside of Hammertime's for the last two weeks has been another play called "The Girl from Atlantic City," who is 20 and a veteran of seven years of colored state the bird. He was arrested and imprisoned for six months and the newspapers thought it was funny enough to report.击中


Irish society members to the number of over 9,000,000, which route laid out for the company over the Stair & Havlin time has been can-


Press Opinions.

Phantom Rival. Fine production of "The Phantom Rival," a translation of a French farce, by Alfred Deverez, has been seen in New York many a day. The stage is well arranged with scenery and a large company has been poured into the auditorium. No playgoer will be disappointed with the entertainment offered.

The Globe will be dark next week in prepara-

The New York Sunday newspapers continued their usual farewell to the Columbia. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday.

At H. Woods announced this week that it would present John Mason at the New York Theatre Oct. 18. The Globe has given a set melody by Owen Davis, at $1 the top price.

"Tamp's Boy," the new K. & E. musical comedy production, will come to the New American, date not announced, after a short stay in Philadelphia, Ivan Carroll wrote the music and the book playlet this week.

"The Gay Widows," Carl Henkel's property from the Topham-Wheeler, will be in a good deal of trouble, the Globe, which opened for the season, was advertised. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.

Afterward the date was displayed in the theatre, which was not sold out. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.

bus in opposition to each other last week. Each company was the guest of the other at a banquet in its honor.

Loney Haskell put one over Tuesday that landed. Outside of Hammertime's for the last two weeks has been another play called "The Girl from Atlantic City," who is 20 and a veteran of seven years of colored state the bird. He was arrested and imprisoned for six months and the newspapers thought it was funny enough to report.击中


Irish society members to the number of over 9,000,000, which route laid out for the company over the Stair & Havlin time has been can-


Press Opinions.

Phantom Rival. Fine production of "The Phantom Rival," a translation of a French farce, by Alfred Deverez, has been seen in New York many a day. The stage is well arranged with scenery and a large company has been poured into the auditorium. No playgoer will be disappointed with the entertainment offered.

The Globe will be dark next week in prepara-

The New York Sunday newspapers continued their usual farewell to the Columbia. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday. The Globe, which opened for the season, has set a record for the New York audience of the Globe, which opened last Wednesday.

At H. Woods announced this week that it would present John Mason at the New York Theatre Oct. 18. The Globe has given a set melody by Owen Davis, at $1 the top price.

"Tamp's Boy," the new K. & E. musical comedy production, will come to the New American, date not announced, after a short stay in Philadelphia, Ivan Carroll wrote the music and the book playlet this week.

"The Gay Widows," Carl Henkel's property from the Topham-Wheeler, will be in a good deal of trouble, the Globe, which opened for the season, was advertised. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.

Afterward the date was displayed in the theatre, which was not sold out. Miss Harriet Sargent, manager, purchased the plays in London, took it to the Globe and found that the actors were not prepared for their parts. Pictures dramatically grouped around it, and the audience was not impressed. The play was a failure and the Globe was forced to close it.
Much has recently been said and written on the subject of "cleaning up" burlesque. It may be pertinent to inquire what are the demands of "clean" burlesque? It is necessary to understand the true characteristics of this form of amusement. They needed the process of elimination to which they were subjected by the Columbia Amusement Company.

Personally, I do not hesitate to go on record as saying that, in my opinion, the extent to which this purgation has been carried is too drastic, or, unnecessarily far-reaching. Why then these two-wrongs-do-not-make-a-right logic is undeniably sound, there is no fairness in discriminating against burlesque because it is burlesque. Whatever is permissible on the stage of one theater that caters to all classes of people should not be objected to when presented on the stage of any other theater, unless the same general agreement is made. And yet, the directors of the Columbia Amusement Company, in their zeal to overcome prejudice against the shows controlled by them, have gone to the extreme of purging burlesque of all offensive dialog, "business" and costume arrangement than have been utilized without scruple by producers of shows of inferior quality and which do not draw audiences composed of men and women of the highest social standing.

I do not say that the men in control of burlesque were wrong in thus exercising their restriction, nor may it be said that the other producers are right in going the length they do just because the recognized better element of the theaters patronize these productions without compunction. Public opinion is the regulator of conventions and, in "cleaning up" burlesque for the laudable purpose of complying with the conventions, it may reasonably be claimed that it was not necessary to reduce these shows to a condition that actually renders them tame in comparison with shows upon which public opinion has manifestly placed the stamp of approval.

Proceeding upon this hypothesis, it should not be difficult to define an acceptably "clean" burlesque performance nor to arrive at a standard that shall govern the censorship of shows. And this standard may apply to all the cities in which burlesque is presented because shows with which they are necessarily compared, and that are approved by public opinion, such as the Ziegfeld and the Winter Garden productions, are permitted and accepted in the same cities.

Costuming may be dismissed with brief comment. Tights, short skirts and low-cut bodices have long ceased to be regarded as objectionable. It is only to employ them in burlesque it is equally wrong to include them in the wardrobe of any type of performance. Excepting this毛病, grand opera or the highest grade of serious comedy. Draperies over union suits are not excised in productions at the Columbia, Majestic or Shubert theaters in Boston or New York. Why then should be demanded at Waldron's Casino or the Gaiety in that city? It is merely because these are burlesque theaters, then the injunction is absolutely wrong. Obviously the managers of the burlesque theaters in Boston, who are alone responsible for this, are needlessly discriminating against themselves. And what of the Shubert and Ziegfeld shows that present the chorus girls in bare legs?

Otherwise of burlesque houses would throw up their hands in holy horror at such a spectacle. The idea that a thing that is all right in a Klaw & Erlanger or a Shubert theater cannot be equally so in a burlesque theater is another reason than that it is a burlesque theater is all wrong. And the official censors of the Columbia Amusement Company should disqualify their minds of this sophism. Why, I have seen girls in bare legs parading over a runway extending out into the auditorium of the Winter Garden, and within 12 feet of physical contact with men and women members of New York's most exclusive social set! If this is permissible at the Winter Garden, why should it be objected to at the Columbia, a couple of blocks below on the same street? I do not say that this is right, but I maintain that it would not be a violation of propriety if done at the Columbia just because that is a burlesque theater. And, inasmuch as it is not only permitted but sanctioned in what are called high-class places, it is more than probable that the Columbia censors have complete justification for encouraging it in burlesque. At least, these details of costuming should not be banned.

Blaspemity, vulgarity, profanity, saucy, obscenity! These are words that need no interpretation. Every producer and player knows exactly what they mean. They do not mean that burlesque has to be either immediately and decisively expunged from burlesque. They include the curiously well-known, mean-spirited slanders hurled at burlesque, namely double entendre. This is a logical covering of the obvious parody, and objectionable songs.

Brief censorship of these palpable, easily-ignored burlesque offenses means "clean" burlesque. In brief, spoken implied indecency, uncompromisingly banished from burlesque will effectively accomplish the desired "cleaning up."

TROUBLES WED.
Syracuse, Oct. 7.
Flo Davis, soprano, with the "Girls of the Gay Wild West," playing at the Illustrable, and George Leavitt, a business manager of the company, were married by Rabbi Adolph Guttman.

SOUTHERN CIRCUIT OUT.
New Orleans, Oct. 7.
The southern section of the Extended Columbia Amusement Co. Circuit will be eliminated this week. The houses are New Orleans, Birmingham and Atlanta.


LEFT WITH PROGRESSIVE.
According to the best information obtainable, the shows that remain of the original Progressive Wheel list are the Andy Lewis "Darktown Follies," "Progressive Girls," "Frolics of 1914" and May Ward's.

The theaters remaining on the circuit, as at first constituted, are the Gaiety, St. Louis; Olympic, Cincinnati; Academy, Pittsburgh, and the National, Rochester.

TWO STANDS QUIT.
Elmira, Oct. 9.
Burlesque was withdrawn from the Lyceum for the last half of each week Saturday night, owing to the Wilkes Barrack Theatre, with which the Lyceum divided, throwing up the sponge.
OBSIDIAN. The shock of Phil Nas' death to the vaudeville fraternity was a severe one, with the news of his demise at his home last Sunday known.

The funeral was held Wednesday morning at the Church of the Blessed Sacrament at Broadway and 71st street. Interment was at St. Agnes Cemetery, Albany, N. Y.


Philip K. Nas was 56 years of age at his death. He had been manager of the Leland opera house at Albany, and was a theatrical manager there for 14 years, afterward going to Philadelphia, where, in connection with the Bijou theatre, he was in close business association with Mr. Albee.

Nas had a name of importance with the Keith vaudeville interests for many years. He retained the friendship of a great many people he came in contact with, and did much for friends, also for advertisers that applied to him for assistance.

Tuesday morning in the Family Department of the United Booking offices a member of a small-time vaudeville act, aired for over a year when informed of Mr. Nas' death, which resulted indirectly from indigestion. Mr. Nas left ill Sunday morning, but recovered. After taking a walk in the afternoon, he died shortly upon returning home.

Neil McNeill, the comedian, died in Lancaster, O., Oct. 2, from lung trouble after a long illness. McNeill won fame in vaudeville in the 1910s and 1920s, where he played to capacity houses all over the country.

His body was found in a room in the Hotel Berkeley Saturday afternoon. Pheneys was at one time with the Barnum and Bailey shows. He left a card addressed to the coroner asking that his brother, John Pheneys, of Charlotte, Ia., be notified.

Harry F. Simonds, special cardiac for the New York Times, was killed Monday night by a bullet in the ceiling of the theatre. Simonds heard a noise downstairs and went to investigate when he was struck by a bullet. He called for help and rushed at the burlesque, but had disarmed several times in the struggle.

(Special Cable to Variety) London, Oct. 5.

Goring Thomas, the English composer, died here last Friday.
COLUMBIA ACCEPTS 11 SHOWS FROM PROGRESSIVES; DROPS 7

Ten Houses from Defunct Circuit Go Into Extended Wheel and Englewood, Chicago Into Number One Classification Under Burlesque Realignment.

Confirmation of the story in last week's VARIETY on the changes about to occur in burlesque has been made during the past few days.


In the new arrangement the following former Progressive theatres will be included in the Columbia Extended: Garden, Buffalo; Star, Toronto; Savoy, Hamilton; Empire, Cleveland; Cadillac, Detroit; Empire, Holyoke; Van Curler, Schenectady; Troadco, Philadelphia; H. M. Merson Theatre (operating independently from the Columbia Management Co.); Star, St. Paul, The Corinthian, Rochester, and the Orpheum, Paterson, and the Englewood, Chicago, goes into the number one division. Simultaneously the changes are in operation this week. The remainder will be put in force beginning next week, Sunday or Monday.

This will be the last week played by "The Cabaret Girls" and "The Transatlantics." Some slight changes will be made in the Columbia's Extended route for the week beginning October 19 and thereafter.

The complete route for the show week next week (Oct. 12) is:

**COLUMBIA**

**MAIN CIRCUIT**


**SOUTH CIRCUIT**


**ATLANTIC CIRCUIT**


**TROJADEROS CIRCUIT**

Monte Carlo Girls, Olympic, New York, N. Y.; Girls from Joilet, Penes Circuit; Zallah, Pittsburgh, Pa.; Columbia Girls, Broadway, New York, N. Y.; Winner Girls, Columbus, Ohio; September Morning Glories, Birmingham, Ala.

**BURLINGTON CIRCUICT**

City Belle, Indianapolis, Ind.; Sam Bire, Dayton, Ohio; Dallas, Texas; Big Sensation, Kansas City, Mo.; John W. Cobb, Kansas City, Mo.; Tango Girls, Chicago, Ill.; Harry Young, Chicago, Ill.; Ice Follies, Ice Follies, Louis; Sam, Montreal, Que.; Adeline, New York, N. Y.; Girls from Joilet, Penes Circuit; Zallah, Pittsburgh, Pa.; Treasure, Broadway, New York, N. Y.; Winner Girls, Columbus, Ohio; September Morning Glories, Birmingham, Ala.

**TROJADEROS CIRCUIT**

City Belle, Indianapolis, Ind.; McCall's, Detroit, Mich.; Back to Back, Buffalo, N. Y.; Heart Charmers, open.

**BURLINGTON CIRCUICT**


**REEVES' NEW SHOW**

There is every indication that Al Reeves has entirely overcome the difficulties with which he was beset at the opening of the season.

The last changes that were made and that have brought the show up to the point of excellence, is a new show book and direction created.

William Dober, Austin and Blake, Fred Collins, Sammy Wright, Harry Miller, Bernice Smith, Trixie Ayers and other well-known people were put together with the show by Reeves, as stated.

During the present lay-off week between Brooklyn and Providence, Mr. Reeves has kept his company rehearsing his new show with the same regularity as was the case before the opening of the season.

**LOWE AND BEARD**

Although Max Lowe, of the Marini office, is now approaching a wild man of the woods, in looks, through his beard, it seems Mr. Lowe will have to wear the hair on his face forever.

He waged with a Frenchman the Germans would occupy Paris, agreeing, not to shave until they did.

**GIRLS FROM THE FOLLIES.**

(Continued from page 13.)

llallades in the vaudeville section that brighten our repertory line, hit and howl.

Hite and Relfow, modern dancers, with a repertoire that looks as original as good, were favorably accepted, although the continuance of the sunlighted marina worked to some extent. A slight pinch of light, or altering with the spot would help. Wagner and Wyre introduced a new comedy specialty that will improve with age, a few rough spots still being apparent at the first show from his eight cycling models closed the olio, the turn giving a touch of class to the aggregation as well as offering a "flash" showing for the finale of the vaudeville.
NEW ACTS NEXT WEEK

Willard, Hammerstein's.  
Bonita, Hammerstein's.  
Ray Dooley Trio, Hammerstein's.  
Clark and Bergman, Palace.  
Kitty Gordon (New Act), Palace.  
Bickley and Waton, Palace.  
Spinette Quintet, Palace.  
The Sharrocks, Palace.  
Florence Tempest and Co., Colonial.  
Harry Beresford and Co., Colonial.  
Manly M. Harris, George Calkins, Blanche Walsh and Co., Bushwick, Brooklyn.  
Hazel Cox, Prospect, Brooklyn.  
Marion Murray and Co., Prospect, Brooklyn.  
Jesse Buxley and Co. (New Act), Union Hill.  
Gerard and West, Union Hill.  
Glenn Hall, Union Hill.  

Mr. and Mrs. Carter DeHaven.  
"The Masher" (Musical-Drama). 24 Mins. (Special Drops and Setting).  
Colonnial.  
In their newest vaudeville offering, "The Masher," Mr. and Mrs. Carter DeHaven are getting further away from singing and dancing. In fact, the entire cast is working on the idea of "basing" their work on the double meaning of "basing" in the play. The result is a show that is a real success. The cast is well rehearsed, and the costumes are beautiful. The set is a real attraction. The cast is well rehearsed, and the costumes are beautiful. The set is a real attraction.

Gene Hodgkins and Irene Hammond.  
Songs and Dances.  
14 Mins. (One) (3); Full Stage (Special Set) (11).  
Hammerstein's.  
Gene Hodgkins and Irene Hammond, described as "A Yankee Boy and an English Girl," do a combination of plantation and modern dancing act, in a pure white set that is extremely slight. The set occurs after an opening in "one," when the cast is not used to it. A useful procedure to start the turn in "one" with that set in reserve. During the full stage portion a picture drop is employed to throw a representation of the plantation and the White Way on the screen, with the electricians doing the different dance steps. It afterwards shows the dancers before the camera doing the max. After the picture drop is closed, there was a short flight of steps, built through the paper and continue the dance themselves upon the stage. Monday night the drop didn't take care of itself. Perhaps it was in the top and this ruined the effect of a rather clever stage idea. The couple do a fox trot to a song, the music of which is popular for the more refined dance. In getting away from the familiar two-act and "society dancery" while still remaining both, the act has brought its most value. With the opening of "two," the second act proper made more pronounced, Mr. Hodgkins and Miss Hammond should become popular in vaudeville. They have the necessary.

THE GIRL FROM ATLANTIC CITY.  
(Smiling Bunny Gray).  
Songs.  
10 Mins.; One.  
Hammerstein's.  
It could be asked—Why blame it upon Atlantic City?—but from information which should be correct, Smiling Bunny Gray did play in Atlantic City—perhaps one of the last times. The girl was in vaudeville and played in vaudeville. The Hammerstein program says she was found on the Boardwalk. That's rough talk for a program to send over anient a featured attraction to the big towns. No, she's in vaudeville. And the program calls the young woman without a voice "Smiling Bunny Gray." Bunny didn't live up to her smiling Monday evening. She didn't smile, she didn't laugh. She was a real prattle, ballad, walking carelessly around the stage, some times stepped over the chain almost into the footlights, then stumbled back again, not smiling even then, and the most noticeable indications were that Bunny wanted to do "nutt stuff," but didn't know how to go about it. Maybe she wasn't familiar enough with her surroundings. If Bunny is drawing a regular vaudeville salary for this week's work, she can smile at that, although she isn't apt to remain long in vaudeville. It's probably back to the cabaret for Bunny, but Bunny won't care if her lissleness in working gives a true line on her hopes and ambitions. "She Sings Songs in Her Own Unique Way," adds the program.

George Damereel and Co.  
(14)  
"Ordered Home" (Dramatic). 25 Mins.; Full Stage (Special Scenery).  
Palace, Chicago.  
Chicago, Oct. 7.  
"Ordered Home" is a playlet of love and war. The scenes are laid in Mabang region of the Philippines, which allow of picturesque and unusual scenic effects. Rudolph Berliner, director of the orchestra at the Palace, is the author of the playlet, and Mr. Damereel is set down as the maker of the book and also part composer of the music. Franklin Underwood staged the piece. Raymond Barrett wrote the lyrics, and Raymond Misley staged the musical numbers; so it appears that the offering has about as many authors as the average musical comedy. There are several pretty songs, and the presence of Brody's studio in pictures color and atmosphere. Damereel is delightful, as is old, and sings his songs well. If any- thing, the act is slightly too long and needs speeding up a bit. Just at this time, when war and patriotism are topics the world over, this little story of love and duty ought to please as it did last Monday afternoon.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.  
Pygmalion" (Mrs. Pat Campbell).  
Park (Oct. 12).  
"Kick In" (John Barrymore), Long-  
acree (Oct. 12).  
"Mr. Wu" (Walker Whiteside), Elliott  
(Oct. 13).

Al. B. White and Co. (2).  
Singing.  
14 Mins.; Two.  
Palace, Chicago.  
Chicago, Oct. 7.  
Al White is singing five songs, run-  
ing the gamut from popular rag to  
the sentimental ballad. He carries a  
prince, using a grand piano. White has  
a pleasing personality and a voice of  
good quality. When he is at ease he  
can put a song over very well, indeed.  
Monday at the Palace he was just a  
little bit nervous. He made his biggest  
4 hit with "When Growup Ladies Act  
Like Babies." Mr. White was called  
for numerous bows, and his reception  
was genuinely enthusiastic.

Lucy Gillette.  
Juggling.  
13 Mins.; Three (Interior; Delf Set-  
ting).  
Colonial.  
It didn't take Lucy Gillette long Monday night to prove that novelty still abounds in juggling. Here's a woman of pleasing appearance, acro-  
batically inclined, and with prodigious strength which she uses without  
assuming undue masculinity usually mani- 
fest in acts requiring display of physical prowess. She registered a solid hit at the Colonial, being a wonderful juggler  
with steady of eye and quick of hand. Miss Gillette shows no bulky muscles, yet  
show's of stocky appearance. She wears a  
Dutch outfit, as also does a man who appears in her act. The setting is also of the Dutch doll scheme. Miss Gillette juggles all sorts  
and hard pieces on her forehead while  
dsling plates and bases with her feet  
and hands. Her routine is varied and  
pleasing, difficult appearing for  
even a man, but she gracefully, pret- 
ty and smilingly executes each trick to  
bigs results. Miss Gillette is one of  
the latest vaudeville treats of the season.  
Time could use a few more with women of ingenuity and ori- 
iginality.

Pern, Bigelow and Meehan,  
Acrobats.  
10 Mins.; Three (Interior).  
Broadway.  
An acrobatic trio with one in Illie Reeves' "drunk" make-up. The shortest member is in bellboy uniform while the third does a "straight." Some rough and tumble falls are taken by the "screw" with the little fellow dis- 
playing unusual ability as a ground acro- 
bat. The straight also has some nifty  
tricks, turns and evolutions. A good  
act and could classify on a big time bill.
Auremia, Female Impersonators.  
11 Mins.; One (5); Full Stage (8).  
Hammerstein's.  

Auremia is a female impersonator, who features "The Dance of Death" on the billing matter. This is the finale, a sort of dance mode, without the male, but incense pots or something, like that. The opening number is a song of roses, with the singer carrying some. Another song enters between the first and the dance, after which comes the disclosure that Auremia is a man, who wears nice clothes that any woman single on the small time would sigh i. r. in envy. Female impersonators somehow appear to be more fortunate in procuring more extensive, elaborate and expensive wardrobe than women who merely sing. Perhaps impersonators command much higher salaries. Auremia, although "No. 2" on the Hammerstein bill (an early position this week, as it was the last week of his stay with the company) has the light house present when the disclosure occurred applauding as though wanting to hold up the show. As an impersonator in skirts, Auremia is better than the average.  

"VARIETY"  

The Manhattan Trio.  
Songs.  
11 Mins.; One.  
Hammerstein's.  

The Manhattan Trio appear in opera cloaks or capes and carrying canes. Agnes Truesdale, who wear the simple evening dress. It is some appearance when these three boys, graded in size (although their evening dress coats are of all of the same length) strut upon the stage, and have a mixed selection of songs, doing their best with "Hats Off to You, Mr. Wilson." This put them over in an early spot. It's hard to forget that the trio looked quite nifty with the capes and canes (although they are a mixed concert) as the opening number, prompts the suggestion that they permit the capes and canes to become a part of the entire turn, not removing them while on the stage.  

"The Lonesome Lassies."  
Musical Fantasy.  
36 Mins.; Full Stage (Special Exterior).  
Prospect, Brooklyn.  

B. A. Rolfe's latest production, "The Lonesome Lassies," is one of the most effective and interesting things that this producer has made. Four principals and a chorus of eight mighty good looking girls. The scene is laid in a summer resort at an old colonial mansion, with the white pillars rising 24.5 feet above the stage. The lonesome lassies are led by Leota Sinclair and Marjorie Bonner. The latter is an ex-Eugiefield girl, who is one of the best "Follies" boasted. The ten girls are at the summer resort and are lonesome, for the boys only come down for weekends. To make the boys jealous the girls scheme to have a picture taken of themselves being made love to by a picture actor. Instead of the actor arriving a real "John" comes on the scene and complications follow. So much for the comedy end. An opening number which is pure and the little fellow-up to this will make a hit with the agents, for the lyric writer has woven the names of a number of the "Palace Building" boys into their songs. Mary Hodgson and Mauricio Rose are two of the names that stand out. The picture bit follows this and gets over nicely. This in turn makes way for a burlesque number handled by Harry B. Watson.  

The title is "Love Made Me A Wonderful Detective," with a final touch showing the chorus in almost transparent gowns. As the closing number the girls are displaying as pretty a set of gowns as have been seen in either musical comedy or vaudeville this season. The act is slightly too long at 24.5 minutes, but could be cut from the burlesque bit and the same from the auto repair talk. There are several repeats in the latter piece of business. The act when trimmed down would be one of the best of the big acts. It has comedy, good music and pretty girls.  

"A Night In A Cafe" (10).  
Cabaret.  
30 Mins.; Full (Interior).  
Bron O. H. (Oct. 4.)  

"A Night In A Cafe" is a big act, composed entirely of amateurs. Five girls and five boys in the act. From the manner in which they work and from their appearance they suggest amateurs. One or two of the girls might develop in time. The two girls playing the daughters of the alleged "Start," they are doing quite a nice little routine of songs for the small time and pass with it. They are good looking and are possessed of personality and voice. The little dancer with a fancy partner might also get some work with the right song. The act as it is now, however, will not do. It is badly produced, the comedy the rawest of hokum and worked to death. The Irish and Hebrew comics are sad.  

The Scotch Players (4).  
"My Wife from London" (Comedy).  
19 Mins.; Five (Parlor).  
Fifth Avenue.  

"My Wife from London" is Scotch, played by Scots. Like other plays and comedies the country's authors, it has irresistible humor, in dialog, expression and emphasis. The Scotch writer, while not as wildly anxious for continuous laughter as the English or American comedy penman, makes a bull's eye when he does aim. It may be said to be a fault that he doesn't aim often enough, but this is offset in part at least by the continuity of the story line. Such a case as this, why, when the Colonel wrote "My Wife from London," perhaps as good a title as any. The playlet is very entertaining, or would be to those accustomed to refined vaudeville. Those who prefer that sort rather than slapstick. It's hard to say whether the Fifth Avenue crowd Tuesday evening liked it better than they did a Swede comedian. Some of the best favorites of the Scotch turn got half of what it deserved, while the Swede when he opened his mouth, giving a long howl, for no reason and with no possible object (except he didn't say anything else written in for him to do) received the loudest laughter of the night from those in front. Comedy is comedy to those who like it. It's also a matter of education by those who sell it through the box office. It's hard to believe that Scotch and a rather small room and some do. Mr. Roy plays the principal role in the Scotch skit, although Peggy McCree is featured. She's a good-looking blonde girl, plump and intriguing. It is the only Scotch character, the thing of "bonny," although she is English in this case, in character and in fact. The story is of an elderly couple, always quarreling. Their son left for London and the mother is beside herself. The girl is their idol. The son makes a halt and is going away. He returns after having become successful on the London music hall stage as a Scotch comedian. The mother is glad to have her boy back, but the Scotchman gives her a pretty stern. He wants to know what he has done, and is horrified at his boy turning into a "play actor." The father asks the son how much he gets a week for making a fool of himself. "Thirty pounds," replies the boy. "For thirty pounds we can afford to be disgraced a little," answers the pater. The piece is nicely played. It is restful in a sense because there is no surprise laugh obtained without effort. It is a well written bit and should be able to make itself worth looking on big time, although it is not a big comedy number, though the best improvement, especially the finish, which might end in another quarrel scene. Mr. Roy makes up well as the father and does equally well in his playing.  

"The Chocolate Drops."  
Musical Comedy (Tabloid).  
18 Mins.; Full Stage.  
Adams.  

George Archer has a new edition of his "Chocolate Drops" which had the third spot in the Academy program the first half. The act has seven colored boys, Roger King and Bailey are the leaders in the singing, dancing and comedy. Five girls are the chorus, one of the quintette doing a society stepping bit with one of the girls. This girl has possibilities, her dancing and leading the other girls being above the usual run of chorus leaders. The dressing of the chorus is up to the mark on all occasions, the girls making four changes in all. There is time enough during the comedy work of the men for the girls to make a complete change, so why spoil the appearance once? The bronze slippers and stockings set the girls' time of the evening. As a colored tabloid there are few, if any, that can beat "The Chocolate Drops."  

Hawthorne and Inglis.  
Nut Comedians.  
17 Mins.; One.  
Prospect, Brooklyn.  

Albert F. Hawthorne and Jack Inglis make up this team of "nut" comics. Inglis has had a reputation as a "nut" on the small time and at last has framed an act with a partner of sufficient class to warrant the turn making it over big enough. The boys are offering contains 17 solid minutes of laughter and the boys work hard throughout the entire time. Their bit with the instruments at the finish is a definite bid for additional applause but it is the biggest pity the company could not get away. There can be no objection. Inglis has a peculiar style, entirely his own. He throws ginger into the turn from the first minute, and his partner, feeding as he passes, is the biggest "guy" either of the duo can do. From the start the Duo is off in nicely. Acts of this type are much needed.  

Dillon Hallard Opera Trio.  
15 Mins.; Three (Curtailed Stage).  
Broadway.  

Near the close of the Broadway show Monday night this operatic singing trio appeared. First one man sings a solo, the stage is darkened and on the right a woman appears alone. She sings and again the dark change and the other member of the duo comes for a solo. Here in succession are three solos. For the finish the trio offers the prison scene from "Faust," with one of the men displaying the greatest bass in town having the other two up seen hereabouts in a long time. The trio offers nothing but the work of the classic masters. This tri-singing combination evidently was forced over here by the war.  

Phillips and Eby.  
Dramatic Sketch.  
11 Mins.; Three (Interior).  
Grand Opera House (Oct.).  

A young looking couple, who offer a little hum and heart skit that met with favor. Team handles little playlet well.
Ray Dooley Trio. Songs, Talk and Dances. 17 Mins.; One and Full Stage. Columbia (Oct. 4)

Ray Dooley has taken the best section of her former minstrel turn, condensed what was originally a big girl act into a trio, added some new material and reconstructed her routine into something which bears a semblance to big time speed, although there is still room for further improvement. The trio includes a comedian, "straight" man and Miss Dooley herself, who essays a kid character throughout. The comic can be safely credited with 75 per cent of the success. The rest of the act is excellent, with the encore, a burlesque of a modern cabaret, measuring up as one of the best comic bits seen around here in many months. The rearranging process would bring the time down to a reasonable limit and in turn develop the act into a standard big time number. Miss Dooley's business sagacity is evidenced in the billing, but it seems the boys should be credited somewhere for their work. At Columbia the act took all the honors of the Saturday matinee.

Morrissey Brothers (2). Songs and Dancing. 11 Mins.; One. American Roof

The Morrissey Brothers are two dress suited young men, mostly dancers, although they attempt recitative singing, telling how they are in demand by the vaudeville managers. The rest of the act is more interested otherwise. In the opening spot they seemed to feel they were above the position and so spoiled whatever they did have. One of the boys has some ability as a dancer, while his partner can finger the ivories a bit. Will do on the small time.

Mable Florence and Frank Ely. The Kleptomaniacs. 17 Mins.; Full Stage (Parlor.) American Roof

Miss Florence and Mr. Ely are presenting the former Rice and Cohen sketch on the small time. A good laugh producing farce as ever in their hands. Barringer a tendency to overplay by Mr. Ely, the act can play on any bill that has a spot for a sketch.

Mace Edwards and Co. (1). Dramatic Sketch. 16 Mins.; Full (Special). Bronx O. H. (Oct. 4)

Presenting a badly written Mexican sketch of the kind applause type Miss Edwards and her company just about managed to pass. The man (company) plays two characters. A bandit has robbed an express car, escaping with $15,000. At the opening the girl's face is just leaving to join a pose. The girl is alone in the house; the bandit appears (the same man doubling) dressed as a Mexican vaquero in holiday attire and employs an Italian dialect for his lines. The bandit forces the girl to prepare food for him and then tries to make love to her. A fight and sword duel follows, with the girl finally working the bandit over to a worst trap which she has set near the fire place. The bandit is caught and the girl goes to collect the reward for her capture. The act isn't there.

Sandy and Bums. Comedy Musical. 13 Mins.; Full (Interior). Bronx O. H. (Oct. 4)

A little used and untried comic musical turn that will answer for an early spot on a small time bill. The comedy could stand a little brushing up. The men employ a Scotch dialect in putting the acts, and Sandy is funny because the comedian has a natural German dialect which he mixes with the Scotch occasionally. Both of the men play sufficiently well to pass.

Gertrude Williams. Songs. 10 Mins.; One. Bronx O. H. (Oct. 4)

Miss Williams is of nice appearance, has a few gowns and a little voice. Sunday she was so frightfully nervous it would be almost fair to judge her work. After she overcomes her nervousness she should do for an early spot on the small time.

George Murphy, Joe Ratcliff and Co. (1). Comedy Sketch. 16 Mins.; Full (Special) American Roof

In addition to George Murphy and Joe Ratcliff, Ellis Mattin is of this turn. Mr. Murphy is offering a German impersonation that will go a long way to making this act a favorite with some managers. The straight is a mighty good feeder and has a nice singing voice. The act comprises a number of "bits" that have been seen before, but nevertheless are funny. The turn will stand featuring on the small time.

Julia Nash and Co. (2) Comedy Sketch. 16 Mins.; Full Stage. Columbia (Oct. 4)

Julia Nash is introducing a new comic sketch, her second in as many seasons, in this essaying a slangy manicure Miss, a role to which she is especially adapted. The story leans toward the underworld, with the police and politics important. The scene is the apart-}

HAMMERSTEIN'S.

Funny kind of a show at Hammerstein's this week, with freak names and acts to break into smooth running. Theatre business around town was not any too good Monday evening. Hammerstein's did not better than the rest, although Monday matinee attendance held up unusually big all over for a warm afternoon.

The bill started off in its customary small time way, running down to Hoey and Lee in the "No. 8" spot below revealing something regular in the old "farce" act. Though the turn comes into its own with Irene Hammond (New Acts) just preceding the parody duo, would have scored roundly if not for a mishap to their set.

Bessie Wynn returned, to sing some new songs, one in Jap dress that was made almost too much of a character study, but Miss Wynn closed nicely and did one of her old favorite numbers for an encore, throwing into another act that held some "nutty" matter which Miss Wynn must have been the only one to understand. Next were Sam Chip and Mary Marble in "The Land of Dykes," they a sequel to the "Dutch" turn this couple did so well in their Hollandaise costumes. Miss Marble has recovered from a severe illness, that changed her appearance somewhat. The people and the setting, with some double meaning, although the turn will find an atmosphere more congenial than the hardiness of Hammerstein's at almost any big time house, for their intimate little conception.

Owing to the length of the show, intermission was omitted Monday evening. Willie Weston, in what should have been the spot second after the interlude, put on one of the strong rewards. Maurice Abrahams was at the piano. Mr. Weston first sang "Victrola," then "Too High," a cute comic capable of being well handled by almost anyone. He used the "clasy" number next to many laughs also used "Schneider's Grocery Store," another new song hereabouts that got him something, and closed with Berlin's war song "Down Below" that Weston made semi-dramatic through a red spot light. Baring that Mr. Weston appears to ape Al Jolson more or less in style and delivery, he is a bit too much, but he is by himself to take anyone for a model.

It was many minutes past eleven when Rooney and Bent came on. They did their full act and did well at that hour. Captain Sorcho's Sea Divers (New Acts) closed the show, holding in what remained of the house by that time, nearly 11:30.

The first act on the bill was Joe Kenney, a pretty clever, who with Aurelia and Manhattan Trio (New Acts) were next in order of running, with Mr. and Mrs. Mark Murphy immediately after, playing "Clancy's Ghost." Then happened "The Girl from Atlantic City." (New Acts). George Moreland, later on was also a new one.

Strictly a comedy show at the American, first half, this week. Sufficient of the other essentials attending made it a thoroughly enjoyable performance. The bill includes several novelty, a good flash number in Tom Linton's "Jungle Girls" and with a liberal dash of music and in a sense, its like a well oiled machine.

The Rightons held the opening position with a novel specialty wherein they build up their program, offering landscape views, and animal pictures, utilizing a collection of innocent-looking rags for the test. The turn pleased the roof gathering and occasioned some little applause.

Von Hampton and Joselyn were on rather early for best results and should have occupied a part of the second section with their lively little song and patter getting a good and steady champion with a semi-nutty delivery, that combined with his present routine, can hardly fail in any pop house. A good finish brought them an early call.

The Three Hugger-Muggers held all the necessities of big time speed, combining originality with a splendid acrobatic routine, something rare in modern vaudeville. What comedy exists is concentrated in Mr. Ely's fine and steady bath. They were one of the two big hits and registered with a sound wallop. It's a big time act.

Another big laugh hit was Roland West's "Women Rule," a broad burlesque on the sex question, carrying a cast of types that almost defy duplication. For a rough comedy variety piece, getting a good applause, and when the pop houses, the sketch is sure-fire.

Ray Snow has a polite monolog on a time-worn topic, well handled, but completed with the inevitable serious skit. Getting a good applause rather than laughter. Snow came before intermission and with a large majority of the comedy numbers following, had a comparatively easy time in the bagging.

Mr. Linton has a great "flash" for the pop time, just falling short of two-a-day calibre, although Linton has traveled that route as well. His six numbers in total hold in the near future, and a bit too much, but he is by himself to take anyone for a model.

It was many minutes past eleven when Rooney and Bent came on. They did their full act and did well at that hour. Captain Sorcho's Sea Divers (New Acts) closed the show, holding in what remained of the house by that time, nearly 11:30.

The first act on the bill was Joe Kenney, a pretty clever, who with Aurelia and Manhattan Trio (New Acts) were next in order of running, with Mr. and Mrs. Mark Murphy immediately after, playing "Clancy's Ghost." Then happened "The Girl from Atlantic City." (New Acts). George Moreland, later on was also a new one.
PALACE.
The hits at the Palace this week were pretty well scattered, although the show act of the week proved to be "The Rube" with a few individuals turning up. Fields intro-
duced a bit in the last act that is probably the best bit of the bill, but just what the promotion meant to Miss Roye is problematic.

A shift in the program after Monday's matinee, bringing Ruth Roye into the second act. This little addition might have meant a lot to the bill, but just what the promotion meant to Miss Roye is problematic.

Thoroughly press-agented on her way in, Ruth Roye showed up a bit better than she was in the last act. The star possesses talent to some extent, but the idea of super-finesse is all wrong.

Monday night she offered four numbers including "High Cost of Loving," "It's Too High," and "Mississippi Cabaret" three sure-fire moneymakers capable of car-
rying themselves with any kind of re-
duction. The repertoire earned her three or four bows with a fair share of applaus-
e that looked rather suspicious, since it emanated from a familiar source in the rear. The spot was a handicap for Miss Roye, following a heavy bill, and she would have appeared to better results in an earlier position. There's quite a drop in business since the Palace, New York, and the rural routes, par-
ticularly since one must follow the best in their own line at the Palace.

The headlines are divided between Ali and Miss Roye. The latter a middle-class composition of Berlin's. "Tipperary" is an Irish air with a catchy strain and is really the only number in Miss Roye's list that
fits perfectly. The Berlin song, utilized for an encore, has to do with the American war, along neutral lines.

The Gaudsmiths opened with their tunes and dance act. The latter is a bit that could just as well be eliminated. It entails the use of several American flags, in which the average foreign si-
ent act seems to have an unusual amount of confidence for theatrical use.

The routine proper is along the con-
ventional line with some good fast work by both men, and a little comedy added through the use of two dogs.

The evening's honors went to W. C. Fields, whose distinctive style apparently defies any comparison. Fields in-
duced a comedy bit with a pool cue that corralled a succession of laughter and
his juggling wherein he appears to be dropping the articles yet skillfully keeping them in the air. The act is a throwback to the stereotyped system of such work. Fields was a hit at every angle.

Mr. and Mrs. Jimmie Barry in "The Rube" started off rather slowly for the Jimmie Barry fans, but they cumulated laugh-
ing speed as they went along and fin-
ished a reasonable hit, but the present vehicle is hardly up to its predecessor from a standpoint of comic dialog. Barry's characterization of the rube and his accompanying numerals are a study in themselves.

COLONIAL.
William Wood more familiarly known as Billy, is managing the Co-
lonial. For a long stretch of years he was at the old Broadway, and not long ago he managed the Palace.

It is good to have the boys in the most novel outfits yet seen, a sort of Russian legging and boot affair, a vast improvement over the old bellhop and band outfits. Monday night busi-
ness was pretty good, the show merit-
ing a better house. The two side cards to be signed and returned to them, the management (Billy's) scheme that a "suitable sou-
venir" would be distributed free within the next future. Few of the cards were thrown aside.

Vandino and Louise started the show off nicely. No kind of cartoon and drawing acts can acquire much speed but this turn quickened its pace with a revolting oil painting stunt at the close. Harry B. Lester is a versa-
tile chap with imitations and a "bit" on "Everybody," which is his best work.

Lucy Gillette (New Acts) was heart-
youled. "Fourths" were Ryan and Tierney, who did well, notwithstanding apparent hoarseness on the part of Jack Ryan. Cressy and Dayne closed the first act. Cressy hasn't forgotten the good old Denman Thompson-James A. Herne days.

During intermission the women took advantage of the management's invited refreshment box chocolate in the re-
ception foyer. The children were also included.

Adele Ritchie started the second half. Miss Ritchie and Carter De Haven on the same bill recall the hestle days when these two battled pugilistically and otherwise for stellar honors and dressing rooms in the regime of "The Girl in the Taxi." Mr. and Mrs. Car-
ter De Haven (New Acts) were on 25 minutes after the intermission arrived.

Hanlon Brothers and Co. closed the show. The act runs too long, and, fol-
lowing the "mirror" imitation, the act sagged and the folks walked out in busi-
tness. It was 11:16 when the turn finished with the Hanlons, another episode of the old "Phantasma" illusions. The Hanlons are surefire on their imitating each other in panoptique. Dooley and Sales also appeared.

Joe Welch opened intermission, some-
what of a task for any monopolist, but Welch caught on and registered his usual laughing success. Franklyn Ar-
dell and Co. in "The Suffragette" forced home a bit. It was 11:38 when the act ar-
lled with vigor working in the rather familiar sketch eventually reaching.

The Rigolotto Bros. closed with their two man vaudeville act and opening, carrying the musical special-
als gave the couple a slow start and the uninitiated patron the wrong impres-
sion. The magic routine won them immediate applause, likewise the ensuing effects including the marvelously worked aerial bit. Those who remained after the opening stayed for the finish, but a number made the exits before the two minutes were half closed. Clousing inter-
mination would have been the position for them.

BROADWAY.
The rebuilt Broadway with a new pop-
vaudeville policy opened its doors Mon-
tday without any ceremony. It is managed by Jules Aaronsen, directed by the Mastbaum-Earle interests of Philadelphia, and booked by M. S. Schlesinger. One show only at the opening. The announced plan is to give two performances nightly during the winter, with a matine.

There was no jam or box office stam-
pede. It was a topheavy house. Nearly everything was in money. Even one of the city's best numbing agents was paid to see the show. Some courties, but allowing for the passes, there were many vacant seats below.

On paper the show cost over $2,100 for the week, added to the running ex-
pense (including rent) would reach a total weekly expenditure up to about $5,000. The theatre must do a sardine box business.

The orchestra seats sell for 50 cents and box international for 75 cents.

The Broadway was redecorated, re-
urnished and remodeled to meet all requirements. The lobby and front
topic and span and were ablaze with electric lights.

A switching aboard of the acts would have given the show a more imposing aspect at the first performance. The Five Violin Beauties opened, no spot for the girls at all. This act could stand revision and considerable stage co-
aching. Weber and Elliott gave big satisfac-
tion with their Hebrew comedy and songs. Their opening is a noisy one. The hove chief asset is voices.

The Dancing De Feures got along nicely. In particular does some effective leg maneuvers. The Captol City Four, the big time act, (Primrose Four) had everything its own way and made it hard for any-
thing vocally to follow.

Following a Selia-Hearst weekly came Fern, Bigelow and Meehan (New Acts). After Pele Croix had offered his juggling turn the show was continued by Millard Shallow Onnera Trio (New Acts) appeared.

Duran and Raymond, next to clos-
ing, failed to deliver the comedy punch expected. This turn in a much earlier slot would have gone much better. One man has some monody but his vocal ability is too much. He did not get the laughs he did with his mes-
senger boy makeup. The "Bachelor's Dinner" closed. With the full special setting the act looked like a million in "The Theatricals." There was a fine juvenile lead. His voice is an improvement upon the other boy's.

William J. Kernood directed the orchestra and did well considering the brief rehearsals.

JEFFERSON.

The show was minus a headliner, and the audience gave its attention to all of the acts. George Smedley appeared first and played banjos, also added street cheer leading, giving him generous applause. Miller and Tempest followed and did their usual song and high kicking work.

The little talk used is the same as em-
ployed with men and must have something new added here and there.

Two colored boys, Simms and Thompson, put over a substantial hit in the third spot. The little fellow is a good comedian. The other man does fairly well with his straight singing, and the two scored downtown.

Chas. Bennington, a young man with a wooden leg, stumbled around the stage a bit doing some stepping with the peg that was remarkable and also some kind of a magical effect which was cancelled, that of Miller, of Miller and Tempest. As a freak act on the small stage, Bennington may be able to se-
cure engagements, but the act is run-
ning too slow.

A three-reel foreign feature in the middle of the bill was followed by Per-
main and Main, juvenile acrobats. These two youths have a routine that is too slow. Their work is good, but
the spot on the bill was wrong.

The Pearl Abbott sketch, "Silver Threads," was next and put over a good hit. Morgan, Kennedy and Hut-
son sang nicely.

The show closed with a stereopticon posing exhibition by Marion Hen-
drieses.

FIFTH AVENUE.

About the biggest attraction to vaudeville act this week is the Reception; Fifth Avenue date is Harry Leonhardt, the house manager. Mr. Leonhardt is.

famed as a fixer of new turns. His suggestions are valuable, and he be-
wore himself among turns not new, managing the 23rd Street, then big time. The Fifth Avenue appears to be doing business at the 10-25 scale, eight acts and pictures, playing continuously, with the act being done three a day.

The program the first half will be.

The feature of the bill was the Scotch Players in "My Wife from London" (New Acts). Another new turn was Franklyn Ar
dell with two assistants, a Hebrew and English fop, all working in "one." They were next to closing, with Kaiser's Dogs the final number.

Castefane opened with his bicycle riding, tugging about the fastest act on the bill. "The Rube" had Little Jeff and Fields, two young women. One played the violin, the other sang. They may develop. Just now it looks like a few
little turner part. Harry Victor sang and played the mandoline, a bit slow though employed sometime for illu-
strated songs. After the Scotch people came Knapp and Knapp, one doing Swede comedy, and his partner straight in evening clothes. There hadn't been any strong funmaking ahead, but the Swede got the laughs early with his stuff, but it needed his own. The act passed away toward the finish.

Co. in a hokum sketch, four people, were the comic act. Some of the material was sure-fire for laughs with this crowd and got some. There seems to be a surplus of characteriza-
tion in the piece. One Italian and one Dutchman made it too much, without any especial choice. The bill this half week at the Fifth Avenue may have been an exception to the usual run of shows down there.

The half hour act is a remarkable num-
ber of acts. If not, it did relatively

able to compare with other pop programs around town at the same admission scale, 10-25, and also, if the first half Fifth Avenue show is the average on the Proctor three-a-day week, there must be a salary limit attached.
CITY.

Eight acts, a three-reel feature, an "episode" and a Weekly made up the bill, which dragged through three hours and a half Tuesday night.

Of the acts these three should have held up the show, but perhaps because of the manner in which the program was laid out they failed to make good. Fred James was the opener and did but little in the way of applause. Jean Southern, a standard small time act, had the second spot. Her material did not get over as it should have with the 14th street audience and she had but little of the feel of applause. Miss Dunfee has lost none of her ability to hold an audience. She is on the stage from the very first and never leaves you with a feeling that there was applause hit of the early portion of the bill.

Opening the second part Edwin George started the laughing again and was not outdone but kept it up with savage and juggling. "The Lonesome Lassies" (New Act) held the stage for 30 minutes and entertained all the while. Hawthorne and Inglis (New Act) were next to close and came up strong. The Flying Martins closed by doing five minutes and not holding the audience in but pulling down sub- scription. To top it all was the finish. Heart-Selig Weekly finished off the bill. Arthur Baret, with a new act, opened the show but was not caught.

COLUMBIA.

Taken collectively the Sunday act out at the Columbia combined to make a pretty good running entertainment, even though a few individuals turned up to hold to any noticeable degree. A liberal addition of big time talent bolstered up the program to some extent with those particularly specialties running a safe first in the final results.

The afternoon hit ran to the Ray Dooley Trio, the Barber Girls and Fields and Lewis in the order named, the latter couple being somewhat handicapped in position, following the entire comedy division of the bill in numbers, the singing and dancing them a few minutes to get under way.

Quigg and Nickerson, both in white face, opened with their familiar comedy musical routine. It's one of those old-time songs still carrying a comedy wallop in its own way. Opening the show, the couple, apparently known to many present, were enthusiastically received.

Allan Sumners held second position, a handicap in itself, offering a routine of stories that sound rather ancient for present-day use. Sumners has a likeable voice, a few good numbers and a name that is by itself material. His present routine is all wrong for any kind of vaudeville and until such time as he chooses to connect with a repertoire worthy while. Sumners will remain an unknown quantity.

Rovel, a novelty single that might belong under a musical classification (since he provides some melody with the use of his hands alone) started off with a bit of a splash and the audience warmed the house into a receptive mood and closed to an unusually big hand.

The Barber Girls have what looks like the nearest routine to have been acquainted with. The blonde sister shows considerable improvement during the last few seasons and is gradually developing into a lip-com- pletude with a style of her own. Her comedy song "Call Me a Taxi," an old number that never became over-popular, is especially well rendered, so good that it suggested a third verse which could possibly be added with a little spicing up throughout. The duets and comedy patter landed easily and the costuming seemed in keeping with the balance. In fourth spot the girls cleaned up to a hit, running second only to the Ray Dooley Impression.

The L Bar, a team of modern dancers, opening with a medley dance and proceeding through a repertoire that included "Tango," "A Waltz Without a Wind" affair and Texas Tommy, were especially well liked.


23RD STREET.

The show at Proctor the first part of the usual eight acts was a little different from the usual run. The bill ran along at a good clip throughout and with the addition of a big act it made a good evening's small time entertain- ment.

The headline honors were bestowed upon the "Dream of the Orient." This rather expensive turn was easily the hit of the program. Sager Mid- dle was next in line who with a laughable little sketch, and with the aid of a blackface Elsie, made a good impression. Two singing mixed doubles, the Dougherty's and Monroe and Wilson, were both on equal terms when it came to applause. The Dougherty's should secure some more up to date talk for the man, as he shows possi- bilities as a comedian, for the present material is a hindrance. Even the 23rd street audience did not relish it. They gave us a rather better two-act turn with the man doing most of his work in the pit with a fiddle.

The woman works hard singing a num- ber of songs, a little dance going with each. The long violin selection while the girl was changing could be improved upon, the present piece not having the punch. On rather early but fair.

The second spot was filled by Mabel Carew, a songster single. The songs have not been chosen with the best of care. The opening should be changed to something else, the comedy song filling in the blank. The number "I'm the Captured "Mad Stampede" was the best. The second spot was none too good but the "Stampede" put this single over.

Joe Curtis did some character singing in closing, with his last number going over very big. The audience took readily to his comedy.

The Irmengard man and woman, on the wire, closed. The woman's ap- pearance was not good. It did display a little lacking in this kind of act. The opening spot was entrusted to the Morris- ey Brothers (New Acts).

A corking single reel comedy and a pictorial review came in between the acts.

JEFFERSON.

The Jefferson's put on an all-night bag at the latter end of the night. They spilled big time while others had seen that of the Jefferson was a very good show.

The most prominent was the Paradoxa Kale, who produced the Kaletta as a different act. The new people have been se- lected from that of the original. There will be able to go along with those employed. The opening number was "The Modeling". The model, opened the show nicely. The poin- t of the matter is that the Jefferson does not offer the usual, but do not use the chair for the fans.

BEDFORD.

The Bedford, halting Point for the Brookly- n houses, is located in a section drawing a mixed audience.

The show consists of six acts and a feature program. Last week was Miller and Carmen, a man and wo- man act. They do their usual routine in two acts with the exception that the girl was Carmen, who had a few numbers, a couple of songs and talked a lot. The pair used to be a vaudeville act but are more or less a dance act now. The second act was most remarkable. The dance was good and the girl's style of dancing was good. The couple did not have the quality of the Samuels, but not bad. The Bedford did not offer the best of acts but was a good act for the houses.

The headline act for the next closing was "The Wandering Fool," a musical review with some dancing. The Atlantic Girls were also close.
First actual war scenes caught by Lubin camera man


(Special Cable to Variety.)
London, Oct. 5.

Actual battle scenes (the first of the war), caught in the streets of Aloat by a Lubin camera man during the occupation of that city, have been exhibited here and copies are on their way to the United States.

The operator was caught in the beleaguered city and secured views of action at great personal peril. Upon his arrival in London, the newspapers snapped up copies of individual pictures for reproductions and before the first positive was issued for exhibition orders for 100 copies were booked.

Pathe reports.

Conflicting rumors are abroad this week about Pathe. One report says there has been a reorganization of the company here, and another it has been absorbed by another company.

The war has lopped off the foreign Pathe shipments. It has also stopped the studio work in Europe, hitting Pathe a wallop.

Vita's new b'way house.

"Pop" Rock's secret is out. Rock, who is at the head of the Vitagraph Co., is reported as having entered into negotiations for the purchase of the Cafe de Paris, Broadway, between 41st and 42nd streets. Vita to use the site for the erection of the biggest picture house on Broadway.

Rock has had his eye on the old Louis Martin place for some time. It has stood idle for many months.

The Vitagraph is giving up its Critic lease after one year's tenancy. Rock's emissaries practically closed the big deal last week, but several little technicalities are said to have caused a few days' postponement.

The Cafe de Paris occupies a prize frontage on Broadway and a depth that sweeps into Seventh avenue that would enable the Vitagraph Co. to build a mammoth theatre.

Lasky's 28.

From 12 to 28 since Sept. 1 is the Jesse L. Lasky Feature Play Co.'s record. It means the Lasky concern will produce for release through the Paramount Corporation 28 feature films from Sept. 1, 1914, to Sept. 1, 1915.

When the Famous Players, Lasky, and Bosworth, Inc., linked their circulation with the Paramount, Lasky was obligated to turn out 12 feature releases for the Paramount year, starting Sept. 1. Since then, demand for the Lasky films brought the decision to increase.

Tuesday of this week Samuel Goldfish, general manager for the Lasky firm, decided upon eight more features, bringing the total of his concern's for the year to 28, after listening to the appeals of the exhibitors for Lasky releases.

Of the eight new productions to be made within the year, in addition to those announced, Mr. Goldfish has decided upon "Mercedes, Lady Ann," "The Governor's Lady," "The Goose Girl" and "The Country Iboy." Selections are now being made for the others.

Dustin Farnum left New York this week for the Pacific Coast, where he will head a Lasky company playing "Cameo Kirby" for the screen. It will be the first of the Lasky-Lieber plays.

Infringement alleged.

An infringement is alleged by Lew Fields against Marie Dressler over four or five-reel comic feature. Miss Dressler recently appeared in it. It was given a private showing Monday of this week under the title of "Tillie's Punctured Romance.

Mr. Fields says the film is an infringement of the play "Tillie's Nightmares," the copyright of which is held by him, and in which Miss Dressler was starred by Mr. Fields on the stage.

Legal action will shortly be started, added Mr. Fields, to assert his claim to all rights for the piece.

Carbons soaring.

An alarm over the future price of carbons is passing through the ranks of picture exhibitors, who have not protected themselves against the expected increase on account of the war. The Bio Cored carbon, 5c by 12, made abroad, sold at $2.65, bundle of 50, before Europe's worst broke out. The market price rapidly jumped to its present quotation, $7.40, with a further increase in immediate prospect.

Several picture concerns are said to have loaded up with carbons. The General Film Co. is reported to have stored away 200,000 bundles, that it is now selling out to its exhibitors at $5 each, bundle, below the market price. The G. F. is said to have paid about $1.50 per bundle for the big lot when purchasing.

The National concern, a domestic carbon maker, is renting at $2.50 each bundle, but the native manufacture is not as great demand as the foreign, owing to the matter of electric currents, the native being adaptable only to one current, it is said.

Money is tight.

Moneys in tight in Wall street, if two film companies know anything about it. One company sent its most dignified looking representative down with $50,000 of good, honest Government securities and tried to get an immediate loan of $40,000. Repeat efforts resulted in the good-as-gold bonds being returned to the film company's strong box.

Another firm has also been trying its mightiest to secure a substantial loan to tide it over for the next six months or so. So far the company is still on the search.

Another picture concern said to have been on the verge of bankruptcy and dissolution, according to divers reports, has taken a new lease of life. The company has gotten some new money behind it and has also made a new exchange connection which should carry it safely through the winter.

U. B. O.'s Southern circuit.

Plans are afoot to build up a complete picture circuit in the South by the United Booking Offices Feature Film Co. (Inc.). Joe Daly and Tony Duffy are lining up the new connections.

Straight picture programs, splitting weekly, are being routed up for Keith houses in Atlanta and Louisville, and before a fortnight other theatres will be tackled onto the southern list.

Jake Wells, it's reported, may take several southern houses not playing big-time vaudeville or burlesque and give them straight feature pictures.

Exclusive co. finishes.

The Exclusive Supply Co., of the Candler building, ceased to be after Thanksgiving. The passing was accomplished by laments from employees.

The offices formerly occupied by the Exclusive have been taken over by the All Star. Joe Miles and John Clymen, who were with the Exclusive, are now making their office with Charles "Feature" Ahrablus.

Gaumont back in general.

The Gaumont company is back with the General Film Co. again, and is releasing its product under the firm name of the Columbus Film Co.

The details regarding the reinstatement are kept a secret.

More stars.

Further activities in the Box Office Attractions c/o brings Robert Edeson into the fold. Edeson is to play the picture role in "The Girl I Left Behind Me," marked for release Nov. 21.

Edmund Breese is not to appear in "The Walls of Jericho." He has been switched to the principal male role in "The Children of the Ghetto," the Israel Zangwill feature, to be released Nov. 1.

Nov. 7 "The Thief" will be released. Breese is also expected to be one of the principals in this picture.

James K. Hackett has been engaged for a role before the first feature. This film's release date is Nov. 14.

The first feature release date of the new William Fox Co. is Oct. 20, when "Life's Shop Window" will be shown.

Sterling co. dissolving.

It is said the Sterling Comedy Co., which furnishes comedies for the Universal, will discontinue its work with Ford Sterling featured, is to be dissolved by mutual consent of parties interested.

Ford Sterling reached New York from the Pacific Coast Monday and immediately went into close conference with the heads of the U. Sterling was plied with a thousand questions, but said he was here on a double mission and that none of his plans could be made public.

Sterling was formerly with the Keystone (New York Motion Picture Co.), but was enticed away by Mr. Biograph to a fat contract and percentage basis. He became a stockholder in the Sterling Co. The other stockholders then were Henry Pathe Leberman and Fred Balsfder, the former later disposing of his interests to Sterling and Balsfder.

Organizing for features.

An organization of exhibitors started with the idea of co-operative booking has been formed in this city. Its purpose briefly is to form a club limited to 50 members with opposition houses not less than ten blocks apart, and with the intent of purchasing supplies and the booking of features.

A committee of five will be appointed to select such features as will be booked and it is the intention of this organization to draw lots to govern the placing of its early runs. All ready this new scheme has 27 members. The temporary officers elected are: Lee Oakes, President; Billy Hilkemeyer, Vice-President; Aaron Corn, Second Vice-President; Louis Blumenthal, Treasurer; M. L. Fleischman, Secretary; with offices in the Lyric theatre building.

DEN OF THE WOODY

In "The Patchwork Girl of Oz," the first feature of the Oz Company.
BRIGHT OUTLOOK FOR FEATURES WITH SHORTAGE OF SUPPLY


The feature film makers are seeing a gliterring perspective to their business. The most conservative of them seem agreed that by January first next the unsettled condition of the feature film business will have resolved itself into something like a definite state of affairs which the trade will not fail to grasp.

This placid state is not expected to be reached without the dropping of many of the mushroom feature film concerns on the wayside meanwhile. The only rumbles which have been heard of the inexperienced and insecure feature film making concerns have been heard. Two or three months more is the length of time given to weed them out.

The American feature makers also admit a shortage of good long film over here, and appear pleased that this is the case. They say that with the field clear, a better idea can be obtained of a remarkable feature, and the substantial producers remaining in the feature field, will proceed along the lines of demand, without having the get-rich-quick people to interfere in their dealings with the service corporations or the exhibitors.

The big service corporations, in their frequent meetings and conference of the business, are proving of benefit to the safe and sane feature maker. The manufacturer now knows he can place his feature, if it is a good one, and secure an immediate advance from the service corporation accepting, that will in part reimburse him for the investment, while future proceeds return to the maker in the form of a division of the gross receipts the feature draws. It still remains with the manufacturer to turn out a drawing card in the way of a feature, but he is assured of circulation through an organized medium.

Such a release and elimination of the business, are proving of benefit to the safe and sane feature maker. The manufacturer now knows he can place his feature, if it is a good one, and secure an immediate advance from the service corporation accepting, that will in part reimburse him for the investment, while future proceeds return to the maker in the form of a division of the gross receipts the feature draws. It still remains with the manufacturer to turn out a drawing card in the way of a feature, but he is assured of circulation through an organized medium.

Show Telegram Picture Co., which is making a specialty of popular songs illustrated by story of the lyrics in film form, is showing its first big production, "The Land of My Best Girl," at Hammerstein's next week.

The company is principally controlled by Louis Bernstein and Henry Watterson, two music publishers, although the Treble Clef does not confine its operations to the songs of the music establishments Messrs. Watterson and Bernstein are interested in. Its offices are at 154 West 46th street.

PERMANENTLY INJURED.

Harry Lambert, a director of the Vitagraph, who was injured by a stroke of lightning at Yonkers about six weeks ago, at which time Shad Fisher, camera expert, was instantly killed, is not getting along as well as could be expected. The stroke appears to have affected his spine and he may be permanently crippled.

Lambert is slowly recovering at the Ironswood Hotel. He was directing a picture entitled "The Stroke of Five."

VITA PUTTING IT OVER.

The Universal would have slipped over a nifty on the Vitagraph last Sunday but for the alertness and vigilance of Victor Smith, the Vita studio manager. The ink on the New York dailies telling of the Vita's big week stunt in the cameraging of "The Jugernaut" had barely dried when the Universal sent over camera men post haste Sunday to take views of what was left of the week. Smith, getting a hunch, got on the ground ahead of them and with a sturdy band of "Vita protectors" nipped the U's little scheme in the bud.

INJUNCTION QUICKLY VACATED.

An injunction obtained in the United States Court and served Monday afternoon at 12 o'clock in the evening, was vacated by Judge Mayer at his home the same evening, upon the application of Jerome Wilzin, representing William Morris, one of the defendants in the action.

The proceedings were brought against Morris, Cort-Kitece Co., John Cort, Orpheum Operating Co. and the B. F. Keith New York Theatres Co., to restrain the displaying of the Harry Lauder Talking Picture. An infringement is alleged upon a patent held by either of the plaintiffs, who are the Commercial Biophone Co., Messter's Projecting Co., Gumb-H Co., and Oscar Messter.

The hearing on the motion has been set down for Oct. 15. NEW FEATURE STARS.

Among the features released by the Paramount Corporation during the next three months there will be several with stars that are new to the screen.

The Bosworth company will release in December "The Country Mouse," with Adele Farrington.

The same month the Famous Players will release a four-reeler, "Aristocracy," with Tyrone Power. Theo Roberts will appear in the production of "The Rose and the Ring," a five-reeler by the Lasky Co., released around Christmas. Soon after the new year the Famous Players will release Henry Arthur Jones' "The Dancing Girl," with Florence Reed, who has lately achieved a notable personal success in "The Yellow Ticket."

"The Straight Road," generally conceded to be the masterpiece of the eminent dramatist, Clyde Fitch, is also introduced by the Famous Players to the motion picture public.

Mary Pickford is represented on the program by "The Step�ester" and by the charming romantic play, "Mistress Newby," "The Million," is also scheduled for forthcoming release, presenting Edward Abeles in the principal role.

The program further includes "The Conspiracy," with John Emerson, its author, in his original role.

PUSHING PRICES DOWN.

A war was started last week by several of the larger feature film concerns, led by the General Film Co., with its program including Klaw & Erlanger's releases.

The price of two-score of the exclusives features was chopped down to $2.00 per reel.

This was immediately followed by the Eclectic, Box Office Attractions, and Warner Brothers, whose features meeting the price set by the G. F.

Following the announcement, the offices of all four were crowded with bargain-hunting exhibitors, and as a direct result, two of the smaller feature film exchanges in the Masonic building closed their doors.

RETRENCHING.

Retrenchment appears to be the policy of some of the film companies. One feature company in particular has assumed more economic principles, utilizing the services of its stock players where heretofore "rested" while supers did the "bits" and minor roles.

The feature producers have been told that the war has cut off the biggest part of the company's business and are doing the "doubling" without suffering any pangs of humiliation.

COAST PICTURE NEWS.

By GUY PRICE.

J. L. Hapgood of Los Angeles newspaper man, is writing a series of cross plays in which police report features are for the Mutual.

Harry Fender, formerly of the Lasky studios, has joined the Montgomery company.

James Dudas, former Universal actor, is now a full-fledged director.

Permits were granted at Los Angeles last week for the building of four big picture theatres in the residential district.

George Beban is on the Coast to appear in a film story written by Tom Ives.

Harry Otto now has charge of Tom Tilotta company at the American.

Charles Clary and Wheeler Oakman are in San Francisco taking dock and water scenes for "The Rosary."

Eva Thatcher is the latest actress to join the Algerabque force.

Much of the Osa film company attended a Los Angeles theatre to witness "The Patchwork Girl."

William Garwood was on the San Francisco-Los Angeles trip when it was held up by stage robbers who took a perfect gold watch and five perfectly good silver dollars.

J. K. Mowich has been won away from the Universal by Frank Montgomery, who is now operating on his own.

Charles Ray is in for a happy week soon. He will be "killed" three times, first by the electric chair, second by being run over by a train and third by shooting.

Harry Edwards is now with the H. Pathe Lehrman company, filming a well-drawn picture.

Adela Luke, who was bit by a bear recently, soon will be back at work.

Ruth Hartman has joined the Carlyle Blackwell force.

"SIGN OF THE CROSS" ABROAD.

The impressive film version of Wilson Barrett's immortal play, "The Sign of the Cross," recently filmed by the Famous Players with William Farnum in the role of Marcus, the Roman, and which has just been released in Great Britain in order to fill bookings, obtained a far in advance as last spring, has received unusual praise from all the English trade periodicals and leading film authorities.

The subject is scheduled as a forthcoming feature on the Famous Players program.

PROGRESSIVE RELEASE.

The Progressive Motion Picture Co. will release through the Alliance Film Corporation its new picture, "Mac-\thegill's of the South Seas," from the book by H. D. Carey.

INVADING LATIN AMERICA.

San Francisco, Oct. 7.

The Movca Film Service has been organized here with a capital stock of $50,000 to import and manufacture motion pictures for South and Central America.

The only pictures that will be made for the United States will be special contributing pictures, while the Movca Film company will release from San Francisco. The directors of the company are: John C. Terry and H. M. Shields, newspaper men; Carl Proctor Longhurst, T. E. J. Gardner, and Timothy Holy. Each is well known locally.
VARIETY

FILM FLASHES

B. A. Rolfe has secured the motion picture rights to Haliee Kramer's novel, "The Man from Sanderson" from the Sophie-Merritt Company of Chicago. The novel was released through the Aloe Film Corporation by Universal-International. It is reported that Mr. Rolfe is trying to get the novel produced, which will probably have a star role in the piece.

Among forthcoming celebrity features due out before Christmas are: Fleischer-Vigil蘭公司 are working on "The Fourth Item" and "The Regeneration." "The Garden of Allah" project has been called again, with a new cast which will have to go to Africa to enact the picture.

The "Jewish Kiln" series is a feature which Jack Goldis has written.

The Arrow Co. has turned "Tracked America" series over to Frank Frankel, now general manager of the Arrow.

R. B. Janet is managing the picture regime of the Metropolitan opera house, Philadelphia.

Ard Lorimore, booking manager with the Box Office Advertising Co., recently had a series of legal cases, the latter involving the theft of a stock house and a large lawsuit in the near future.

The Aloe Co. shipped a gold fine screen Wednesday to be installed in the Biograph lot, for "Mr. Dodd against the World," a future release of the Aloe Film Co. in South America. The picture is to be the most sordidly woven in the world.

The Famous Film Corporation picture, "The Man from Mexico," has been assigned to the latest release of the Famous product, "Around the World," which will be released within a fortnight.

The Alco addition in the fifth floor of the Hotel Annex in their offices of this week.

The Picture Playhouse Film Co. (Isc.) has opened an office in the Robert, placing Arthur A. Lee in charge. Lee was formerly with the Famous Co.

The former William Collier comedy, "The Man from Mexico," is in course of film production by the Famous Co. in Mexico, where the production is to be featured in the world.

The first output of the Henry W. Savage-Famous Players combination will be disclosed under the title of "The Jervis F. Kingman," with Manhhattan Arhckie in the leading role. The picture is expected to be a comic version of the character of Simasanes Livingstone, which has become a national fad.

The New York state film marshall has prohibited the exhibition of "bombe" behind the scenes of moving picture theatres on the ground that "bombe" have been used as war pictures.

Margaret Clark has been assigned to the principal role in a film version of Mark Luthor Long's story "The Cradle," having just completed the moving picture feature "Wildflower," both of the Famous Players Co.

The Boston Opera House, Boston, will offer a series of moving picture reproductions of grand opera, which will be presented by the manager of the Opera House, which has been organized to handle this series, both as the manufacture of films and their exhibition, headed by W. M. McShea, manager of the Boston Opera House.

New York will celebrate Oct. 24 to 31 the 25th anniversary of the New York State Film Marshell's office, which has been designated by the city council as the "movie industry."

"We need a motion picture machine so we can make a film of those events which are happening around us," said New York's police commissioner, William H. West, in a message. "Children will be born before this week's events have passed, and we will have to show the world what happened before the young children are born.

George A. Appleby, formerly manager of the Marshell's, has been engaged in the Mutual Film Corporation, which has been renamed as the Mutual Film Corporation, which will be a picture house to fill the vacancy made by the resignation of the former manager. Mr. Appleby assumed charge Monday.

W. A. Fox, who recently retired as president of the Fox Film Corporation, has joined the forces of the RKO Film Corporation.

Edwin August, who formerly played the leads for the Balboa picture company and then formed his own company, has joined the RKO Film company and will be seen in a number of films in the coming weeks, after having received a judgment against the Balboa company for salary due him amounting to about $1,000.

Carl H. Pierce, of the Bosworth, Inc. is engaged to make "The Man from Mexico" for "North of the Border." In the interests of the Hobart Bosworth company, "North of the Border," the company is trying to get the rights to a feature developed by the Bosworth company for salary due him amounting to about $1,000.

Hunter Bennett, assistant general manager of the World Film Corporation, is on a tour of the company's main branch offices in Pittsburgh, Cincinnati and Indianapolis. He is trying to secure new talent and special work in these offices. Bennett was formerly with the Dayton office; E. D. Seiden, special work for the company's Los Angeles office, is now based in the Dayton office, but both offices are to be headed by H. G. Stagall, who is in charge of the Los Angeles office. Bennett is expected to return to the Dayton office, where he has been for some time.

Sol Lesser, of the Golden Gate Film Company, has joined the management of the Aloe Film Co., as assistant to the managing director, through the efforts of Mr. Lesser's father, Mr. Lesser, who is the managing director of the Aloe Film Co.

A distinctive little booklet 2 1/2 by 3 1/2 inches with portraits of the Paramount's impresario, with a card attached, upscaled to postage stamp size, is being issued by the company this week in the "Story of Paramount" in crisp English.

The Mystery of Edwin Drood," with Tom Terrille and other famous characters, featured in the second release of the Dickens series, by the World Film Corporation.

WORLD FILM TAKING OFF

The Paramount service has been building up in the west the special release areas of the William Fox chain. The Fox houses are to play two pictures each week, changing Monday and Thursday.

Pass Books Given Out

The Strand on Broadway has changed its courtesy system. The first pass was a card, good for admission at any time. These have been discontinued and a book of detachable passes issued instead.

RELEASED NEXT WEEK (Oct. 12 to Oct. 19, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.: GENERAL

G. N. S. F. & Co. - Gaumont, N. Y.

Vigahip... - Victor, N. Y.

Kale... - Kalem, N. Y.

National... - National, N. Y.

Pathes... - Pathes, N. Y.

Selig... - Selig, N. Y.

Edison... - Edison, N. Y.

Gest... - Gest, N. Y.

Kalem... - Kalem, N. Y.

Ambrache... - Ambrache, N. Y.

Columbus... - Columbus, N. Y.

SOUTH AMERICAN BUSINESS.

Indications point to a picture war in South America and already several "independent" have an invasion of that territory under way in an endeavor to get control of the situation now that the war has cut off the European supply of films.

Wednesday Alexander Von Koenig, export manager for the Universal, started for South America to "beat" any of the opposition boyos to the territory heretofore covered by European exchanges. He goes from New York to Panama, Peru, Bolivia, Chile, Argentine and to Rio Janeiro, where he will establish headquarters.

Lawrence W. Westholm, of the Universal distributing offices, departs later for South America, where he will be controller of accounts for the U.S. station in Rio Janeiro.

FOX TAKES PARAMOUNT

The Paramount service has been building up in the west the special release areas of the William Fox chain. The Fox houses are to play two pictures each week, changing Monday and Thursday.

SELECTEDfoy NEXT WEEK (Oct. 12 to Oct. 19, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.: GENERAL

G. N. S. F. & Co. - Gaumont, N. Y.

Vigahip... - Victor, N. Y.

Kale... - Kalem, N. Y.

National... - National, N. Y.

Pathes... - Pathes, N. Y.

Selig... - Selig, N. Y.

Edison... - Edison, N. Y.

Gest... - Gest, N. Y.

Kalem... - Kalem, N. Y.

Ambrache... - Ambrache, N. Y.

Columbus... - Columbus, N. Y.

SOUTH AMERICAN BUSINESS.

Indications point to a picture war in South America and already several "independents" have an invasion of that territory under way in an endeavor to get control of the situation now that the war has cut off the European supply of films.

Wednesday Alexander Von Koenig, export manager for the Universal, started for South America to "beat" any of the opposition boyos to the territory heretofore covered by European exchanges. He goes from New York to Panama, Peru, Bolivia, Chile, Argentine and to Rio Janeiro, where he will establish headquarters.

Lawrence W. Westholm, of the Universal distributing offices, departs later for South America, where he will be controller of accounts for the U.S. station in Rio Janeiro.

FOX TAKES PARAMOUNT

The Paramount service has been building up in the west the special release areas of the William Fox chain. The Fox houses are to play two pictures each week, changing Monday and Thursday.

PASS BOOKS GIVEN OUT

The Strand on Broadway has changed its courtesy system. The first pass was a card, good for admission at any time. These have been discontinued and a book of detachable passes issued instead.

REPUBLIC FEATURES MANY.

The second release of the Republic will be "The Ragged Earl," with Andrew Mack. This is to be released Oct. 12, prints having been sent to 50 cities.

Besides "The Ragged Earl," which was released next Monday as the second Alco feature, that establishment this week sent out the following list, corrected to date:

MARTA OF THE LOWLANDS.

MARTA

Bertie Kean

M. Bertha Kelch

Mlle. Pauline Muriel

Revolutionary the Master.

William Wellington. A Player.

The Master, as the attraction, rather than the Irish character of the Lowlands.

The interesting centre on Miss

Kathleen "The Irish," suggested

by Miss Kelch in the "Master," a

sensitive creature, full of a

false sentiment and knowing only to

The Irish toward the final stage to

love the Irish.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.

The master, a sensitive,

sentimental being, who

saw the Irish back to

the home.
UNIVERSAL SENSATION

SINGULARITY ORIGINAL

HAMMERSTEIN'S NEXT WEEK (October 12)
AND WEEK (October 19)
SOMETHING NEW
AND NOVEL
AT LAST
GRAB YOUR TERRITORY QUICK

The latest creations of the most celebrated song writers of the world in motion pictures.
Produced by the well-known motion picture directors with a cast of high-salaried artists.

Every picture is composed of a prelude introducing the composers in a dramatic or comic interpretation of how the song was inspired and how written, then with a proper cue, the story of the song itself continues on the film to the accompaniment of a singer. (Don't worry about the singer—if the house you book has no regular one, we will tell you how to get them.)

Ever since the first trial, showing of one of our subjects "The Fatherland, The Motherland, The Land of My Best Girl" by Mack Donald and Carroll (writers of "Trail of the Lonesome Pine") at Hammerstein's, New York, we have been deluged with requests from managers, booking agents and picture houses to arrange dates; but in order to properly and systematically distribute the greatest novelty on the stage, we have turned them all down. This is an attraction that can be booked sold in every vaudeville house and then over again in moving picture houses.

Sure-Fire Motion Picture Novelty Will Clean Up for You

We want a live wire, high-class States right buyer in your territory to book dramas and comedies which will be produced around the latest popular song hits written and to be written by the leading song writers.

All the good songs are controlled by us and the best writers of songs are writing for us all the time.

The production of these motion picture songs will be the best money the public can buy and ingenuity turn out. They will tear the house down with applause—that's why we want to sell restricted territory—so our production will receive proper distribution and showing.

The Right Prices to the Right Man

We will issue two releases weekly—the most popular hits by popular writers only—films will run 800 to 1,000 feet.

Treble Clef Motion Picture Co., Inc.
Treble Clef Bldg.
154 West 46th Street. - - - New York City
Henry Waterson, Pres. Louis Bernstein, Treas.

Can Be Seen at Hammerstein's Next Week (Oct. 12)
WENT OVER WITH A BANG!

$28,000 in RENTAL OFFERS RECEIVED WITHIN 48 HOURS AFTER FIRST SHOWING
Electrified its brilliant premiere audience at the Maxine Elliott Theatre, N. Y. last Thursday evening

B. S. MOSS

Film production in 5 reels of the most universally popular novel of the century An adaptation that delights all and offends none.
ELINOR GLYN'S Imperishable romance
(only authorized version, all infringements prosecuted).

A Sure Box Office Bonanza

Adventurous! Exciting! Thrilling!

70,000,000 have read this book—7 times that number will want to see the photoplay
The fascinating love drama of a young king without a country and a queen without a throne
A $50,000 PRODUCTION—280 SCENES
Now booking United States, Canadian and European rental and state rights
OFFERS INVITED
Address all communications

RELIABLE FEATURE FILM CORPORATION
701 SEVENTH AVENUE
B. S. MOSS, Pres.
NEW YORK CITY, NEW YORK
ALLIANCE PROGRAM

A combination of the world's greatest feature photoplay producers in a direct-to-exhibitor cooperative booking plan which insures to the better theatres an absolutely dependable source from which to secure BIG FEATURES for 52 weeks of the year.

POWERFUL SUBJECTS FOR EARLY RELEASE

<table>
<thead>
<tr>
<th>Date</th>
<th>Title of Film</th>
<th>Producer</th>
<th>Star</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 12</td>
<td>&quot;THE KEY TO YESTERDAY&quot;</td>
<td>Favorite Players Film Co., Inc.</td>
<td>Carlyle Blackwell</td>
</tr>
<tr>
<td>Oct. 19</td>
<td>&quot;THE PATH FORBIDDEN&quot;</td>
<td>Excelsior Feature Film Co., Inc.</td>
<td>Octavia Handworth</td>
</tr>
</tbody>
</table>

PRODUCED BY MASTERS IN THE ART OF FILM MAKING

Favorite Players Film Co., Inc.
Excelsior Feature Film Co., Inc.

WATCH FOR ANNOUNCEMENT GIVING LIST OF EXCHANGES HANDLING THIS PROGRAM

ALLIANCE FILMS CORPORATION
Leavitt Bldg., 11th Floor, 126 W. 46th St., NEW YORK CITY

NOTICE TO THE TRADE

The productions of the Favorite Players Film Co., Inc., will be released exclusively through the Alliance Films Corporation. Our first subject in the Alliance Program will be

"THE KEY TO YESTERDAY"

A strong, stirring, four-part feature of exceptional merit, pictured from the book by Charles Neville Buck (scenario by Robert A. Dillon), featuring

CARLYLE BLACKWELL
in the leading role, supported by J. Francis Dillon, Miss Edna Mayo, John J. Sheehan, John Prescott, Gypsy Abbott, and one hundred others. Released October 12.

FAVORITE PLAYERS FILM CO., Inc.
M. H. Blackwell, Treasurer
110 W. 40th Street, NEW YORK CITY

SPECIAL NOTICE

The Select Photoplay Producing Co., Inc., will release all its feature films through the Alliance Films Corporation. The first subject is

"AT THE OLD CROSS ROADS"

Released October 26, in five reels, featuring

MISS ESTHA WILLIAMS

in her original role of Parepa, supported by Mrs. Stuart Robson, Arthur Morrison, Miss Rae Ford, Master Martin, and a large cast. This play was shown for fourteen consecutive seasons by Arthur C. Astin, covering every state in the Union, and has repeatedly broken box office receipts in high class theaters. It is probably the best known play in America, and its tremendous heart appeal is thoroughly known.

MANY BIG SCENES

The Burning of the Bridge
The Uprising of the Blacks and the Ensuing Battle

Scenario Written and Produced by Frank L. Dear

SELECT PHOTOPLAY PRODUCING CO.
S. O. Lindeman, Treasurer
71 W. 23rd St., New York City

IMPORTANT ANNOUNCEMENT

The Excelsior Feature Film Co., Inc., will release all its subjects through the Alliance Film Corporation, beginning with

"THE PATH FORBIDDEN"

Dramatized from the book by John B. Hymer, in five parts. An intensely human interest production, wonderfully acted with

OCTAVIA HANDBURGH

the peerless star of the silent drama in the leading role, supported by Gordon De Maine, William A. Williams, John B. Hymer, and a large cast.

MARVELOUS SCENES

are presented, in exquisite photography, which will cause audiences to sit spellbound in wonder and amazement. Through trick work and double exposure Miss Handworth, playing the dual role of the two sisters, is actually seen shaking hands with herself, and handing to, and taking from, herself, various articles, both figures being photographed close to the camera. This work has been pronounced by experts the most intricate ever attempted, and this is the first time in the history of motion pictures that the feat has been accomplished.

Released October 19

EXCELSIOR FEATURE FILM CO., Inc.
110 West 40th Street
HARRY HANDBURGH, Pres.
ARThUR ROSENBACH, Sales Mgr.
110 W. 46th Street
New York City
WM. H. WRIGHT, Treas.
THESE TRAVELETTES ARRANGED EXCLUSIVELY FOR VAUDEVILLE

BURTON HOLMES'

CHARLES R. MACLOON, Special Representative

"WAR-TIME EUROPE" THE PARIS OF SOUTH AMERICA

"BUENOS AIRES" THE PARIS OF SOUTH AMERICA

"INDIA TODAY"

PLAYING U. O. EAST

LETTURER

FOR "INDIA TODAY" ONLY

World Film Corporation

PRESENTS

A SHUBERT RELEASE

TOM TERRISS

Released Oct. 19

"THE MYSTERY OF EDWIN DROOD"

5 Parts

Released Oct. 19

ARRANGE BOOKINGS THROUGH

WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice- Pres. and Gen. Mgr.

26 Branches throughout the U. S. and Canada

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (October 12)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for $5 yearly, or if name is in bold type, $10 yearly. All are eligible to this department.

EDYTHE and EDDIE ADAIR

Orpheum

JOHN C. PEELLES

United

Franklyn Ardell

in "THE SUFFRAGETTE"

VAUDEVILLE

Adams Bros. & Co Variety N. Y.

Ashley & Canfield Orpheum San Francisco

THE ALCO FILM

Corporation

PROVES ITS FORMER ASSERTIONS

By announcing the Positive Release Dates of a List of Stars and Photo Plays

THAT IS A REVELATION IN MOTION PICTURES

NOW EXHIBITING

Miss Ethel Barrymore, in "The Nightingale"

A Veritable List of Stars in Plays That Are Money Magnets

October 13—ANDREW MACK, in THE RAGGED EARD

October 15—JACKSON B. ADLER, in MICHAEL, STROCKOFF

October 26—CHAS. A. STEVENSON, in SHORE ACRES

November 1—BEATRIZ MICHELENA, in SALOMY JANE

November 5—THOMAS JEFFERSON, in RIP VAN WINKLE

November 12—Barney F. BELL, in THE EDUCATION OF MR. PIPP

November 20—B. A. ROLFE'S PRODUCTION—SATAN SANDERSON

November 29—BEATRIZ MICHELENA and BLANCHE CHAPMAN, in MRS. WIGGS OF THE CABBAGE PATCH

December 7—MASTER GERALD BOYSTON, in LITTLE LORI FAUNTLEROY

December 16—WILLIAM FAYERSHAM, in THE WORLD

December 21—MRS. LEMIE CARTER, in HEART OF MARYLAND

December 28—LILLIAN RUSSELL, in WILDFIRE

January 4—BEATRIZ MICHELENA, in MIGNON

With a Sequence of Astonishing Legitimate Successes

DEEP PURPLE

ALIAS JIMMY VALENTINE

THE BENGALI

YORK STATE PEAKS

THE PRICE SHE PAID

AND

WILLIAM H. CRANE IN DAVID HAREM

EXHIBITORS!! SECURE BOOKINGS NOW FROM OUR NEAREST EXCHANGE.

Atco Radium Gold Fibre Screens Better

ALCO FILM CORPORATION

ALCO Building

218 W. 42nd St., N. Y. City

The 9th Anniversary Number

of VARIETY

Will Be Issued December 25th
Jesse L. Lasky

PRESENTS

For 2nd Paramount Quarter, the Most Eloquently Magnificent Program Ever Attempted by a Producing Firm.

DECEMBER—JANUARY—FEBRUARY

DECEMBER
14 “The Man from Home,” with Charles Richman
24 “Cameo Kirby,” with Dustin Farnum

JANUARY
4 “The Governor’s Lady,” with All Belasco Cast
11 “The Girl of the Golden West,” with All Belasco Cast
21 “The Goose Girl,” All Star Cast of Players
28 “Merely Mary Ann,” All Star Cast

FEBRUARY
15 “Warrens of Virginia,” All Belasco Cast
18 “The Country Boy,” All Star Cast of Players

MARCH
1 “The Woman,” All Belasco Cast

FIRST PARAMOUNT QUARTER

SEPTEMBER

OCTOBER
12 “Where the Trail Divides,” with Robert Eades
22 “What’s His Name,” with Max Figman

NOVEMBER
5 “Ready Money,” with Edward Abeles
16 “Rose of the Rancho,” All Belasco Cast
19 “Rose in the Ring,” with Theodore Roberts

All Produced on the Lasky Standard of Artistic Excellence.

Jesse L. Lasky Feature Play Co.

Longacre Theatre New York City

Jesse L. Lasky
President
Samuel Goldfish
Treasurer and General Manager
Cecil B. de Mille
Director General

Distinctive Styles—Imported Materials, $25

Exclusive weaves and patterns bought by us direct from the best European mills.

Suits and Overcoats to Measure

Fit, finish and tailoring equal in every respect to the excellence of the materials. Samples and book of style suggestions on request.

Broadway & 9th St.

Arnheim

Pauline Saxon

“The 6is Perkins Girl”

Doing Nicely

ACT QUICK

STATE RIGHTS NOW SELLING RELEASED OCT. 15

BEULAH POYNTER

IN “LENA RIVERS”

IN FIVE PARTS

Book Now From Your Exchange
Cosmos Feature Film Corporation
126 West 46th Street, New York

The Fireproof Booth You Can Enlarge or Take With You When You Move

Your investment in a fireproof booth becomes a permanent investment if you can readily enlarge it or transfer the booth to your new theatre whenever you move.

JM Transite Asbestos

Wood Booth

comes in standard sections and can be easily taken down and again set up or new sections added to increase the size.

All sections are plainly marked and require but a few hours’ time to assemble or take down—the fitting, gluing or drilling. Anyone can put this booth together. When assembled, the good judges, being made of asbestos, fireproof cements and angle iron, are absolutely fireproof. They are also sound-proof and a non-conductor of electricity.

Write our nearest branch for further particulars.

H. W. JOHNS-MANVILLE CO.

Atlanta Cleveland Kansas City Newark Portland
Baltimore Columbus Los Angeles New Orleans St. Louis
Boston Denver Louisville New York Salt Lake City
Buffalo Detroit Memphis Omaha San Francisco
Chicago Galveston Milwaukee Philadelphia Seattle
Cincinnati Indianapolis Minneapolis Pittsburgh Toledo

THE CANADIAN H. W. JOHNS-MANVILLE CO., LIMITED,

Toronto Montreal Winnipeg Vancouver
PICCOLO MIDGETS

Under "Sailings" in VARIETY, Oct. 2, we notice that the Piccolo Midgets sail from London, Oct. 7th. This statement is either in error or
some act, perhaps unknowingly, has taken our name, which we have not used (and are not using) since 1896.
Our first appearance in the United States was at Keith's Union Square Theatre, New York, Oct. 22, 1901.
Our act is protected by copyright and other midget acts are warned not to infringe.

CONAY HOLMES, Western Representative

GEORGE DAMEREL
AND COMPANY

"Ordered Home"
A CLEAN HIT
PALACE MUSIC HALL, CHICAGO
This Week (Oct. 5)

DATA ABOUT
Al Reeves' "Beauty Show"

TO WHOM IT MAY CONCERN:

Yes, it was very true it was my intention to retire as I published in all the professional
papers last year, but circumstances-altered my case, as follows:

I made an agreement and turned over my show to one Edgar Binley. He produced
same; it looked great on paper, but when produced it was a different story. It was a big
pretentious production but lacked comedy and the usual Al Reeves' methods of burlesque.
Mr. Binley, like a great many capable producers, made a grave mistake. He came to me,
called his contract off, signed a release and bowed out gracefully like a gentleman. Mr. Bert
Angelus came to me while I was playing the Columbia Theatre and said he had a good
first part and read the book to me, and as I had no time to lose, I took a chance and
accepted same. The greatest fault with this book was it only run thirty minutes and
necessary me putting in an act to lengthen out my show; then came along John Burbe,
he offered me a first part; it sounded good when he told me about it. I took another chance
and put this on one week at the Casino Theatre, Philadelphia. The last said the cantest
mended. I again get busy, put on another first part for Hoboken; it get by in fair shape.
I sent for Tommy Grady. He looked at the first part for a couple of performances. Im-
mediately get busy and wrote a new book, which again necessitated engaging a new cast
to fit the parts, so I get busy and engaged Wilbur Dobbs, Margie Austin, Mabel Blaik,
Samuel Wright, Fred Collins, Louis Rice, Harry Miller and Bernie Smith, Tiske Ayers
and Helen Western. We put the new book on Monday, October 2, 1911, at the Empire
Theatre, Brooklyn, and it was the general opinion of every one around the theatre,
including my old life-long pal, manager James Curtin, it was a good first part from start
to finish and a strong comedy cast, full of life. I rehearsed, produced and put the burlesque on
myself three weeks ago at Hurttig and Seaman's Music Hall, Harlem, N. Y., and I say
this without fear of contradiction, and it is also the general opinion of every newspaper
man, manager and pal that it is unquestionably the biggest risk I have had on in years.
In fact, I don't believe I have ever had on a burlesque in my twenty-three years of
managerial experience that has ever over come any better, and now that I am all shaped
up watch where I finish, as I have always been a good stretch runner.

"Give me Credit"—your old pal.

AL REEVES

EVERYBODY'S TALKING ABOUT

"STAY DOWN HERE WHERE YOU BELONG"
By Irving Berlin

READ THE WORDS

CHORUS
Stay down here where you belong,
The folks who live above you
Don't know right from wrong.
To please their Kings they've all gone out to war
And not one of them knows what he's fighting for
'Way up above they say that I'm a Devil and I'm bad
Kings up there are bigger Devils than your Dad
They're breaking the hearts of Mothers
Making butchers out of brothers
You'll find more hell up there than there is down below

CRITICS SAY THIS IS THE GREATEST SONG THAT HAS EVER BEEN WRITTEN.
YOUR AUDIENCE WILL TELL YOU THE SAME BY THEIR APPLAUSE

PUBLISHED BY
WATERS, BERLIN & SNYDER COMPANY, Strand Theatre Building, 47th Street and Broadway, New York City, New York
EXCLUSIVE "MOVIES" FOR VAUDEVILLE THEATRES
ARE NOW OBTAINABLE FROM THE
VAUDEVILLE FILM CORPORATION

SUITE 406-7-8-9 SCHILLER BLDG.
CHICAGO, ILLINOIS
NOW SUPPLYING SERVICE TO A NUMBER OF THE BEST THEATRES IN THE MIDDLE WEST.
OUR SERVICE IS EXCLUSIVE—IT MEANS THE BEST IN THE "MOVIE" WORLD.

WE HAVE WHAT YOUR AUDIENCE REALLY WANTS
Unless They Have Seen Our Films in Another City There is no Chance of Repeaters
THE BEST AND NEWEST COMEDIES, FEATURES AND THE FAMOUS
"JAUNTS AND JOURNEYS"
The Travel Pictures That Really Entertain and Hold Your Audience
AND—REMEMBER!
"Ours is no more expensive than the ordinary Film Service," therefore, why not make your pictures a
"FEATURE" instead of just a "FILL-IN"
IT CAN BE DONE, MR. HOUSE MANAGER—MR. CIRCUIT MANAGER
OUR FEATURES:—Including, "Annette Kellerman," in "Water Sports and Pastimes"
—and—
"The Clash in Europe, or His Love for France," a neutral war picture, are well worth while
and our
Single Reel Splits with Two and Three Subjects are just what you want to "Fill In" between acts in your vaudeville show.
Just Drop Us a Line and We Will Write or Call and Convince You

THE VAUDEVILLE FILM CORPORATION, Schiller Bldg., CHICAGO, ILL.

NOTICE
MANAGERS AND AGENTS
AFTER OCT. 7TH, the Original SIX AMERICAN FLORENCE TROUPE combined with
THE HERSEY TROUPE for the past year, will not be connected with the Hersley Troupes
in any way, but will be, as in former years, the
SIX ORIGINAL FLORENCE TROUPE

Busse Miss care Cooper 146 Eway N Y C
Bowers Walters & Crocker Her Majesty's
Melbourne Ausa
Bracke Seven care Tausig 104 E 14th St N Y C
Bryant & Mahoney, 200 Lexington Ave Bths
Bromson & Baldwin Variety N Y
Bruce Wallace Variety N Y
Buck Brees Variety N Y

Carl
BYAL and EARLY
Dora
Direction, M. S. BENTHAM.

SWEETLY STRONG

WHEN MARY LANDS IN MARYLAND

1ST VERSE
Maryland's a lovely place since Mary went away,
Mary is the girl who promised to be mine some day.
She's been gone a million years it seems,
Gone an age that brought me only sorrow.
But she's been right near me in my dreams,
And she's really coming home to-morrow.

CHORUS
When Mary lands in Maryland,
Great but I'll be feeling grand,
I'll take Mary by the hand,
And Mary, dear, will understand.
When Mary comes back home again,
I'll meet her with a band,
And this band will always linger
On little Mary's finger.

2ND VERSE
Maryland was always grand when Mary was here,
Mary seemed to fill with sunshine each day in the year,
Since she went away, each day is drear,
Seems as if the sun was never shining,
But each little cloud will disappear,
Leaving just its lovely silver lining.

The season's song sensation. Other numbers that should be in your act:
"WHEN THE MAPLE LEAVES ARE FALLING"
"DOWN WHERE THE OLD MILL STREAM FLOWS" (New)
"MEXIE TANGO"—great Spanish or Mexican song.
"RAG TIME EVERYWHERE"

NOTE!!! Send all mail to New York Office.

TELL TAYLOR, MUSIC PUBLISHER
MAX STONE, Professional Manager
154 WEST FORTY-FIFTH STREET, NEW YORK CITY, N. Y.
THE LAND OF MY BEST GIRL

By MACDONALD AND CARROLL
By the Boys who wrote "Lonesome Pine," "Maryland," "Mississippi," "Negro Serenade," and others

WRITTEN FOR BOWS AND ENCORES

SHAPIRO, BERNSTEIN & CO., 224 West 47th Street, New York City

SHAPIRO, BERNSTEIN & COMPANY

THE ONE BIG SENSATIONAL HIT OF THE YEAR
CHANGING UP WITH MAGIC

"THE MOTHERLAND -- THE MOTHERLAND"

HARRY YANCSI
FOX and DOLLY
IN VAUDEVILLE

H. Howland and Leach
DANCERS
Shuble's, New York, Indefinitely

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

THIS WEEK (Oct. 5) PALACE, NEW YORK

Representative. PAT CASEY

All Communications care VARIETY, New York
JACOBS & JERMON'S ENTERPRISES

Columbia Theatre Building, Broadway and 47th Street, New York

The Original and Only BILLY WATSON OFFERS
BILLY WATSON'S "BEEF TRUST BEAUTIES" WATSON'S "ORIENTALS"
COLUMBIA AMUSEMENT CO.'S HOUSES WANT GOOD-LOOKING GIRLS ALWAYS

SAMMY WRIGHT

"SATISFIED" With Al Reeves' "Beauty Show."

FRANK FINNEY

Management, CHARLES H. WALDRON

JAMES ("Blutch") COOPER

Presents
Four Shows that Have Gone Over
"GYPSY MAIDS" "ROSYLAND GIRLS" "GLOBE TROTTERS" "BEAUTY, YOUTH AND FOLLY"
COLUMBIA CIRCUIT Room 61 Columbia Theatre Bldg., New York

Abe Reynolds AND Florence Mills

FEATURED IN "THE COLLEGE GIRLS" Direction, Max Spiegel

FANNIE VEDDER

Management, JOHN G. JERMON

ADA LUM INGENUE, "The Broadway Girls" Management Theatrical Operating Co., Season 1914-15

LEW KELLY

"PROF. DOPE"

Johnnie Jess

Featured With BILLY WATSON'S "BIG SHOW."

LEO STEVENS

Comedian and Producer
Helen Jessie Moore Versatile Leading Woman
Direction HURTIG & SEAMON

MATT KENNEDY AND "LIBERTY GIRLS"

Management, T. W. DINKINS

JACK CONWAY

Featured with "Star and Garter" Direction, Phil B. Isaac

"CABARET GIRLS" A GREAT SHOW "WHY?" BARNEY KELLY and WILLIAMS are the comedians and producers Jake Wells says "A good, clean show."

Lillan Fitzgerald

Featured with "ROSYLAND GIRLS" Management James E. ("Blutch") Cooper

Harry Seymour

NOT A STAR -- A COMET! "AUTO GIRLS" --1914-15

LOM HASCALL

SIMON LEGREE (Stage Manager) "BEHMAN SHOW"

Henry P. Dixon

Presents "THE BIG REVIEW OF 1915"

JACK SINGER PRESENTS "THE BEHMAN SHOW"

THE BURLESQUE INCUBATOR
Where managers come to perfect actors, and actors to pillar material!

ENGAGED AND BILLED as ADDED ATTRACTIONS

SAM-HEARN-ELEY-HELEN "GAY WHITE WAY" COMPANY

Dave Gordon

Presents "GIRLS OF THE GAY WHITE WAY"

THE GREATEST DANCER OF THEM ALL!

Charles Robinson "Carnation Beauties" SEASON 1914-1915

Harry Cooper "CRACKER JACKS" Featured with Character Comic AND HIS COLUMBIA AMUSEMENT CO.
WITH BERNARD A. ZEISSLER'S "FRENCH MODELS" Season 1914-15

WILL FOX Featured Comedian "Gay New Yorkers"


Sam Micals Featured with "Transatlanties" Management, HURTIG & SEAMON

Steve GORDON and MURPHY Frank PREMIER ACROBATIC DANCERS with "SON-TON GIRLS"

Babe La Tour With "GOLDEN CROOK" Management, JACOBS & JERMON

HARRY [Hickey] LE VAN Leading Woman
CLAIRE DE VINE Dixon's "Review of 1915"

Anna-ARMSTRONG and ODELL-Tommy With DAVE MARION'S OWN CO. Season 14-15.

HARRY M. STEWART and LAKE'S "AUTO GIRLS" CO. Offer
FRANCIS ELLIOTT CAROL SCHRODER MADALINE WEBB
JAS. J. LAKE BILLY HALLMAN TEDDY SIMMONDS
HARRY SEYMOUR COLUMBIA CIRCUIT, 1914-15

R. M. MILLS

With "TROPIC OF CANCER" SEASON 1914-15

JACOBS & JERMON'S ENTERPRISES

Columbia Theatre Building, Broadway and 47th Street, New York

The Original and Only BILLY WATSON OFFERS
BILLY WATSON'S "BEEF TRUST BEAUTIES" WATSON'S "ORIENTALS"
COLUMBIA AMUSEMENT CO.'S HOUSES WANT GOOD-LOOKING GIRLS ALWAYS

SAMMY WRIGHT

"SATISFIED" With Al Reeves' "Beauty Show."

FRANK FINNEY

Management, CHARLES H. WALDRON

JAMES ("Blutch") COOPER

Presents
Four Shows that Have Gone Over
"GYPSY MAIDS" "ROSYLAND GIRLS" "GLOBE TROTTERS" "BEAUTY, YOUTH AND FOLLY"
COLUMBIA CIRCUIT Room 61 Columbia Theatre Bldg., New York

Abe Reynolds AND Florence Mills

FEATURED IN "THE COLLEGE GIRLS" Direction, Max Spiegel

FANNIE VEDDER

Management, JOHN G. JERMON

ADA LUM INGENUE, "The Broadway Girls" Management Theatrical Operating Co., Season 1914-15

LEW KELLY

"PROF. DOPE"

Johnnie Jess

Featured With BILLY WATSON'S "BIG SHOW."

LEO STEVENS

Comedian and Producer
Helen Jessie Moore Versatile Leading Woman
Direction HURTIG & SEAMON

MATT KENNEDY AND "LIBERTY GIRLS"

Management, T. W. DINKINS

JACK CONWAY

Featured with "Star and Garter" Direction, Phil B. Isaac

"CABARET GIRLS" A GREAT SHOW "WHY?" BARNEY KELLY and WILLIAMS are the comedians and producers Jake Wells says "A good, clean show."

Lillan Fitzgerald

Featured with "ROSYLAND GIRLS" Management James E. ("Blutch") Cooper

Harry Seymour

NOT A STAR -- A COMET! "AUTO GIRLS" --1914-15

LOM HASCALL

SIMON LEGREE (Stage Manager) "BEHMAN SHOW"

Henry P. Dixon

Presents "THE BIG REVIEW OF 1915"
“THE ST. KILDA”

PAULINE COOKE, Sole Proprietress

50 Sundries 18th St. (Between Broadway and 8th Ave.), N. Y. City

New Fireproof Building. A Stone's Throw from Broadway.

$1.00 A DAY ROOM
$1.50 A DAY ROOM

Big Reductions to Weekly Guests

Every room has hot and cold running water, electric light and long distance telephone.

Telephone 312 Greenly

EUROPEAN PLAN
T. SINNOTT, Manager

WE ARE ORIGINATORS, NOT IMITATORS

150 Furnished Apartments

Steam Heated, Centrally Located in the Theatrical District in the City of NEW YORK. For the Comfort and Convenience of the Profession.

HENRI COURT
715, 717 and 719 W. 48th St.
Tel. Bryant 8660-8661

New Fireproof building, just completed, with handsomely furnished three and four-room apartments complete for housekeeping. Private bath, telephone, electricity.

RATES: $12 UP WEEKLY

THE ANNEX
754 and 756 8th Ave., at 47th St.
Tel. Bryant 3415

ANNOUNCEMENT
We have engaged a new housekeeper and assure our patrons that everything will be done for their comfort.

$10.00 UP WEEKLY

THE CLAMAN
315 and 317 W. 49th St.
Tel. Bryant 4393-4391

Comfortable and exceptionally clean three and four-room apartments, thoroughly furnished for housekeeping. Private baths.

$8.00 UP WEEKLY

300 rooms, all with shower attachments.

All baths in every room.

One block from Central Park Subway, 5th and 6th Ave., W. 47th St. Close to Century, Colonial, Circle and Park Theatres.

RATES—

$2.00 up weekly

JOEL'S
20 W. 42nd St.

A Hotel for Gentlemen—It up

The Greenbrier—Waverly Week Broadway

Rehearsal Rooms, $2.00 for 3 hours.

Telephone Bryant 2812

Furnished Apartments and Rooms

Three and Four Room Apartments $6 to $8 Week. All with bath and up.

SPECIAL RATES TO THE PROFESSION

310 W. 45th St., NEW YORK

KAMMERER & HOWLAND KehoeMass
Kent Angle Orpheum New Orleans
Kersing Edgar Lound Variety N Y Evening Post
Kerr & Langston Orpheum New Orleans
Kerver & Stock Orpheum New Orleans
Kramer & Mitchell Orpheum New Orleans
Kramer & Paton Speckles San Diego

LEWIS & RUSSELL Orpheum Indianapolis
Littlejohns The Variety N Y
Lowes Two Variety N Y
Lucier Lanston Co Orpheum Memphis

FRANK LE DENT

La Corte Basie No 150 Broadway N Y C
La Croix Paul Fontaine Pk Louisville
La Palmas The Bushwick Brooklyn

FRANK LE DENT

OCT. 18, PALACE, PLYMOUTH, ENGLAND

Leslie Burt & Co Variety N Y

Blanche Leslie

Next Week (Oct. 12), Orpheum, Spokane

AL LEWIS

Original "Rathskeller Trio"
Carm VARIETY, New York

3 MARCONI BROS.

THE WIRELESS ORCHESTRA

HARRY WEBER PRESENTS

AL MATTHEWS SHAYNE

AND COMPANY

In "DREAMLAND"

Next Week (Oct. 12), Majestic, Dallas, Texas

MCCREW JUNIO Columbia Theatre Bldg N Y
Meredith Sisters 360 W. 44th St. N Y C
Middleton & Spelmeyer Post Office, N Y C
Morris & Reade Low Circuit

THE MAGLEYS

Specialty Dance
Direction M. S. BENTHAM
Next Week (Oct. 12), Bushwick, Brooklyn

Manny & Roberts Variety London
Maye & Adair Variety N Y
Maye & Adair Variety N Y

HARRY WEBER PRESENTS

3 MARCONI BROS.

THE WIRELESS ORCHESTRA

W. E. Ritchie & Co.

THE ORIGINAL TRAMP CYCLIST
CENTRAL, DRESDEN, GERMANY

Rice Hazel 355 W 35th St. N Y C
Richardson Michael 10 Leicester Sq London

RM. MAUD

ROCK and FULTON
Steuved in "The Candy Shop"
EN ROUTE
The Cornell
114-116 West 47th Street, New York
(Just off Broadway)
Best location in town.
Kitchenette apartments: Single and double rooms, with bath. Attractive prices to the profession.

The Dresden
149-151 West 44th Street, New York
One hundred feet east of Broadway, in the center of the theatrical district. An ideal home for those who appreciate beautifully furnished suites for American and European patrons. American plan, 2 persons. $3.00 up. Telephones in every room.

Hotel King James
137-139 West 45th Street, New York.
Large Single Room With Bath, $2.50 up. Suite, $5.00.

The Monte Fort
104-106 W. 49th St., New York. Between Broadway and Sixth Ave.
Complete for Housekeeping. Bath, 1-4 rooms. Catering to the comfort and convenience of the profession. Music room for guests 75c per person.

Broderick's Hotel
(European)
201 W. 36th St., Cor. 7th Ave.
Furnished Rooms: $1.50 per week. Double rooms, $2.00 up. Housekeeping rooms, $3.00 per week. Steam Heat. Baths on every floor.

When Playing Atlantic City Stop At Hotel Goodfellow
Maryland Ave. and Boardwalk
Three minutes from New Norm and Keith's Theaters. Eight minutes from Apollo Theatre.
Special Rates to the Profession.
Late of Chestnut Street Opera House, Philadelphia.

The Bertha
323 West 43rd Street, New York City
Furnished Apartments
Complete for Housekeeping. Bath, 1-4 rooms. Catering to the comfort and convenience of the profession. Music room for guests 75c per week.

MRS. REN SHIELDS, FURNISHED ROOMS
The Van, Als, 104 West 46th St.
STEAM HEAT AND HOT WATER
Phone 1588 Bryant, All Modern Improvements

BRODERICK'S HOTEL
Two Great Hotels
A CENTRAL LOCATION
3 Blocks from Times Square and 5th Ave.
Not Far From Madison Square Garden and Stuyvesant Hall

The Talghart Hotel
2354 Prospect Avenue, Cleveland
Five Minutes' Walk from Theatres
Special Weekly Rates

Circus Routes
BARNUM-BAILEY - 12 Portsmouth, 13 Rogers, Ark., 14 Springfield, 15 Joplin, Mo., 16 Tulsa, 17 Edmonton, Ohio, NACOGDOCHES-WALLACE - 12 Manhattan, 13 Holton, 14 Topeka, 15 Ottawa, 17 Cedarville, Kan
101 Ranch - 12 Durham, 13 South Boston, N. C., 14 Daytona, Fla., 15 Greensboro, 16 Winston-Salem, 17 Lexington, N. C.
DURING - 12 Atlanta, 13 Macon, 14 Columbus, Ga., 15 Montgomery, 16 Birmingham, 17 Des Moines, Ala.

THE VIVIANS
SHARPSHOOTERS
Address care of VARIETY, 18 Chasng Cross Road, London.
23 Dance Numbers. We know it's a lot, but couldn't leave out one. These titles were selected from hundreds of manuscripts through a process of elimination, and every one is a great number. We have selected one composition from each class for the purpose of concentration.

**Fox Trots**

- **"Doctor Brown"**
  By HERMAN PALEY
  Orchestra Piano Solo
  That's the name of the Best Fox Trot you have ever heard or will hear for some time. Just the right swing and tempo for this modern dance.
  **"The Davis Fox Trot"**
  By Uriel Davis
  **"Rag Baby Mine"**
  By Geo. Botsford

**Tangos**

- **"Buenos Ayres—Tango Argentine"**
  By ARTHUR N. GREEN
  Band & Orchestra Piano Solo
  Arthur Green is the musical director for the Castles and Mr. Vernon Castle has personally endorsed and uses this Tango constantly.
  **"Maids of Argentina"**
  By J. Tim Brown
  **"La Brasilia"**
  (As used by Maurice & Walloni)
  By S. Belmonte
  **"The Dream Tango"**
  By L. Lagoa
  **"El Irresistible"**
  By A. Villesco
  **"El Cholo"**
  (Mass Whitney Tangos)
  By A. G. Villalba

**One-Step Trots**

- **"What More Do You Want?"**
  (Que Voulez-Vous Encore)
  Orchestra Piano Solo
  A Tuneful, Dancy One-Step Trot
  The kind you like to play
  The kind you like to hear
  The kind you like to dance.
  **"Pass the Pickles"**
  By Grace LeBoy
  **"Some Baby"**
  By Julius Lennen
  **"Notoriety"**
  By Kathryn L. Widmer
  **"All Aboard for Dixieland"**
  By George S. Coburn
  **"At the Ball, That's All"**
  By J. L. Hill
  **"That Wonderful Dengoza Strain"**
  By Ahner Greenberg

**Waltz Hesitation**

- **"Just a Moment"**
  A Beautiful, Rhythmic, Practical Hesitation Waltz
  Orchestra Piano Solo
  By Egbert Van Alstyne
  **"Valse Maurice"**
  By S. Belhomme
  **"Henrietta"**
  (To Douglas Fairbanks and Patricia Collinge)
  By F. Channon
  **"Avec Moi"**
  (With Me)
  By Vincenzo Lucarelli
  **"Dengoza"**
  By Ernesto Nazareth

**Maxixe**

- **"Good Morning"**
  (Buenos Dias)
  By Kathryn L. Widmer
  A Real Maxixe. While the composition is an excellent number for professional dancers, it is extremely well adapted for the use of the Maxixe for public and general dancing.
  **"Maxixe Briollette"**
  By Vincenzo Lucarelli

**YOU**

- Band and Orchestra Leaders
- Dancing Masters
- Dancing Acts
- Dumb Acts
- Movie Pianists
- Phonograph and Music Roll Manufacturers

Should be familiar with this excellent dance programme.

**REMICK'S FAMOUS DANCERS' COLLECTION**

Containing 27 of the latest and most popular compositions. 12 Remick Song Hits arranged as Trots, Waltzes, Hesitations, Maxixes, Tangos, etc., and 15 Original Instrumental Compositions.

**INSTRUMENTATION**

<table>
<thead>
<tr>
<th>1st Violin or Banjo or Mandolin</th>
<th>2nd Violin or Viola</th>
<th>Cello or Bass</th>
<th>Flute</th>
<th>Clarinet</th>
<th>1st Cornet or Trombone</th>
<th>2nd Cornet or Drums</th>
</tr>
</thead>
</table>

**SOME OF THE CONTENTS**

- "Buenos Ayres," "Tango Argentine"
- "Dengoza," "Maxixe"
- "El Irresistible," "Tango"
- "El Cholo," "Tango"
- "All Aboard for Dixieland," "Trot"

- "At the Ball, That's All," "Fox Trot"
- "Just a Moment," "Hesitation Waltz"
- "Hungarian Rag"
- "Mary, You're a Little Bit Old-Fashioned"
- "Rebecca of Sunnybrook Farm"

- "Rose of the Mountain Trail"
- "Some Baby," "Trot"
- "Adele," "Waltz Hesitation"
- "Love's Hesitation" (From "The Beauty Shop")

**MONEY BACK IF NOT SATISFIED**

**JEROME H. REMICK & CO. MUSIC PUBLISHERS NEW YORK—DETROIT**

THE HOUSE THAT MADE INSTRUMENTAL MUSIC FAMOUS IN AMERICA
Jerome H. Remick & Co.

MUSIC PUBLISHERS

219 WEST 46th STREET
NEW YORK CITY

Majestic Theatre Bldg.,
Chicago
228 Tremont St.
Boston

WAY DOWN ON TAMPA BAY
By BROWN AND VAN ALSTYNE
A new Van Alstyne ballad; by the writer of "That Old Girl of Mine."

I WANT TO LINGER
By MARSHALL AND MURPHY
This is a song on the order of "I've Got Everything I Want But You" by Murphy and Marshall. A good single or double song.

I Wonder Where My Loving Man Has Gone
By JONES WHITING COOK
The best coon song on the market.

AT THE BALL, THAT'S ALL
By LUBRIA HILL
(big number song)
The sensational song hit in Ziegfeld Follies. Just released; permission of F. Ziegfeld, Jr.

I'm Going To Make You Love Me
By BROWN AND VAN ALSTYNE
The song the Courtney Sisters made famous over night at the Palace Theatre and Hammerstein's Victoria

CHINATOWN, MY CHINATOWN
By JEROME AND SCHWARTZ
This is the song that the entire Coast is talking about.

BACK TO DIXIELAND
By JACK YELLEN
The same kind of a song as the famous "ALL ABOARD FOR DIXIE" Song.

HAY YOU HEARD ABOUT THE 10 REMICK SONGS?
EVERYONE IS TALKING ABOUT THEM
EVERY SONG A HEADLINER
EVERY ONE OF THEM READY NOW
JUST THINK OF IT—10 WONDERFUL SONGS!

Late Programs and 10c. in Postage Required
We will not pay attention to any other requests.
LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S, F or P follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be printed. Letters must be typed.
A postcard is not acceptable. Adherence to postal regulations is required.

A
Abdallah Joe (C)
Abela Neal (C)
Abraham Nathaniel
Adams Fred
Alexander Max (C)
Allison May
Alton Ethel (C)
Alvarez & Martell
Angelo Armando (C)
Arlene
Arapoow Lou
Armstrong O Q
Atke Gertrude
Avery Van & Carole
B
Bailey King
Baker C Otto
Ballard Harry
Bartlett Mildred
Baxter Ed
Baxter Paul (C)
Beckham G H
Benakling Mabel
Bender Kay
Bennett Mary
Benson J
Benson Jeanne
Bernard & Neal (C)
Berner Lewis
Bernier Al
Bennett Paul (C)
Bostic & Van
Bowers Joseph
Bowman Brown
Boyd Ernest
Boyd & El Clair
Bradford Ralph (C)
Bradford Rosette
Bradley Goo (C)
Brenner Dorothy

Phone 500 Bryant
Choice Seats for All Amusements

FLYNN'S THEATRE
TICKET OFFICE
RECTOR'S NEW RESTAURANT
Broadway at 44th Street

Our 'Phone numbers: 3016, 3017, 3018 Bryant

ALEXANDER'S THEA-
TRE TICKET OFFICE
448 BROADWAY
S. E. Cor. 44th St.

Telephone 600 Bryant

LEO NEWMAN'S
Theatre Ticket Shop
Choice Seats and Boxes for All Theatres and Opera
1442 Broadway, bet. 4d and 4th Sts.

D. MARKS, Pres. J. B. LANGE, Treas.
UNITED THEATRE
TICKET CO.
Choice Seats and Boxes for All Theatres
1469 BROADWAY
(Heidelberg Building Arcade)
Phone 700 Bryant

LOUIE COHN
MORRIS BLAW
Times Building
Theatre Ticket Office
44th STREET AND BROADWAY
Main Floor
Choice Seats for All Theatres
Telephone 219 Bryant

Subscriptions to the Operas Purchased
NEW YORK THEATRE
TICKET LIBRARY
212 WEST 44 STREET
Phone 71-72-73 Bryant
Choice Seats for All Theatres and Opera in Town and Elsewhere
D. A. WARFIELD, Prop.

ONE OF THE HITS OF THE BILL

At
HAMMERSTEIN'S This Week (Oct. 5)

Re-engaged for Week Oct. 26!

AURIEMA

IN A NOVELTY, ENTITLED

"The Dance of Death"

Booked Solid

Management ?
EVELYN NESBITT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI

FREE 3½ FOOT ENLARGEMENT WITH EACH HUNDRED 8X12 ORIGINAL PHOTOS

PRICES FOR ORIGINAL PHOTOS
1 Pose 2 Poses 3 Poses 4 Poses
100 6x8" 10.00 15.00 19.00
8x10" 13.50 16.50 17.00 17.50

PRICES FOR PHOTO REPRODUCTIONS
1 Pose 2 Poses 3 Poses 4 Poses
100 6x8" 6.00 8.00 8.75 9.50
8x10" 10.50 11.50 12.00

JESSURUN & CO., PHOTOGRAPHERS
COLUMBIA THEATRE BUILDING

HARRISON BROCKBANK
WILL PRESENT
"The Drummer of the 76th"
(A Napoleonic Episode) With America's Wonderful Boy Actor,
THOMAS B. CARNAHAN
at the
HARLEM OPERA HOUSE, Monday, Tuesday, Wednesday, (Oct. 11, 13, 15)
Direction M. S. BENTHAM

ROZELLA and ROZELLA
MUSICIANS DE LUXE
Playing five of the most difficult musical instruments
NOW STOPPING THE SHOW ON PANTAGES CIRCUIT
We can prove it.

Mitchell Closs (C)
Mitchell Loustau
Monte Carlo Franz
Montgomery Musical Duo
Montrose Nellie
Morris Babb (C)
Morris D D
Morrill E
Mortimer Robt.
Most A
Muller L M
Murphy Frances
Myers Morgan

ROZELLA
"HUNDRED ORIGINAL PHOTOGRAPHERS"
Each) (11, 13, 15)

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

W. REED DUNN
CHICAGO
VARIETY'S CHICAGO OFFICE
In Charge

MAJESTIC THEATRE BUILDING

TREMENDOUS HIT THIS WEEK IN THE LOEW THEATRES IN THE N. Y. Evening Journal Cartoon, "ABILE THE AGENT."

By Special Permission of Mr. HIRSCHFIELD.

JOS. K. WATSON

MEET AT
"Otto's Restaurant & French Bakery"
Quick and Class Service—Delicious Pastry—Cooking Unusual—Prices Moderate
CHOPS—NEVER CLOSED
WADROBE TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSION
OWNED DRY CLEANED
GOWN

WARDROBE

O’HEARN

WARDROBE

854 Broadway, N. Y. Tel. 46-47 St.
Phone 1128 Bryant
Open Day, Night and Sunday

WARDROBE

Wardrobe Taken after Night Show
Dry Cleaned and Delivered for Next Matinee
Special to Profession

20 Mule Team Borax
Sprinkled freely in the bath water makes it delightful. Has many other uses. Booklet free. For sale all dealers.

WARDROBE

Wardrobe Taken after Night Show
Dry Cleaned and Delivered for Next Matinee
Special to Profession

VON HAMPTON AND JOSSLEY

Wish to announce that including song, dialog and stage business, a finish of act entitled "PUSHING TO THE FRONT," is copyrighted and fully protected. Anyone caught using it will be prosecuted.

We wish to state that originality has been our success and we copy none. Booked solid for Loew, with European contracts to follow, and Barney Meyers is our agent.
Charles Horwitz
14th Street, New York
Phone 364-4567

I. MILLER, 1454 Broadway
(456-1234)

Tel. 567-8901

THEATRE MANUFACTURERS

VICTORIAN AND DECORATIVE STYLES

206 5th Ave., N.Y.

CLOC, Ballet Shoes, Acrobatic Shoes a Specialty

Traveling Shows & Stage Tours

Write for Catalogue 4

LETTER HEADS

Contracts, Tickets, Envelopes, Free Samples

STAGE MONEY, Inc. Book of Herald Cards, etc.

CROSS PRINTING COMPANY CHICAGO

GLASSBERG'S Stylish Short Vamp Shoes

323 3rd Ave., New York

STOCK IN THE HEART

3 STORES

511 5th Ave., near 31st St.
225 W. 42nd St., near Times Square
58 3rd Ave., near 10th St.

Send for Illustrated Catalogue V. Mail Orders Carefully Filled.

DO YOU COMPOSE "CROSS"?

S A T I S F A C T I O N 2 BIG BOOKS containing the very latest, and at the best of time, "What the Rarely Seen" and "Up to Date". This is a reproduction of the popular column "What the Rarely Seen" as it appeared in "The New York Times" and "The New York Sun".

"CROSS" is the most widely circulated column in the world.

Over 100 Songs about "CROSS" in the Library of Congress, plus 1000 songs printed in "CROSS". All songs are the property of the "CROSS" column.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?

"CROSS" is the most widely circulated column in the world.

"DO YOU COMPOSE "CROSS"?
vaudiville program. It is understood a new set of musicians will replace the present ones.

Mrs. Hazel Jacobs, who is one of the Bellemont Sisters, was granted an interlocutory decree for divorce from Maurice, her own husband in Des

They were married at Redwood City, Thursday, April 7th. Mrs. Jacobs testified that she and her husband had been estranged on their wedding day, deciding that their marriage was a mistake.

ATLANTA.

The house of a stock burlesque company at the Old Mill, was in court Monday for bringing a suit to which they were not objected. He drew a fine and a warning. As a result the Old Mill has closed the "burlesque" part of its program.

Fritz Schieff, Marine Keio and William H. du Pont, each of whom place orders here for bales of cotton in the buy-sell trade, ordering their purchases shipped to New York and Boston.

The "O! Delphine" Co. reduced its chorus by twelve, sending the dozen back to Broadway.

ATLANTIC CITY.

BY LOUIS WILLIAMS.

APOLLO (Fred. E. Moore, mgr.—Robert Marshall in Shakespearean repertoire.

NEW NIXON (Harry Brown, mgr.—Mauie Adams opens her touring season in James M. Barrie's "Legend of Lorna and the Ladies." Shakespeare's "O. Lite Skinner in "The Silent Woman.""

KEITH'S (Cha. G. Anderson, mgr.—U. O. Scott in "The Importance of Being Earnest." Hugh Herbert & Co. scored; Tug & Babcat, pleon; Harry Spring; Frank Shubert, imp.; Pat Paul; Edward Streeter, imp.; Paul Nemetz, imp.; William T. Green; Frank Mark; Leona; Paul; Byrons, pleon; Paul; Charles, good; Valenzo and Lamare, fair.

James M. Barrie is here awaiting the opening of nine Mauie Adams, in "Legend of Lorna and the Ladies." William Gillette, Blancie Bates and Marie Thurs will here soon in revivals of Sardou's "Diplomacy." Hattie Williams' new show will be "The Hermit," headed by Ethel Harrmore, who will also be seen in a new play.

The Garden Pier will hold professional try-out nights each Thursday.

The dancing contests on the Million Dollar Pier continue to draw a record crowd. One hundred dollars is distributed as prizes.

In one of the Steel Pier headhanger, ex-parte to produce his own operetta some time in December at one of the local theatres.

BOSTON.

KEITH'S (R. G. Larsen, mgr.—agent, U. O. Scott; Marie Johnson—producer at west big, and "Oberon" at the Bijou. "A Midsummer Night's Dream" at the Conservatory. Manager Tug & Babcat, pleon; Harry Spring; Frank Shubert, imp.; Pat Paul; Edward Streeter, imp.; Paul; Charles, good; Valenzo and Lamare, fair.

George H. Houck, one of the oldest and best-known theatrical men of this city, is very ill at his country home at Cambridge, suffering with infirmities of age. About a quarter century ago Mr. Houck and George W. Birk purchased the Hotel Bay State Theatre, which they conducted for many years.

BUFFALO.

BY CLYDE F. HIX.

TRICK (Harry Alden, mgr.—Walker Whitteaker in "Mr. W. Wul" to pack house on opening.

HIPPODROME (M. Shes, mgr.—Pictures to show.

STAR (F. C. Cornell, mgr.—"Sar," to pack house shows, same cast continues.

LYRIC (G. S. Schaefer, mgr.—"The Boats Are Out," in "Alias Jimmy Valentine."

12, "Madame X."—Maud Adams, cast; agt., U. O. Scott.

An excellent bill, headlined by Blanche Rinehart, with "The Demon and the Pearl," got over big; Belle Bousier, is clever; Blanche Hunt is a pretty little thing; Bert Kipper is well; The Schwartz Co. scored; Dooley and Roberts, well.

JETTY (W. E. Mard, mgr.—Loverman.

ACADEMY (M. B. Schaefer, mgr.—ag., L. M. Probst, mgr.; Pictures to show.

OLYMPIC (Charles W. Denninger, mgr.—"A Woman's Kiddles," in "Packages," and scored hit; Eastman and Moore, clever satire; "The Man From The Moon," comedy acrobats; Van Horn and Clark Sisters, entertaining; Moore and Thompson.

GARDEN (W. F. Graham, mgr.—The Whirlwinds, "All or Nothing," headlined by Robert Melville, in "Regent" (Arthur L. Wills, mgr.—"Jimbly"

STRAND (Harold Egel, mgr.—William and Louis Hassenstock, in "Jimbly.""

By T. W. v. S. (R. O. Scott, mgr.—"The Boyfriend," in "Red.""


CINCINNATI.

BY HARRY V. MARTIN.

EMPIRE (H. M. Cope, mgr.—Loew's—"Joyce & West," Ed. Cleve, Bush & friends, in "The Life of the Party.""

CHARDON (J. P. Jeffrey, mgr.—"It Strikes Home," Melomet Twins, Six O'Clock Farm.

KEITH'S (John F. Royal, mgr.—U. O. Scott in "The Importance of Being Earnest." Hugh Herbert & Co. scored; Tug & Babcat, pleon; Harry Spring; Frank Shubert, imp.; Pat Paul; Edward Streeter, imp.; Paul; Charles, good; Valenzo and Lamare, fair.

AUDITORIUM—German opera. Season begins Tuesday. Opening night a "Michael" crowd.

LUDLOW (H. D. Hufk, mgr.—"The Man Comes True.""

NEW HAMPSHIRE (Harry V. Martin, mgr.—"The Boyfriend," in "Red.""

LUCY WHITE (W. H. Melott, mgr.—"The Big Ship," in "Red.""

HIPPODROME (Harry Danilo, mgr.—"The Prince of Wales.""

VARIETY

BACK IN VAUDEVILLE

After 25 Years a Star and Feature with Musical Comedy Successes

(Knoss Wilson

(Atisted by Bert Lowe)

A SENSATIONAL HIT IN A BRAND NEW ACT

(20 MINUTES IN "ONE")

A VAUDEVILLE NOVELTY

SOMETHING DIFFERENT

Direction, HARRY WEBER

There seems to be little doubt now that the Broadway business is booming. Plans are completed and the land negotiations already made will enable the proposed $200,000 hotel to extend from Tremont to Washington Street, and the new rooms will be ready in the new month. The hotel will have 200 bedrooms and will specialize in commercial business.

BUFFALO.

BY CLYDE F. HIX.

TRICK (Harry Alden, mgr.—Walker Whitteaker in "Mr. W. Wul" to pack house on opening.

HIPPODROME (M. Shes, mgr.—Pictures to show.

STAR (F. C. Cornell, mgr.—"Sar," to pack house shows, same cast continues.


12, "Madame X."—Maud Adams, cast; agt., U. O. Scott.

An excellent bill, headlined by Blanche Rinehart, with "The Demon and the Pearl," got over big; Belle Bousier, is clever; Blanche Hunt is a pretty little thing; Bert Kipper is well; The Schwartz Co. scored; Dooley and Roberts, well.

JETTY (W. E. Mard, mgr.—Loverman.

ACADEMY (M. B. Schaefer, mgr.—ag., L. M. Probst, mgr.; Pictures to show.

OLYMPIC (Charles W. Denninger, mgr.—"A Woman's Kiddles," in "Packages," and scored hit; Eastman and Moore, clever satire; "The Man From The Moon," comedy acrobats; Van Horn and Clark Sisters, entertaining; Moore and Thompson.

GARDEN (W. F. Graham, mgr.—The Whirlwinds, "All or Nothing," headlined by Robert Melville, in "Regent" (Arthur L. Wills, mgr.—"Jimbly"

STRAND (Harold Egel, mgr.—William and Louis Hassenstock, in "Jimbly.""

By T. W. v. S. (R. O. Scott, mgr.—"The Boyfriend," in "Red.""

INDIANAPOLIS.

BY C. J. CALLAHAN.

HULARY MURRAY (J. H. Harlow, mgr.)—"Somebody Else's Baby.

MUSICALS.

CARROLL. Count La Baffe, Marzella's Whistles, Lola Folly." When entertaining Billy Levey.


MAJESTIC (J. E. Sullivan, mgr.)—"Youth Rouge Girls." to very good business.

COLUMBIA (Clarence Brown, mgr.; agent. H. C. Brown).—"Somebody Else's Baby." well received; Hickey Brother, good acrobatic dancing; Francis McGinnis & Co. good; Leo Merritt & Frank Otto, entertaining; Harry Hines & George Fox, went big; Charles McLeod & Co. cleverly done; Gus Edwards' Matinee Girls, pleasing.

EMPEROR (George Fish, mgr.; agent. Low).—"Nine Knotty Kids." entertaining; Axel Blodgett, went great; Sheep's Dogs, very good; William Morrow & Donna Herring, fair; Billy Imman & Owen Martin, mediocre; Jeter & Rotters, clever.

PANTAGES (Carl Walker, mgr.; agent. Fantasia).—"Matinee Semi-Nude Girls, received well; Le Roy & Fathil, entertaining; Antrim & Vale, very good; Four Bulls Brothers, well rendered music; Willard, Hutchinson & Co. fair; James Bracken, fine.

REPUBLIC (E. A. Watson, mgr.; agent. Low).—"Three Western Sisters."—(Gardner's Dogs, fair; Friz Johnson, very good; Babe Lewis, entertaining; Charles Link, exceptionally good; Hilde Boto; Chief White Eagle, go over with.getUserId(userId).getB颦(userId).getDurchsage().getNative().getAd()
COMING
LONG TACK SAM'S
SHANGTUN MYSTERY

Greatest Offering Ever!
Actually Surpassing
Long Tack Sam's
ROYAL PEKINESE
TROUPE
which has
All
America
Talking

Miss Poldi Long, Manager
and her Accomplished Artists

Arrives in America Oct. 15 at San Francisco on the Mongolia

8 PEOPLE 8
4 Men, 1 Woman, 2 Girls and a Boy
including
LONG GEN SAM
China's Greatest
Necromancer
Marvelous Tricks
Astonishing Art
Everything New

Address
LONG TACK SAM
Care VARIETY, New York

BERT MELROSE
ALWAYS WORKING THIS TIME; LOEW TIME

THE MUSICAL COMEDY COMEDIAN
BERT HANLON
IN MY OWN ORIGINAL SONGS

BOOKED SOLID UNTIL APRIL AND A TERRIFIC HIT

Direction, MAURICE H. ROSE and JACK CURTIS
**FREEMAN BERNSTEIN**
Manager, Promoter and Producer of Vaudeville Acts
234, PUTNAM BUILDING, NEW YORK

OPEN DAY AND NIGHT
Phone, Bryer 6141

Reliable Artist's Representative
W. V. M. A., U. S. O., V. M. M.
2 W. Washington St., Chicago
Phone Randolph 1666, CHICAGO, ILL.

Rehearsals for "Frohes," New York

**THE WEBSTER VAUDEVILLE CIRCUIT**
CHICAGO
Suite 512
1 North La Salle St.
JENNY WEBSTER, Prop.
Affiliated with EDWARD J. FIS习惯, jr., Manager, New York CITY.
GEORGE H. WEBSTER, General Manager.

Harry Rickard's Tivoli Theatres,
AUSTRALIA AND NEW ZEALAND
BEN J. FULLER, Governing Director.

All correspondence to National Amphitheatre, Sydney, New Zealand. American Booking Office Temporarily Closed, owing to War Conditions.

**FULLER-BRENNAN Vaudeville Circuit**
(AUSTRALIA AND NEW ZEALAND)
BEN J. FULLER, Governing Director.

TRYOUTS CAN BE ARRANGED FOR ACTS UNKOWN TO US OFFICES.
Columbia Music—TIMA SQUARE, NEW YORK—Telephone Bryer 6141

**AMALGAMATED Vaudeville Agency**
B. S. MOSS, President and General Manager

**BOOKING MOSS & BIRK CIRCUIT**
PRUDENTIAL CIRCUIT
PLIMMER CIRCUIT
Artists and acts of every description suitable to the management of the old and new long engagements by BOOKING DIRECT with us. Send in your open time at once or call.

**GENE HUGHES, Inc.**
Manager of High-Class Vaudeville Attractions. Artists desiring New York representation call 234, PUTNAM BUILDING, NEW YORK.

**EDWARD S. KELLER**
 Booker for and Looking for the Best in Vaudeville
Suite 903
Palace Theatre Building, New York
CHAS. S. BREED, Associate

**PITTSBURGH**

**GRAND** (Harry Davis, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Baltimore, Maryland; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.

SHERIDAN SQUARE (Frank W. Deming, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Pittsburgh, Pennsylvania; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.

SHREINER SQUARE (Frank W. Deming, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Pittsburgh, Pennsylvania; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.

SHREINER SQUARE (Frank W. Deming, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Pittsburgh, Pennsylvania; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.

SHREINER SQUARE (Frank W. Deming, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Pittsburgh, Pennsylvania; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.

SHREINER SQUARE (Frank W. Deming, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Pittsburgh, Pennsylvania; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.

SHREINER SQUARE (Frank W. Deming, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Pittsburgh, Pennsylvania; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.

SHREINER SQUARE (Frank W. Deming, mgr.; agent, U. B. Peck, mgr.; national, C. B. Peck, mgr., 109 Pennsylvania Ave., Pittsburgh, Pennsylvania; acts week: Two Caracton, good; B. S. H. C., good; C. M. F. C. Co., excellent; Chalmers & Gladwright, good; Cater & Co., good; K. H. & M. Co., good; S. S. & D. Co., good; O. G. D.; Old Town Four, bit; Miss Marcella Court, good; Harry Irving, headline, excellent; Eleanor Posing Dogs, novel; Prof. James Management, good; TVHOH, good; theatricals, exceptionally good; Ross & Saunders, fair; Harold Dean Trio, good; "The Great Gatsby" act, fair.
TO MANAGERS AND AGENTS
TOMORROW ONLY at THE COLUMBIA
EL COTA
ACKNOWLEDGED WORLD'S GREATEST XYLOPHONE
YOU ALL REMEMBER ME

PRINCESSES (Joe Walsh, mgm.)—"Girls from the Moulin Rouge."

STANDARD.—"The Big Sensation."

PARK THEATRE.—Mabel Wilbur in "Mile Marker."

SHERRY DONADO.—Marion Rackett in "The Deep Purple."

LOEW'S.—The Dainty Maid.

GARRICK.—Mme. Fannie Reinhart and Vivian Players.

GRAND CENTRAL.—Pictures.

WEST END LYNCE.—VICTORIA (W. D. Cave, mgm.).—Mimi Yvonne in "The Million Dollar Baby.

So far St. Louis has been lucky to get the Broadway stars out west in road shows and then only for a week's engagement and possibly a return. Some of the stars ever get here. Why the answer is probably best known to New York. Certainly it is not known in St. Louis. What the company properly managed can do for the theatrical business of a city is best evidenced by the Park theatre stock. Last week took place an engagement in "Mile Marker" with Mabel Wilbur in the leading role. The results are more satisfactory. It is a triumph for the store company business.

ST. PAUL

BY C. J. BENHAM.

ORPHERY (E. C. Burroughs, mgm.).—Johnny Johnston and Co.; Hubert Pryor; Ruby Astor; Sante and Norton; Fred Kern; Jack Pott, pleased. EMPRESS (Gus Greer's, mgm.).—Willa Bros; Camden Devitt and Co.; Clayman's.

Objectionable Hair Removed

Unusually objectionable hair removed as if by magic by using X. BAZIN Depitilary Powder. You can readily and quickly at home in your own kitchen. It removes all the mostobjectionable hair. Nearly 4 years of

X. BAZIN
Depilatory Powder

Every druggist sells it or for bulk-sized

WANTED—Young, good-looking male dancer with first-class engagement as partner for young lady, 5 ft. 4 in. Experiences society, chorus, and ballet dancer. Attractive appearance, personality and wardrobe. Addressee, Professional, VARIETY, New York.

NOTICE TO MANAGERS AND AGENTS

We again draw your attention to our original act which we have been playing for the past five years and during which time we have met with phenomenal success.

Owing to the success of the act, it is said to have been copied in its entirety by Fred Couture, who formerly worked for me in the same act, and who has been duplicating my act for the past 18 months under the name of BARTON and LOVEREAU, and three weeks ago appeared at Hammerstein's.

Unless these "Copists" discontinue their use of their material, they will be vigorously prosecuted.

(Signed) ED. PALFREY

Palfrey, Barton and Brown

Originals and Originators

"Follies of Vaudeville"
VARDON, PERRY and WILBER

VARDON, LONDON.

The Peaches Touring Phone 1311-M Passaic Ave, Clifton, N.J.

ALFREDO

LONDON.

GEORGE HARADA

World's Famous Cyclist 1711 CLYBOURN AVE. CHICAGO, ILL.

JACK STROUSE

THE "SINGLE" THAT MAKES THEM TAKE NOTICE

BOOKED SOLID Direction, ALLEN EPSTIN

DUNCAN and GOLDENSON

A TEAM THAT IS A WINNER

BOOKED SOLID ON ORPHEUM CIRCUIT UNTIL JUNE 27

DAINTY ENGLISH TRIO

ENGLAND'S FOREMOST DANCERS Ethel Rosebud, Maud Crossland and Lottie Crossland

Next Week (Oct. 12) Keith's, Toledo

BOOKED SOLID ON ORPHEUM CIRCUIT UNTIL JUNE 27

JUST BACK FROM A PHENOMENALLY SUCCESSFUL TOUR OF THE ORPHEUM CIRCUIT

MADGE P. MAITLAND

The Applause Hit of Every Bill with Her Original and Sensational Megaphone Finish!!

EDW. S. KELLER, Representative

HIRSCHEL AT HAMMERSTEIN'S

"He Walked Away With a Clean Hit. He's a Safe Attraction Anywhere."—Wynn, VARIETY

DIRECTION OF M. S. BENTHAM
SEVENTH ANNUAL TOUR

WILLIAM MORRIS

Presents

HARRY LAUDER

Who is completing a World’s Tour

after a sensationally successful Australian engagement.
Reappearing in America at the Majestic Theatre, Los Angeles, Oct. 16

Permanent address while in America, New York Theatre, New York City
HERE IS THE ACT!

A BOX OFFICE ATTRACTION with a GUARANTEE

THE GUARANTEE

is that if this act doesn’t increase the average weekly receipts for this season so far, at least the amount of its salary while in your house, you don’t have to pay it any salary.

FOUR MARX BROS. AND CO. (17 People)

In “HOME AGAIN,” 38 minutes of laughs

Have the records for the Interstate Circuit at Ft. Worth and Dallas. For the first time in its history, the Majestic, Ft. Worth (week Sept. 28), had the S. R. O. sign out for the Saturday matinee, making full capacity every performance, with “Home Again” the featured attraction.

Last week at the Majestic, Dallas, took all box office records. (Refer for confirmation, by permission to Mr. Karl Hoblitzelle, general manager of the Interstate, or Miss Cecelia Bloom, its booking manager.)

This act is framed as a money-maker for the house, and it’s doing the work. It’s got to draw, to earn its salary, and it does draw, hence the guarantee.

The greatest comedy act in show business, bar none

Management, MINNIE PALMER

THIS WEEK (OCT. 12), MAJESTIC, HOUSTON
“SALARY CUTTING” SOLE TOPIC THIS WEEK IN VAUDEVILLE


Up to Wednesday it was said at the United Booking Offices that but five of the big time acts had finally refused the cuts in these accepted weekly salaries, imposed by the committee (of managers) appointed by all the big time managers last week to make a general decrease. “Salary Cutting” was the sole topic of this vaudeville week.

The salary cutting had been completed early in the week. Agents received notification from the United Booking Offices advising the price settled upon their acts. The agents notified the turns with the information the order goes into effect Oct. 26. Rejection of the amount fixed by the committee of managers amounts to a cancellation of existing U. B. O. contracts under the two weeks’ clause. With few exceptions all contracts issued by the United Booking Offices and Orpheum Circuits contain this clause.

The Orpheum Circuit will regulate the future salaries on its time according to the new scale established by the committee. The Orpheum will notify agents to instruct their acts of the salary fixed and under the two weeks’ clause the order will probably go into effect on the entire Orpheum Circuit Nov. 2, excepting that allowance will be made for some acts unavoidably laid off in the northwest through the unexpected closing there of some Orpheum theaters. These acts will be given a further time limit.

The percentage of reductions taken on the average from reports of amounts reduced seems to be around 15 per cent., although no specified percentage has been followed. Large salaried acts have been shaved down in large sums. All acts at the United Booking Offices’ books were affected by the cut. Opening turns and the small acts were decreased in some instances not over five or ten dollars. Surrounding conditions governed the committee in most cases. The usual cut of acts around $1,000 seemed $200 or more a week. Acts around $500 and under to $300, from $75 to $25.

The vaudeville artists were of the impression the reduction was temporary. Following this theory Frank Fogarty, big chief of the White Rats, communicated with the United, requesting that some statement be given out or the acts assured that when better times prevail this season or next season, the former salary scale will be restored. Up to Thursday, owing to the absence from the city of Dennis F. O’Brien, who had communicated Mr. Fogarty’s request to the United, the White Rats had not received an answer to their proposal.

Several acts have informed their agents they would not agree to a decrease and would seek engagements elsewhere. The managers are reported to have informed the agents who told them this that the managers were perfectly willing the acts should do.

A number of other acts advised their agents that they were agreeable to the cut if a route could be secured for the remainder of the season. On the U. B. O. books are many routes given out, which it was said would be immediately cancelled if the acts refused to accept the present conditions, and the time given to other acts. The five acts refusing to finally accept the cut have had their names taken off the U. B. O. books, it was reported. Other acts were thinking it over, according to (Continued on page 6)

LONDON SHORT NIGHTS.
(Particulars in Variety.)
London, Oct. 16.

The recent order of the war department to keep London as dark as possible at night to lessen the dangers of a raid by the Zeppelins, is keeping people away from the legitimate theatres.

Commencing next week the Wyndham will give but two night performances, playing matinees daily. A similar policy goes into effect at His Majesty’s on the same date.

The Alhambra starts its revue at 8 P. M. instead of nine, commencing next week, and may find it necessary to open at 7 P. M. later on.

It is rumored the 11 P. M. saloon closing time may be changed to 9 P. M. for the same reason.

MOROSCO BEHIND PATCH.

William Moore Patch, who last year ran the Pitt, is down, but not out. The mysterious visit to Pittsburgh of Oliver Morosco and his lawyer and secretary is now explained. It is reported that Patch and Morosco are to build a theater here. Meanwhile it is said the Esquire will be refitted and used for a repertory company by Patch.

The Pitt theatre failed and was sold by the receiver. Patch was backed by seven millionaires. He says he is through with that kind of backing now, and has the support of Morosco.

“Good Old Times” Are Here.

“‘They always want the ‘good old times’ back” said a manager the other day. “Well, they have got ‘em. Writing ahead to move shows again.”

TANGUAY SHOW CLOSING.

Eva Tanguay will relegate “Miss Tobacco” to a storehouse after the Pittsburgh engagement next week, to return to vaudeville, possibly at the head of her own show. Miss Tanguay distributed the customary two weeks’ notice to members of the company immediately after the show’s opening, but the Klau & Ehrlich office insisted that all outstanding contracts be fulfilled, hence the continued tour.

“Miss Tobacco” was not exactly suited to the cyclonic comedienne, it being necessary to rewrite a part for her handling.

“MONEY MAKERS” GOING OUT.
The Selwyn & Co. production of “Money Makers” will leave the Booth theatre Oct. 24, according to report, the show having done but little business since opening there a couple of weeks ago.

MUSICAL STOCK FOR BRONX.
Frank Gersten will shortly install a musical stock company at his Prospect, Bronx. The company is being assembled by Matt Grau. The opening attraction is to be “The Red Mill.”

Coyne Postpones Homecoming.
(Special Cable to Variety.)
London, Oct. 16.

Joe Coyne was not able to leave Saturday according to his plan. He is scheduled to sail on the Campania this Saturday, but it is not certain whether he will make it.
LOGE MEMBERS PROTEST. (Special Cable to VARIETY.) London, Oct. 13.

Forty members of the International Artisten Loge caught here by the outbreak of the war are entirely dependent upon the funds deposited with the Variety Artists' Federation by their organization. Many are complaining of what they describe as the cavalier treatment they have received at the hands of the English order.

They declare they are far from being the recipients of charity, the money on deposit being theirs by virtue of many years of payment of dues, and they resent the Britons being charged with its disburial.

JOHNNSON ARRESTED. (Special Cable to VARIETY.) London, Oct. 14.

Jack Johnson was arrested and haled into court Monday, charged with creating a sensation.

He had made it a practice to stand before Archer's shop for hours, attracting attention, until the crowds blocked traffic in the busy thoroughfare.

NEWS FOR LONDON. Jimmy Hussey and Jack Boyle are playing on the Fox time around New York at present, billed as Edeleston and Burns.

STAGE HANDS PAY CUT. (Special Cable to VARIETY.) London, Oct. 14.

All the stage hands and musicians working in music halls are accepting a cut of 20 per cent in their pay.

LAURETTE TAYLOR CHARMS. (Special Cable to VARIETY.) London, Oct. 13.

"Peg o' My Heart," which opened Saturday at the Comedy, was received as an old-fashioned comedy, impassable in plot and ridiculous from the British viewpoint.

Laurette Taylor, however, has scored an enormous and unqualified personal success.

Eccentric's New Home. (Special Cable to VARIETY.)


The Eccentric Club has taken over the Hotel Dieudonne and will occupy it as a permanent home. The establishment has 50 bedrooms for the use of resident members. The club will enter into possession of its new home next month.

ALHAMBRA PIECE POSTED. (Special Cable to VARIETY.) London, Oct. 13.

The promised production of the Alhambra has been postponed indefinitely owing to stage conditions here. The current show is being enlivened from time to time by the interposition of new "bits."

Pavlovsky Sails. (Special Cable to VARIETY.)


Pavlovsky draws $3,500 into the Palace at the benefit matinee performance Monday. She sails today for New York with 30 Russian dancers on the Baltic.

OPERAS SINGER RESTING.


Mme. Marguerita Sigmond, contralto of the Manhattan Opera Co., is here to recuperate from effects of the European war excitement, having fled Paris after her uncle, a colonel in the French army, had been killed and she had lost all her belongings.
ENGLISH MILITARY ORDER HARD HITS FOREIGN ACTS

Government Measure Decrees All Alien Enemies Resumed Name Known by at Commencement of War Will Force Continental Tours in England Playing Under Assumed Titles Off the Music Hall Stage.

(Special Cable to VARIETY.)
A government war measure just promulgated provides that "alien enemies shall not after Oct. 12 for any purpose assume or use, or purport to assume or use, or continue the assumption or use of any name or title which he was ordinarily known at the date of the commencement of the war."

This order hits a large number of German artists appearing in England under names assumed recently. It will compel the retirement of many from the halls. Those who carried names readily recognizable as German or Austrian met such threatening treat- ments in the hands of English audi- ences that they straightway changed to titles which concealed their na- tionality.

The order which forces them to take again their proper names will, of course, put them in the same position and they will be unable to appear.

ROBINSON'S NEW JOB.
E. M. Robinson has been selected to succeed the late P. A. Robinson, manager of the United Booking Offices.
Mr. Robinson will move into Nash's former office, which is being renovated and re-partitioned to suit its new ten- ant. Robinson's entire staff will move in the outer office also.

Although viewing prospective route seekers, Robinson will also find time to supply his list of theatres as formerly.

COMEDY CLUB QUARTERS.
The reorganized Vaudeville Comedy Club, under the name of the Comedy Club, has taken quarters in the basement of the building just adjoining (on the north) the Palace theatre. The club will occupy the rooms from Nov. 1.
Between 50 and 60 applications are said to have been received for the re-formed club. Dues are to be $25 year-
ly, with no immediate initiation fee.
The Comedy Club will assume all the obligations of the former Vaudeville Comedy Club, also the assets.
No officers of the new club have as yet been chosen.

JOE WELCH GOES WITH LOEW.
Tuesday Joe Welch signed a blanket contract calling for forty weeks out of the Loew office. Frank Bohm en- gineered the deal. He will open at the Seventh Avenue next week.

MONKEYS GROW FEROUCIOUS.
Mrs. Rosa Rishel of the Rishel-Mabel act booked to play the last half last week at the Gordon Square the- atre, was bitten by one of the monkeys in her act. It escaped from its cage while she was feeding it at the Union station.
The simian's teeth tore an artery in her wrist and inflicted a wound in her neck. Prompt action by B. E. Coach, a local chauffeur, who improvised a tourniquet and took the injured actress to the Charity hospital, saved the woman's life, physicians say.
In the act are eight monkeys, seven cats and six dogs. When the monkey escaped from its cage, spectators gave chase. The animal finally turned and ran toward Mrs. Rishel, biting her.

MUSICAL UNION IDEA.
The Musical Union of New York is reported possessed of an idea it proposes to put in action within 30 days. While the idea has not been definitely explained, it has to do with non-union theatres, according to report, with the union expecting to oblige the theatres to engage union orchestra.

PROTECTING ACTORS.
State Representatives Albert Hum- man, of this city, is drafting a bill that is intended to give protection to actors in Ohio by compelling theatres to respect their contracts. Representa- tive Husman will try to have the measure made a law at the coming session of the Legislature. Husman says there is no law at this time which gives adequate relief to members of the profession and they are at the mercy of booking agents.

MARINELLI'S CONNECTIONS.
Maxim P. Lowe, representing the H. B. Marinelli offices, concluded ar- rangements with the Affiliated Book- ing company last Monday whereby the latter will exclusively represent Mari- nelli in the West.
Mr. Lowe left for Pittsburgh Tues- day to make arrangements with an- other link in the Affiliated circuit, whereby the Marinelli acts will be towed into New York from the west.

Assault Charge Dropped.
The assault charge preferred against Edgar Friel, as a roba- by, by Salome Har- rison, aged 15, June last has been dropped by the District Attorney.
Friel secured bail, but the girl was held as a witness in the detention home. She changed testimony several times, finally admitting that she had not been used against her. The case had gone before one jury, which disagreed.
The girl alleged the assault had taken place in a property room of the Savoy, the local P.takes vaudeville house. Friel appeared in the act known as Conalla and Wilbur.

BRAVES BOOKED AT CORNER
Hank Gowdy, the Braves' super- swatter, and Dick Rudolph, the noto- rious Boston twister, play Hamme- rstein's next week at $2,000. Irving Rose, of the Victoria staff, closed the deal in Boston Wednesday.

A salary of $2,500 weekly for 12 weeks in vaudeville is the demand made by George Robinson, manager for the victorious bean smashers, for a vaude- ville engagement.
Loney Haskell wired Stallings, offer- ing him a date at Hammerstein's.

CASTLES' HOLD-UP.
In these days when the vaudeville managers are awake o' nights to figure out how to hold down operating ex- penses, they ran against a hold-up last week, perpetrated by Mr. and Mrs. Vernon Castle, a couple of profession- al dancers who play vaudeville now and then.
The Castles had engaged for vaude- ville at $1,000 weekly. Last week they played Keith's, Boston. This week they are at the Colonial, New York. From Boston Friday Mr. Castle 'phoned he and his wife were tired from their dancing exertions twice daily and could not play the Colonial this week —for $1,500. As an extra inducement, regardless of the contract, Castle said that a bonus might be the thing and suggested $2,500, as the total salary.
The Colonial management felt much the same as an Englishman does when he sees a German soldier, but the Cas- tles had been advertised and billed, the advance sale started, and the Cas- tles won.
The dances have lost all their fu- ture in vaudeville unless accept- ing the figure the managers will here- after place on their value. Next week the drawing pair start rehearsing with Charles B. Dillingham's "Watch Your Step" at $1,000 weekly.

STEGER IN "THE WARNING." At the Royal, Bronx, next week Julius Steger will return to vaudeville in "The Warning." In the supporting company will be Alberta Gallatin, Grace Reals and Master Ogden Childs.

MARSH IS ENVIOUS.

BILLY ATWELL'S LUCK.
While watching the Audubon show Sunday night, Billy Atwell's Ford ma- chine was stolen in from in front of the theatre.

FOY AND CLARK DISOLVE.
Harry Foy and Florence Clark, for 15 years playing "The Spring of Youth," have dissolved partnership. Miss Clark will appear alone. Foy is forming a double with another man.

Franklin Ardell Marrying.
At Whitestone, L. I., Sunday, Frank- lin Ardell, of the stage, will wed Ma- gelieur Elizabeth Imanidi, at the home of the bride's parents.

LA MILO ARRIVES.
La Milo, the English beauty, who has gained an international reputation as a classical posing turn, reached New York for the first time last week. Her manager, Alex Cruikshank, has since received innumerable offers for an ap- pearance over here by La Milo, who left England for a pleasure trip.
In Great Britain, La Milo, although first appearing in the halls, became a road attraction through the fame gained by showmanship, and for sev- eral seasons headed her own company, declining the large offers of the music hall managers to feature their variety programs.

BELLE BAKER'S RECORD.
Belle Baker is at the Palace this week, closing the performance. She is said to be the first singing single act who ever appeared last on a New York vaudeville bill.
Miss Baker is first programed to appear next to closing, with the 45- minute act, "Society Buda" finishing the performance. The program ran this way at the opening shows, but Tues- day was switched around, leaving Miss Baker in the same position, with the long act moved up.

When first learning of it, Miss Baker is said to have announced her deter- mination not to follow the same se- quences of appearing so late on a quick return engagement, but Manager El- mer Rogers of the Palace induced her to remain. The results to Miss Baker in the unusually "hard spot" justified the expedient, which meant consider- able for the better running of the bill as a whole.

FAM. DEPT. AGENTS OUTSIDE.
The agents who book through the Family Department of the United Booking Offices on the fifth floor of the Palace Theatre building have been instructed they may only see the big time managers on the sixth floor, in a room appointed off for this purpose just off the main entrance to the U. B. O. big time section.
Heretofore the small time agents have sent in a request to the big time managers and were called in for book- ing a suit fee in that way having the use of the floor."
An objection raised to this by the big time agents is said to have brought about the change. The agents were representing a committee on this and other requests. M. S. Benham and Harry Weber were the committee.

JO PAIGE SMITH BACK.
Jo Paige Smith returned to the United Booking Offices this week, as an agent. Mr. Smith was switched around some weeks ago, opening an agency office in the Putnam Building, where he still remains.

BARNES' CIRCUS IN TROUBLE.
Al. G. Barnes' circus encountered trou- ble here, the manager being arrest- ed for a violation of the child labor law and the management made defendant by local people bought by a local citizen whose arm was almost severed by the bite of a camel.
COLUMBIA BURLESQUE CIRCUIT REPORTED CUTTING SALARIES


According to reports and rumors spreading about this week in the inner circles of burlesque, the Columbia Amusements Co. is leading the pack in what could be taken by the vaudeville managers in the reduction of salaries, to protect the traveling managers on the Columbia circuits.

No comment or denial could be obtained in the Columbia headquarters, but it was indirectly intimated that some such plan was under consideration. One Columbia man, when questioned about the proposed reduction, replied: "Burlesque is suffering like everything else in the show business."

The Columbia Circuit is operating around 70 shows and as many theaters. It has been reported since the opening of the season that business was generally off along the burlesque line of travel. One traveling manager with a well-known Columbia show said the other day his attention was $8,000 behind in gross receipts up to date as against the same period last season. It has also been said that for the first time in years among burlesque managers of the Columbia the idea of the managers losing money has been in the air, although the cases reported in this connection have been few.

The general depression arriving to grip the country has hit the Columbia's extended circuit, and the opposition earlier in the season, all combined to cause the burlesque attendance to drop. With the vaudeville managers seeking the roll of the Columbia, it is almost certain that their traveling managers would not become financially embarrassed until conditions bettered themselves.

Players in burlesque usually sign for 36 weeks and generally play 40 or more, consecutively, with no transportation nor commission. It is the consecutive playing that the burlesque magnates seem to think from reports should be the reason for the consideration from their people. It is probable that only the principals are contemplated in the proposed reduction.

One Columbia manager, speaking unofficially, said this week the great supply of acts at the present time gave them a field of plentiful material. The burlesque managers were receiving offers from players at much lower figures than they were accustomed to pay, but were not inclined to accept these offers through the same people not having presented themselves at previous times when conditions were better. Preference, if given, in the managers' judgment should be given to the players who have consistently remained with the burlesque managers, and these were the ones they wanted if they should meet the managers half way in the effort to tide over.

It was also reported that if the Columbia placed the reduced-salary order into effect it would be very shortly.

KEITH IN GRAND RAPIDS.

A United Booking Office site scout is maneuvering around Grand Rapids in search of an available site for a new Keith theatre.
The U. B. O. office is now supplying one Grand Rapids house with vaudeville, but the limited capacity necessitates the ejection of another.

PRINCE PAUL TRYING AGAIN.

Prince Paul de Clairmont, who has been widely acclaimed as the hero of the combination and Pullman cars of "The Forty Weeks," is to try to break into vaudeville. This time he has chosen a partner in the person of Mrs. E. B. Alsop, the 21-year-old bride of the aged Pittsburgh millionnaire at whose residence he is now waiting to have his marriage annulled.
The team will offer songs and society dances.

CHARACTER STORY ACT.

A new act entitled "Muttersolb and Son" is in rehearsal, to be ready for a showing in about a week. The act is based on the character stories which have been running in the Hearst Sunday papers for some months, under the same title.

Twelve Acts on Anniversary.

Baltimore, Oct. 14. The Maryland theater celebrated its eleventh anniversary this week, with a twelve-act vaudeville program. It is the first time this city has seen such a lengthy show.

Frohman Visits Palace.

Charles Frohman, who seldom visits any theater, other than his own, watched the Palace, New York, performance Tuesday evening.

Railroad Decision.

New Orleans, Oct. 14. The Mississippi Railroad Commission has decided that railroads must attach from the Atlantic to the Pacific, if possible, to all theatrical companies to passenger trains exclusively.
The railroads had been prohibited to appear before the commission by theatrical interests, with a view to establishing a precedent for the remainder of the country.

Shea's Latest "Sunday.

Commercing last Sunday, Harry Shea combined booking a vaudeville performance for the next day weekly into the Majestic, Brooklyn. The house seats about 2,400. It plays the Sabbath show at 10-15-25, Mr. Shea sharing with the house which holds the Stair & Havill attractions during the week.

SALARY CUTTINGTopic.

(Continued from page 3.) The agents, and the spreading opinion that seemed to grow stronger was that if the situation really demanded the cut as a salvation to managers and the great majority were accepting, no good reason for the advanced why an individual should hold out, although another reason that presented itself to the acts was that just at present no better opportunity for work or time was in sight.

Quite a number of acts were claimed to have voluntarily cut. One of these was Fisher and Green, who sent the following wire to their agent:


Gene Humes

Palace Theater Building,

New York.

We cut for the English managers, and surely we are under greater obligations to the United. In this case, you didn't even have to consult us. (Signed) Fisher & Green.

Fisher and Green had 18 weeks. Immediately upon their cut being reported, as accepted, they were routed up to Aug. 2, 1915, inclusive of the Orpheum Circuit.

Five hundred big time acts are estimated to have had a salary cut that averaged in money from $40 to $50 on each tour, but while this is the average cut it is understood that some of the headline turns were lowered as much as $500, and one act, Frank Keenan, is said to have voluntarily split his salary in half.

One or two big time managers have stated that they did not intend to profit by the cut in salaries, but would em- phasize the money saved by the reductions on their regular bills to increase the quantity and quality of their vaudeville programs, maintaining the salary limit as formerly and endeavoring in this manner to bring in more gross receipts at the box office.


A ruling established and to take effect immediately calls for a cut of salary on all acts playing the "Association" and United Booking Offices out of Chicago.
The reason given for this cut is the general state of business throughout the country.

LOEW WON'T CUT.

The Marcus Loew Circuit of popular-priced vaudeville theaters, extending from the Atlantic to the Pacific, is not going to cut salaries, according to Joseph M. Schenck, special booking manager for the chain.

"Prices for vaudeville acts," said Mr. Schenck this week, "are regulated by the supply and demand. This is the same in vaudeville as elsewhere. When the demand is strong, prices tend upward, and this was the situation at one time. Producers were not encouraged, available material grew scarce and the acts benefited accordingly."

Columbia has been over good so far this season for us as well as for others in the show business. With hard times and the weather against theaters, some vaudeville theatres might close, throwing a supply on the market. The many acts reaching here from the other side, through the war, have also made a full market to draw from at present, and naturally salaries are inclined to drop under those circumstances.

But the Loew Circuit does not intend to change its existing contract.

We issue a play or pay agreement, with no provisions excepting the usual one of cancellation for the customary reasons. We place the value on an act, which in our opinion, it is worth to us, without regard to what the act may have received elsewhere. Once the act accepts our contract, it is a contract.

"Of course, we try to procure material," Mr. Loew explained, "but where it is not possible. That is the case in nearly all lines. And that salaries of acts have been abnormally increased is not wholly the fault of the acts themselves, which are justified in securing all they can demand, if the managers will pay. I know of several instances where acts on our time, receiving a reasonable salary and perfectly satisfied, have been induce by our competitors to leave us for others. One case rather recent is a single turn, receiving $60 weekly with us and playing at that figure for a season. The 'single' was taken over by others at $75 a week, and we were receiving $300, all within a short while."

"It is easier for us to fill bills today than it was a year ago. We have a larger supply to draw from and prices are generally lower for acts."

MEETING OVER 50-50.

(Special Cable to Variety.) London, Oct. 16.

A meeting was held Tuesday at the Variety Artists' Federation offices to take care of the matter of dividing the excess takings of the Syndicate halls.

The problem was adjusted and the halls will continue on the Federation's assurance between managers and artists the 50-50 proposition will be observed.

The present arrangement running for 12 weeks expires Nov. 7, and it is rumored the managers will demand an indefinite continuation. The Federation committee is taking the matter under consideration to be ready with a decision when the question comes to an issue.

ARRESTED FOR PIRACY.

Darrell H. Lyall, manager of the Royal Manor Co. of this city, was arrested yesterday by the Secret Service of the Copyright law. He gave bond for $500 before Judge Hollinder, pleading not guilty of the charge.

Lyall is alleged to have sold a play called "Ross of Z Ranch" to four different people, although it was originally copyrighted by Alexander H. Byers in 1908.

Vaudeville Closes at Lynn.


The Lynn theatre gives up at the end of the split week performance to The Trimount Amusement Co. of Boston has found straight vaudeville as unprofitable as burlesque was. The future policy is undecided, but pictures may be installed by resident manager, J. R. Somers.
WITH THE WOMEN

"On Trial," at the Candler, isn't a dressy show, but makes up in interest. Helene Lackaye is a stunnig widow. In evening dress Miss Lackaye is worth looking at. Mary Ryan wears a pretty gray cloth dress, made in long straight lines.

Kitty Gordon, at the Palace, has a silver cloak trimmed in white fox. It took away the breaths of the women in the audience. The coat is just below the knee in length, with a deep band of the fur at the bottom. The waist line is brought in tightly with a band of brilliants. Collar and cuffs of fur complete this coat. An evening dress of heavy crystal, the bottom edged in feathers, was beneath the cloak. The head dress was of brilliants, back up with oyspery. During the sketch Miss Gordon wears negliges of every description, lovely chiffon things they are. The stage is milady's boudoir. A four-poster bed occupies the center of the stage and to the left is another bed much smaller, a couch presumably, is in the four poster style in gold heavily carved. Numerous lamps and other paraphernalia usually found in the bedroom, women make up a most beautiful stage setting.

Belle Baker (Palace) is not dressing in her usual good taste. Her figure is too short and plump for the black and white dress worn Monday. And why the pom pons, or the slippers?

Joan Sawyer (Palace) for her first dress had a pretty thing in white brocade over lace petticoats. The skirt has a cape-like drapery lined in black. It improved Miss Sawyer's appearance over last week.

Jesse Lasky's "Society Buds" (Palace) look the part. The dressing shows careful study and no regard for expense. The girls appear first in flounced chiffon dresses made in New York. Under these are double flounced chiffon dresses with taffeta waists. The number was beautifully staged, all the girls wearing purple costumes. In a society novelty number, one of the girls was stunning in a white evening dress, trimmed in crystal. Gladya Clark wore several pretty frocks and one handsome cloak. Lois Josephine was her prettiest in a Dresden silk dress and poke bonnet. Miss Josephine wears two other dancing frocks, both equally pretty and well made.

Dave Marion hasn't gathered, for his show at the Columbia this week, many good looking women. Perhaps the best looking was Agnes Behler. Miss Behler uses an atrocious make up, so much red and the discarding of blue around the eyes made Miss Behler look as though she had just had a good cry. The feature of her dressing was a pair of pear-shaped diamond earrings. They were wonders. A black velvet dress worn by Miss Behler proved her most becoming one. Not any clothes worn by the principal woman were especially worthy of mention. The chorus was well costumed excepting the opening number. An Elk's number with the chorus in purple tights was lovely. The Dixie number was dressed in pink tights and pink satin jackets, embroidered in black. An old fashioned ballet dance was such a relief! The girls wore dresses of green, trimmed with pink roses. The finale was stunningly dressed, the girls being clothed in solid silver dresses trimmed in heavy fringe.

Miss Leach, of Howland and Leach, is at Shanley's again. She is wearing this week a pretty dancing frock of white chiffon edged in fur.

"My Lady's Dress" is a series of six sketches not unlike those produced at the Princess. They are full of philosophy and may teach a lesson, but the only interest is the clever acting of Miss Boland and Louise Quackman. Miss Boland wears a negligee of mauve pink velvet over petticoats of silver and an evening dress that is a marvel. It is pale blue velvet, trimmed in white and Roadie's ribbon. The diminuendo wears gowns that are the last word in fashion. "Payche" was in silver cloth, beautifully draped. Another called "Danger Ahead" was composed of chiffon and pointed ribbon and very daringly cut.

Old Man's Week at the Colonial. Three old men types in the first half of the bill weren't interesting. Only two women during this interval. Isabel Mendoza in a sketch looked the little country miss she represented. Florence Tempest was the other. Miss Tempest appears in a silver cloak edged in seal skin with a toque to match. The dress underneath was yellow satin, having two flounces of lace. The seal toque should be discarded with the cloak, as it is too heavy for the lady dancing frock. Mrs. Non Castle makes but two changes. Her first dress was white satin, very short waisted, having a tiny bolero-jacket of pink velvet. A tan cap and cape of velvet of the same pink were becoming. A ruffled dress of turquoise blue and white taffeta, a leghorn hat, was stunning.

Emily Darrell (Colonial) wore a long wadded dress of blue and green which was very pretty and a hoop skirted dress with red velvet basque was equally becoming. The Conways' (Darrell and Conway) purple coat worn with white trousers was stunningly cut. Violet Hope, who dances in "The Edge of the World," is too pretty to dance in the dimness.

Hammerstein's bill this week didn't abound with many women. Two only who showed real clothes. Bonita changes three times. Her first dress was very simple. It was white with a cross sash of pink. A black net and net wasn't particularly well made but it was becoming. The last was a showy affair of gold lace. Sybil Brenham and Breanne was a picture in a yellow taffeta made with a shepherdess drapery in green tulle. Helen Hilton in "Any Night" is a good looking brunet who looked well in a dress of black.

At the American Miss Chappelle (Shrode and Chappelle) wears a pretty tailor made suit of white brocade trimmed with ball buttons.

The Phillipe Four dress their act very well. The men wear studio suits of purple. The women are dressed artistically in pink chiffon and lace. Emma Cady (Arthur and Emma Cady) should shorten the first dress and lengthen the second. They were both good looking and worthy of attention. Miss Elliot (Moore and Elliot) has utilized a white embroidered shawl in a quaint manner. The skirt and waist are mostly shawl overdraped with cerise satin.

HELPING THE SOUTH.

The United Booking Offices this week received the following letter:

Richmond, Va., Oct. 9.
United Booking Offices,
Pallace, Theatre, New York.
You are probably aware of financial conditions in the south. Cotton growers are unable to move their crops. Will you join with me, and kindly use your influence in an endeavor to help the south by furnishing as far as you can a market for the cotton crop. Both myself and members of my company will wear gowns and suits made of cotton wherever practicable, on the stage. What is your answer?
GRAYCE SCOTT,
Colonial Theatre.

BIG ACT TAKEN OUT.

B. A. Rolfe withdrew "The Lonesome Lassies" from the Royal (Brons) program Tuesday morning, owing to the illness of Leola Sinclair. An under study in the person of a chorus girl would have been necessary. Mr. Rolfe did not care to chance it, the act being new.

Eddie Darling consented to the withdrawal, giving the turn a later date. He placed Allan Brooks and company in the open position.

HARRY WEBER.

The prominent eastern artist's representative.

NO FOREIGNER ALLOWED.

(Exclusive Cable to VARIETY.)
London, Oct. 16.
The National Orchestral Association Wednesday adopted a resolution refusing to play with any naturalized or unnaturalized German, Austrian or Hungarian. Under the motto "Charity Begins at Home" the same body resolved not to play with any foreign conductor or musician of any nationality or to give musical arrangements to foreigners.

A heated controversy arose over the question of including citizens of the countries allied with England in the present European war, but the measure passed the final. The amalgamated Musicians' Union, with over 27,000 members, an opposition body to the National Association, passed a similar resolution.

NATIONAL PLAYING FEATURES.
The National, Boston, a Keith house seating 3,000 or more, will start feature film next Monday. The first feature will be "Ireland a Nation." The Chestnut St. opera house, Philadelph., will also show a feature film starting the same day. Both houses will be supplied with pictures through the U. B. O. Feature Film Department.

The National, Boston, has been dark for some time after trying several policies. It is not unlikely that through its large seating capacity Boston will be able to see the biggest feature film in it at an admission scale of 5-10-15.

CIRCUS SEASON OVER.

This month will see the closing of all the big circuses. The circuses with southern bookings have cancelled, owing to the times.

Ringling Brothers will bring the season to a close Oct. 24 at Cairo, Ill. Hagenbeck Wallace Oct. 26 at Pottsville, Ky., and Barnum and Bailey the same day at Memphis.

WALLACE LEAVES PERU.

Word was received here today from the Hagenbeck-Wallace Circus playing in Seneca, South, that it will winterize, leaving Peru, Ind., where it has quartered for 26 years.

The outfit will probably occupy the plant which sheltered the John Robinson shows for many years. Wallace closes in Kentucky Oct. 26.

MIKE DOLLIN TO WED.

Invitations have been issued for the marriage of Mike Donlin, pinch-hitter and fielder of the Giants, and Rita Ross, niece of Mr. and Mrs. Charles J. Ross. The wedding will be solemnized in the Church of the Holy Spirit, Asbury Park next Tuesday at noon.

Donlin's first wife, Mabel Hite, the comedienne, died two years ago.

Kelly Joins "Step" Show.

Harry Kelly has joined Charles B. Dillingham's new revue, "Watch Your Step!"

Kelly's former vaudeville partner, Louis Wesley, returns to the agency business.
ARE YOU A WHITE RAT?

The above question is put to all members of the theatrical profession. If you are not a White Rat, may I ask WHY? Is it because you do not believe in the Organization? Or is it because you do not believe in the Organization because you do not accept the artist's money? If so, can you be given the opportunity to prove to you that Organization is absolutely necessary in our profession? Is it because you are selfish? If so, will you allow me to prove to you that selfishness is a draw-back to the up-lift of humanity? Is it because you have a personal grievance? If so, if we can prove to you that you are uncharitable, will you forget that grievance?

Do you not believe in this Organization, what Organization can you believe in that is for the artist? WHAT BODY HAS DONE FOR YOU WHAT WE HAVE DONE? What body promises you that which we promise? Do we lie when we say that we take care of our needy sick, bury our destitute dead, advance money on equitable contracts and give you legal protection? Have we done this thing upon which you do not just trust to the benevolence of the public? Have we elected three millions of dollars for the artist in the past five years? Do we lie when we say that we have secured contracts for the artist that can be realized on, if broken?

If you do not believe in Organization, may I ask WHAT CAN BE ACCOMPLISHED IN THIS PROFESSION AS INDIVIDUALS? Why do the biggest financiers organize? Why did the United Booking Offices organize? Why did the Standard Oil Company organize? Why do they all organize? BECAUSE THERE IS STRENGTH IN NUMBERS. Could the democratic or republican party exist without an Organization? Could any party exist without an Organization? Are you divorced from all human beings? Could we accomplish more for our profession as individuals than we could with an Organization behind us? Does the individual make laws, or is it an organized body that makes laws? If you have a grievance, does it make you and will it make you happy to carry that grievance until death calls you? Have you ever wronged anyone? Have you ever made a mistake? Wouldn't you want to be forgiven? If we have made mistakes, don't we have to be forgiven? Even when we have done so much good and as we are doing good at the present and intend to do good work for the profession, are you going to be uncharitable?

Ladies and gentlemen, my advice to you at least is honest. Take it for what you will. I will pass away as others have passed away. I may be forgotten—but my words will be your memory to cement and love in this Organization, I am sure, will live. If you love another, the proper spirit will be installed that can lead to nothing but success. How can any good be accomplished if we do not have faith in another? Without faith, which is synonymous with love, you do not or cannot cling together and how can you expect any real success if you do not work in harmony with one another?

Can one do more good than an organized body that is working for good? If this be true, then do you not join and interest yourself in this Organization? Look at it in a sensible way and ask yourself if the White Rat can do no good, what Organization can the artist turn to? Why do you not ladies and gentlemen who believe in good things, believe in an organization? Why? DON'T YOU MAKE UP YOUR MIND THAT THIS ORGANIZATION IS FOR THE ARTIST? Why don't the artist help the Organization, if what I am telling you be true? If you believe we are making mistakes, why don't you be honest, at least with yourself, and take an active interest here—if, for nothing else, only to correct mistakes?

What more can I tell you than our doors and books are open to all members in the world? Do you find in this Organization anything which is not honest, to support this Organization. If there is anything wrong here, it is about time for you to take an interest and right that wrong. Surely you can never right any wrong by kicking on the outside when your dues are not paid up.

For the benefit of the boys and girls who cannot get to our meetings, may I suggest that you write a letter to me. Don't imagine you are going to write one with your trouble. I am here, elected by you to an honorary position, and I appreciate the confidence you have placed in me. Do you think for one minute I want to disappoint you? Ask yourself why should I be working here if I did not see some good great to be done? A letter to me would be given my personal attention. Is it too much to ask you boys on the road to write a letter if you are in doubt as to any wrong-doing in this Organization? Why don't you show the right spirit? STOP IDLE CHATTER AND GET FACTS. Be on the level with me and this Organization and this Organization and myself will be with you. I say to you boys and girls who join this Organization or intend to join this Organization to get personal protection only, that you are forgetting the most beautiful spirit in the world—CHARITY. It is not a case of what will the Organization do for me personally. The real spirit should be WHAT CAN I DO FOR MY PROFESSION BY JOINING AND TAKING AN ACTIVE INTEREST IN THE WHITE RATS.

This Organization is for the betterment of this profession and all decent members of this profession. Every decent member of this profession should be for this Organization. We lost a great many members in the past, but it is not in an old saying when a man lends money it is quite general that he not only loses his money but he also loses his so-called friend. We lost a great many so-called White Rats, who have not paid their just debts, to the extent of $13,000. So-called White Rats, and mind you I don't mean a fellow who has not got a dollar, but I do mean the greatest majority of those who owe us money and refuse to pay us, owe The Player to this day (which was our theatrical paper), over $40,000. Have these men been fair? Suppose this Organization owed the players such an amount of money? Facts are facts, ladies and gentlemen. Show us where we owe the actor money. We are showing you and can prove, where the actor owes this Organization the above amounts. If these so-called, at one time, White Rats, do not want to pay just debts and refuse to be honorable, I personally am glad that we are rid of them and I speak for the Organization also, and you ladies and gentlemen should also be pleased to know that such men and women have left us, because they bit the hand that fed them.

When you hear a kick, why don't you write to me personally and get true facts? I will make an assertion now, THAT THE AVERAGE KICKER OWES THIS ORGANIZATION MONEY. Why don't you be honest with us and investigate? I want to give you facts. Surely you should interest yourself enough to learn the truth. If you want to help your profession, if you want to do something worth while in life, in things that will stick. I believe differently. I say the artist will stick. They are human. They are great and bad in every walk of life. The bad will never stick, but the good only need to be something that is for good. They are sticking now. This Order is improving daily through the work of good fellows believing in it and working for it. If you know nothing of this Order, why not write me and learn something about the work we are doing? If you are members here and cannot attend meetings, why not write me and get some information that is really worth while?

ARE YOU WITH ME FOR ALL THAT IS GOOD?

Sincerely yours,
FRANK FOGARTY,
President.

BAGGAGE TROUBLE.

Members of the White Rats Actors' Union and Associated Actresses of America, who have had trouble with excess baggage through Massachusetts kindly send in details to the Secretary-Treasurer, 227 West 46th street, New York City.

NEW LIFE MEMBERS.

Al Jolson has taken out life membership in the White Rats, as well as Gerald Griffin, Patsy Doyle, Jack Conway, W. P. Griffith, Geo. E. Delmore, Chas. McPhee, Pat Rooney, Ernest Kutting and Ralph Lohse.

Gladys Arnold has taken out a life membership in the Associated Actresses of America. She is the second woman to take one and pay $100.

Alice Lloyd was the first paid woman life member in the Associated Actresses of America, the women's branch of the White Rats Actors' Union of America.

SPECIAL NOTICE.

A meeting of the White Rats Actors' Union will be held Tuesday, October 20th, in the White Rats Building, 227 West 46th street, New York City, at 11 P. M. sharp.
VARIETY
Published Weekly by
SIME SILVERMAN
Proprietor
Times Square, New York.

CHICAGO.......................... Majestic Theater Bldg.
SAN FRANCISCO........................ Pantages Theater Bldg.
PARIS............................... 66 bis, Rue St. Didier

ADVERTISEMENTS
Advertising copy for current issue must reach New York office by Wednesday mid-night. Advertisements for New York City only, accepted up to noon time Friday.

Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION
Annual.............................. $4
Foreign........................... $5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXVI. No. 7

Russel Lennon will join the "High Jinks" company next week.

Leonard Giegerich is in charge of the new acts in the M. S. Bentham Agency.

Alexander Fischer, once an agent in New York, is said to be an interpreter for the German army at Liege.

Keith's Union Square front is being rebuilt, business continuing.

Louise Gunning, ill for some time, is out again.

Harry Beckman is the manager of Loew's West End theatre.

James Wingfield, the one night stand agent, of Chicago, is visiting in New York.

Inghram Kyle opened a few days ago in Boyle Woolfolk's "Whose Little Girl Are You?" in the west.

Lee Arthur's new play, "The Morning After," may be a Shubert production after the holidays.

Steiner & Leavitt have secured the Family, Chester, Pa., and will start a pop vaudeville show commencing Monday, playing five acts.

Gus King, of the Transatlantic Sextet, says some one had him erroneously married to Hazel Griffith, of the same act.

John Ostrander, for many years connected with the Madison Square Garden, has been appointed treasurer of the 48th Street theater.

"The Career" is a new play which George C. Hazelton and Gilbert White have collaborated on for production this season.

Harold McMahon, formerly with the Sothern-Marlowe Company, is now a member of the United Booking Office's force in Boston.

Boyle and Brazil have signed with "The Passing Show of 1914," now in Philadelphia. Jule Delmar secured the berth for the act.

Willie Edelstein, the English agent, arrived in New York Saturday.

Florence Gear has been engaged as prima donna for "A Girl in a Million" at the La Salle, Chicago.

J. J. Murdock returned to New York after a visit west. While away he supervised the opening of the new Keith's, Louisville.

Ed Lang, formerly Pantages' Chicago representative, is now with the United Booking Offices' feature film department, doing road work.

"The Bohemian," the new Jack Laft play which Nat Goodwin has accepted, is to be brought out in a stock performance in Los Angeles this month.

Pierce and Roslyn returned from London last week. They will open at Shubert's Toronto next week and then go west to Chicago on the W. V. M. A.

The Grand, St. Paul, has been leased by the Friedman Bros. The future policy is to be pictures. The burlesque shows booked for the Grand are now playing the Star.

Uniformed employees of the United Booking Offices and the Palace Theatre Building have been supplied with nickel badges to designate their identity and positions.

Martin Beck took the "20th Century" for Chicago Monday to complete the contract between the Western Vaudeville Managers' Association and the Interstate Circuit.

Moore and Yates did not open at Keith's, Boston, Monday. Miller and Stanley took their place. Wernrich and Connolly failed to play Birmingham this week, owing to illness.

Frank Walsh is seeking his 12-year-old son. Frank, Jr., who left home over a month ago. Mr. Walsh believes the boy tried to reach him in Pittsburgh and became lost. The father may be addressed Hotel Ruxford, Boston.

Mabel Merritt (Merritt Sisters) and Charles Edenberg, former singing partner of Battling Nelson, were married on the stage in Phoenix, Ariz., a short time ago. The couple some years ago were schoolmates in Milwaukee.

"The Orphan's Prayer," with Ira Morgan featured, is to be given a winter's road route, dates being arranged for southern Iowa and Missouri, to start with, W. N. Morgan, of Gollmar's, is the producer.

The first big league ball player to register an intention to enter vaudeville is Phil Chouinard of the Brooklyn Dodgers, who will offer a double song and talk turn with Jack Conway of the same organization. Chouinard was formerly with the Garden City Trio.

Howard Graham, formerly manager of Proctor's, Albany, is now looking after the interests of the Erie, Pa., house in the United Booking Offices.

Arthur L. Ball (Ball and Marshall) is in the St. Paul Hospital, St. Paul, recovering from an operation for appendicitis.

Rose Stahl in "The Perfect Lady" opens in Hartford the latter end of this week, aimed for the Hudson, New York.

It is said in New York that the men interested in the erection of what was to be a new theatre in St. Paul, Minnesota, are considering a proposition to erect a store house on the site.

The Metropolitan (formerly Beck), Bellingham, Wash., is now under the control of Terry McKean. It has been operating for two years by George J. Mackenzie, the northwestern representative for Klaw & Erlanger.

George L. Moreland, the baseball encyclopedia, after leaving Hammerstein's last Sunday night, fell while getting off a subway train and sustained a fracture of one of his ankles. He will be laid up for at least six weeks.

Hardie Langdon was removed from her apartment in the Hotel Bristol this week to the Polyclinic where it was at first thought she would have to undergo an immediate operation. Her physicians later advised her it would not be essential and as soon as her condition permits she will return to her home in Youngstown for an indefinite rest.

The Lamb's Club has received no information that Lionel Walsh was killed in action. He is the captain of Dragoons in the English army, at the front. Walsh was on this side when the war started. His headquarters were at the Lamb's Club. Afternoon in England stood idly about for some time. He at last said, "There's no excitement over here. Guess I'll go home and join my regiment." The next morning he sailed.

J. D. Millman (father of Bird Millman) is conducting an automatic cabinet on West 125th street. He has evolved a method of dishing up the old slot machine phonograph game and it looks like a winner. Instead of having a machine for each record, the patron sits down before an arrangement that looks like a telephone switchboard. There is a catalog of records to choose from. On the machine is a dial arrangement the patron manipulates to make the numbers correspond to that of the record and this shows him the number of pennies needed to hear it. His arrangement of the numbers flashes to an operator in the basement and the record requested is taken from a cabinet and placed on the machine.

NEW ACTS.

Natalie Alt, who originated the title role of "Addie," is preparing for vaudeville.

Lawrence and Harrington, dramatic playlet, with their old Bowery specialty. Minnie Palmer has a sketch by Charles Horwitz, called "Breaking In." Donor Hugo, working later with Fred Watson in a two-act, will next appear with Bert Wheeler (formerly Wheeler and Wilson).

Lee Diodati (four women; one man, Paul Durand).


Billy (Sliding) Watson, the burlesque comedian, has accepted a monolog from Aaron Hoffman which he is rehearsing for vaudeville.


J. L. Phipps has bought "A Strenuous Daisy" from Arthur R. Hill and will play it on the Pantages with a new company.

Harrison Brockbank, who played Napoleon in "The Purple Road," has prepared "The Drummer of the 78th" for vaudeville, introducing the character of Napoleon.

Edward Owing Towne has a "No. 2" company playing "Easy Money" in the western vaudeville houses, while George Richards remains on U. B. O. time.

The Three Hedders are playing in their new act "In Snowland."

TOMMY'S TATTLES.
By THOMAS J. GRAY.

Motte Maitland met an Englishman who asked her what she was doing. She replied, "I'm playing the halls." The Englishman said, "Are there halls in this country? Where are they?"

"In the Palace Theatre Building" answered Miss Maitland.

It's none of our business, but if the Germans are driven back every time the newspapers say they have been, by this time they should be going through China.

If you're fighting with your sweetheart and your wife at your side, of course you all know the answer.

Why, just blame it on the war.

If you lay off a week or two
Don't you start to make a roar,
And don't start to panic your agent;
Why, just blame it on the war.

If your sure-fire stuff is flopping
As it never did before,
Don't say that your spot is awful;
Why, just blame it on the war.

The title of the show called "Kick In" sounds like a vaudeville agent's letter to one of his acts.

The fact that acts are only allowed to take two bows at the Palace theatre is going to save song pluggers a lot of work.
STAGE WOMEN STARS BUSY WITH SEASON'S NEW PLAYS

Ethel Barrymore, Frances Starr, Nazimova, Elsie Ferguson, Marie Tempest, Lydia Lopokova, Mrs. Fiske, Helen Ware, Margaret Illtong, Blanche Bates and Rose Stahl in New Shows.

The women stage stars of New York are nearly all fixed for new plays according to the preparations afoot here and on the road. Ethel Barrymore, following a fortnight's rest, will begin rehearsals in "The Shadow," which was to have been presented in Paris by Rejane.


"Outcasts," opening in Atlantic City Oct. 22, where it will remain three days, has Elsie Ferguson as its star. Hattie Williams (with Richard Carle) is to be seen in a new play by Harry Carleton and J. D. Kern.

Marie Tempest, now touring the road with her English company in repertoire, is reported as a New York possibility later at the Comedy, using one of Sir Henry Arthur Jones’ plays entitled "Mary Goes First." Lydia Lopokova is rehearsing under Harrison Grey Fiske’s direction in a modern comedy, "The Young Idea." Following the Syracuse opening Miss Lopokova goes into Boston for an indefinite engagement.

Mrs. Minnie Maddin Fiske, now playing the road in "My Lady Martinagle," by Frank Shayton and John Luther Long, may reach the Broadway later. Helen Ware is booked into Chicago for an anticipated "run" in a new one, "The Revolt." Margaret Illtong has been assigned a new one, "The Betrayal," which is almost sure of a New York showing. Eleanor Gates has turned over a new play to Blanche Bates in which the latter is expected to star after the "Diplomacy" revival at the Empire. Rose Stahl has had "A Perfect Lady" in rehearsal and opens at the Hudson either Oct. 22 or 26.

PAYS UNDER PROTEST.

Shanley’s Restaurant at Broadway and 43d street decided this week to pay, under protest, the weekly royalty demanded by the American Society of Authors, Composers and Publishers for the use of instrumental music during the cabaret performance.

The payment under protest was advised by Shanley’s counsel, pending the expected decision of the appeal taken from Judge Lacombe’s decision in favor of the John Church Co., a music publishing concern, against the Hotel Vanderbilit (orchestra).

"DOUBLE MYSTERY" DOUBTFUL.

(Special Cable to VARIETY.)

London, Oct. 16.

"The Double Mystery," which opened at the Garrick Wednesday, is another Jekyll-Hyde dual personality. The piece is well played by Arthur Boucher and Violet Vanbrugh.

VARIETY

$13,000 FOR "HIGH JINKS."

The "High Jinks" show with Stella Mayhow, did $13,000 gross last week, playing three days in Providence, one day (two performances) at New Bedford and the final two days at Hartford.

The show this week is at the Belasco, Washington.

LONDON REVIVALS.

(Special Cable to VARIETY.)

London, Oct. 16.

"My Lady’s Dress" will be withdrawn from the Royalty tomorrow (Saturday) and a revival of "Milestones" open there Monday.

"Miss Hook of Holland" will be revived Oct. 27 at the Prince of Wales with Phyllis Dare and Dan Rolyat.

"Silver King" closes Saturday at the Strand and "Glad Eye" will be revived Oct. 21.

INFANTILE EPIDEMIC.


Infantile paralysis in epidemic form has paralyzed local theatres.

Traveling combinations for the Brandolth theatre have been cancelled until all danger has passed.

MUSICAL ON S. & H.

The Lew Morton Opera Co. will tour the Stair-Havlin houses in "The Tenderfoot." "The Gingerbread Man" may be placed on the same circuit shortly by Matt Grau, who has the piece.

The May Ward show, formerly on the Progressive Burlesque Wheel, may also go over the S. & H. route.

"The Sub" Opening.

Marie Dressler in her new production, "The Sub," is to open Oct. 24 at Stamford, Conn. Her husband, Jack Dalton, is financing the show, with the Shuberts booking.

"Young Idea" for Boston.

Harrison Gray Fiske’s "Young Idea," in which he is starring Lydia Lopokova, is to have its first big town showing at the Holliis Street, Boston, Nov. 2. The company will open in Syracuse Oct. 22.

UNION BREAK IN MONTREAL.


A break among the theatres here combined against the unions occurred when the Princess (Shuberts) placed a union crew and orchestra in the house Monday, for the production of "Pinafore," that then opened for the week.

The theatres affected by the union’s demands and which had withheld them up to Monday were members of the Theatrical Managers’ Protective Association. The houses operated by the Canadian Theatres Co. for vaudeville and burlesque still hold out.

The unions demanded a 20 per cent increase for the stage crew, and $2 a week for musicians.

Clark Brown, general manager for the Canadian Circuit, will stand out alone against the union. He has resigned from the managers’ association.

In the Brown house at Ottawa the vaudeville program is being played this week by Elizabeth Otto, who does a "piano-act" and remained over at the request of the management. Five musicians from the states were not allowed to play here. They were bound for the Ottawa house. Brown charges the labor people used politics to prevent their entrance. He will likely secure native non-union musical talent for the pit.

At the office of the Shuberts, it was said "Pinafore" would have been obliged to lay off, owing to it being a heavy production, if it had not fulfilled the Montreal engagement.

AUCTIONING THEATRES.

The Columbia Scranton and the Majestic (formerly Luzerne) Wilkes-Barre will be sold at public auction on the premises on Nov. 2. Frank P. Sherry, a Wilkes-Barre, attorney, representing Geo. W. Rife, Chas. Knapp and W. B. Watson, will conduct the sale. Both theatres formerly played burlesque.

DENIES HE’S DEAD.

Langdon McCormick, the inventor, playwright and producer, returned from his vaudeville week and denies the report of his death which was circulated some time ago.

FILMS FILLING IN.

The feature film as a substitute for legitimate attractions is being taken up by the combination house managers up-state according to William A. Sherry, who is canvassing that territory in the interest of the Paramount.

With the supply of travelling road attractions failing down on them, the town managers declare their only salvation is the moving picture "name" drawing card. Mr. Sherry declares he found the stops between Ne York and Albany a fertile field and booked the first five towns he visited.

Cyril Maude Working.

(Special Cable to VARIETY.)

London, Oct. 16.

Cyril Maude, after a fortnight’s illness, resumed his part in "Grumpy" at the New theatre this week.
SAVAGE RETRACING.
Hevy W. Savage has decided upon retrenchment as far as his theatrical organizations are concerned. All of the expensive executive heads, with the exception of Madison Corey, who have been attached to the New York office, will be cut out of the two "S" companies is to be closed within the next fortnight and a number of the principals of the company (which is the No. 2 show) will be retained to replace higher-paid individuals who are with the original organization. Fred Meek and Percy Heath, with the original "Sari," are back on Broadway.
It is well known Mr. Savage is one of the keenest judges of conditions in theatricals. It is a great strength of crops and manufacturing conditions. Arthur S. Phinney and John Pratt will go on the road to replace Messrs. Meek and Heath. With them will also go the necessary instructions for the reorganization of the big "Sari" company. Just which roles are to be refilled is not known, but it is stated that the management will reduce expenses in every way possible without detracting from the quality of the general ensemble of the company.
Mr. Corey will be the only executive head that will be retained in New York. The general office help will remain to maintain the running of the system which has been in vogue in the Savage office for years.

N. Y. THEATRE, INDAB.
The engagement of "Big Garity" with John Mason that opens at the New York theatre this Friday night, indicates that Mr. Mason is determined to be found in the one dollar admission scale. The A. H. Woods play goes in the house as a traveling show, that the Morris management is managing the theatre.
Notwithstanding the length of the "Garity" run, it is said the New York will continue playing attractions, several of which are new to the Morris people to place new productions in the New York.

BARRYMORE PLAY POSTPONED.
Charles B. Dillingham has decided not to present Jack Barrymore in Edward C. Sheehan's "A Lonely Heart" for the present.

MISHLER'S IS UNIONIZED.
After wagging war against the union for nearly two years, the stage hands and J. C. Mishler have reached an agreement over the Mishler Theatre. It is now a union house and on satisfactory terms to him, says the manager.

SHUBERTS TAKE "DAISY.
"Miss Daisy" has been taken over by the Shubert's, who believe the show can go into Chicago with a new cast and receipt of money. "Miss Daisy" may be renamed for the Windy City invasion.
It was stated this week that when the revised edition of "Miss Daisy" next toured Carter De Haven and Flora Parker would be among the principals.

MASON WINS FROHMAN SUIT.
John Mason, through his attorneys, House, Grossman & Vorhaus, obtained a judgment against Charles Frohman for $1,400 in Part I of the City Court Tuesday. The suit arose through a contract Mr. Mason had with the Frohman management which called for the services of the star for 12-13 and 13-14.
John Mason appeared under the Frohman management last year in a play entitled "Indian Summer." The contract called for 30 weeks each for two seasons. Mr. Mason was to receive $700 weekly and 7 per cent. of the gross over $7,000 weekly. He played the film 30 weeks the first season, but last season he obtained six weeks under the direction of Frohman, "Indian Summer" being closed at the Criterion after a short run. Mr. Mason was then without employment until Mr. Goodman loaned him to A. H. Woods for The Yellow Ticket.
When the season ended May 30, Mason had worked only 28 weeks. The Yellow Ticket ran longer with Mr. Mason in the cast, but attorneys contended the Frohman season ended Decoration Day. Mr. Frohman sued Mason for $700 he had advanced, to which the actor replied with a counter claim for two weeks salary.

NEW ONE FOR WARFIELD.
David Belasco has selected a new play for David Warfield, but will not divulge the title.
Belasco will undergo the usual Belasco reading tests before passing to the production stage.

ACTORS' BOOKING AGENCY.
Arrangements are under way for the Actors' Equity Association to establish a booking agency.
The Actors' Society maintained a dramatic agency but did not charge its members commission. Only the nonmembers were charged.

FARCE FOR D'ORSAY.
Before New Year's Lawrence D'Orsay will be seen in New York in a new farcical play, entitled "The Entertained Earl," written by Salisbury Field, who wrote "Twin Beds."

GRASS WIDOW DEFERRED.
"The Grass Widow," a musical piece, with book by Renroll Wolf and Channing Pollock, has been deferred to A. H. Woods, who accepted the script.

"Susi" at Casino Nov. 2.
The Lew Fields production of "Susi," opening in Providence, Oct. 22, will probably remain out of town until Nov. 2, when it will play at the Casino, New York, succeeding "Pretty Mrs. Smith," which has had its Casino engagement extended three weeks.

Chorus Girl Dispossessed.
Aida Sturn, 22 years old, a chorus girl of Jof, W. Va., is in a serious condition in the Mercy Hospital. Unable to find work she took chloroform following a quarrel with her only friend in the city.

WITH THE PRESS AGENTS.

Lee Flynn, on tour with "Klaimst," is back on Broadway.
Percy Heath, who was general press representative for Henry W. Savage and who also assumed the title of "Mr. Sari," has returned to town and is open.
The picket line at the D'Orsay drama, opens at the New York theater this Friday, Oct. 13, is still up. The house played free films up to Thursday.
The New York newspapers have interviewed Mr. Savage and find it hard to learn whether he and John A. Holmgren, who is also a manager, have gotten out getting a confirmation. He does admit, however, that his Lawrene, a $6,000 diamond ring and a $10,000 automobile, is Allen left the Jardin de Danse last week.
In his book, "On Acting," Matthew Arnold notes how the stage today runs counter to the dynamics of the modern stage. He goes so far as to say that the theatre is obscured by misidentifying actors, the actors and actresses make for their physical and temporal fitness for roles, "I, for one, do not set out to make my audience feel,' that the actors of our time are in any way inferior to the actors of the past,"
The cast is now complete for the "Marriage of Columbias," at the Peninsula on Nov. 10 (not Nov. 9, as announced). It includes Charles Hopkins, Edward Emerly, Henry Kempe, Howard Minn, Owen Crouch, Louise Cloasee Nalser, Eleanor Carter, et al. Rehearsals have begun for The Young Idea, in which Lydia Lopokova is to make her American debut. The show will open Oct. 22 in Syracuse under the management of Harron & Cubitt.
Singer's Midgets, 20 Lilliputian actors, with two baby elephants and seven tiny poodles, will appear in two circuses. The feature is a European importation.
One of the features of the Panama exposition is to be a 20-page museum covering the 50,000 foot allegorical front, of stone construction. A real Georgia train will carry passengers under an inland sea.
Mr. and Mrs. Rowley Dowse, who have been staying at the Valley House in L. A. the past week, appeared at Murray's Wednesday evening. The couple will spend the remainder of their entertainment there for the rest of the season.
"Lila." Thompson Buchanan's melodram, which opens at the Manhattan Sunday night, has more scenes and more speaking parts than "The Bachelor's Trip." The play will explain portions of the action and will be shown with a large audience.
The new bill which comes tonight (Saturday) to the Princeton includes new players and the presence of a number of new plays (14 people, the largest cast ever produced in the house). The play is "The Forest of Fornies," by Lillian Hutton.
The Boston Press Club is beginning to prove an important factor in the life of theatrical folk who go there. Monday night the club had a "Roop Night." In honor of the 200 baseball writers there for the game and with ex-Mayor Fitzgerald presiding, assisted by the Harron & Cubitt, it was an evening.
Julia Willard will continue her retirement from the stage, which was a permanent one, in Boston and one in New York, this season. Mrs. Willard, the relief of actors' families in Europe, William Faveharn is seeking the co-operation of other stars for the benefit.
Jade Walls this week sent letters to a number of theater folk asking them their co-operation in the movement to have actresses and actors of both sexes, in an effort to help the relief of the 185 women who are without work. Women have represented the exploited sex of the stage.
Eliza Ferguson is promised in a new play, "Outcasts," by Hubert Henry Davies. Charles Chany is in the title.
"The Lilac Domino" opens Oct. 29 at the 44th Street. The Andrews Dipple pie is in residence at the Hillery Elston at the Metropolitan opera house.

PRESS OPINIONS.
"Pymallion." The play itself was entertaining a point the author has ever delighted to write.
"Time's."
Mrs. Fiske Shows "Lady Betty Martingle" (Described As a "Lively Hussey"). Otis Skinner's Splendid Art Triumphs in "The Silent Voice." "Diplomacy," Tri-Star Revival Opens.


"Lady Betty Martingle," with the sub-title, "The Adventures of a Lively Hussey," a comedy in three acts and five scenes, was shown for the first time at the Broad Monday night with Mrs. Fiske in the lead. The authors are John Luther Long and Frank Stauton, who have gone back to the middle of the 18th Century for plot and style.

Lady Betty is the spendthrift daughter of an impecunious scholar. To cancel her debts and save herself from prison she does what many other women in similar circumstances are said to have done: she takes advantage of the law which makes the husband assume his wife's debts and married a prisoner condemned to death. The prisoner is pardoned, he lives to love her and they are again married, each thinking some one else was concerned in the prison marriage.

The story is slowly unraveled in the last act. In the cast are Sidney Herbert, Marie Chambers, Arthur Elliott, Eric Blind, Thomas Louden, Percy D. Standing, Alice Belmore, Henry Warwick and Alfred Hemming.

Atlantic City, Oct. 10.

Charles Frohman produced the "Silent Voice" at the Nixon Saturday night with Otis Skinner in the principal role of a stages of Government, and Morris's story, recently published in a magazine. The dramatization is by Jules Eckert Goodman and is in four acts.

The masterly playing of Mr. Skinner gives it value it would not have in less expert hands.

The story has to do with the spiritual struggles of Montgomery Starr, a great musician gone deaf. Embittered by his misfortune, he becomes a misanthrope and becomes estranged from his young wife. On the verge of suicide, he finds solace in helping others until he wins back the love of his wife's life.

So subtile a theme calls upon Mr. Skinner for the exercise of his finest artistry and he responds splendidly.


Some of this town's original sightseers returned in the spirit last night to see, with a whole houseful of their descendants, the re-staging of the first play ever put on in Providence. They were "The Provincians' Hooded Night," and the records have it that David Douglas and his company of players from Virginia gave it here Aug. 25. 1722.

The performance caused a riot among two factions of the townspeople, and out of the incidents connected with the riot, A. E. Thomas, author of "The Rainbow," and Henry A. Baker of this city, wrote a play in which they put the old play under the general title of "In Colony Times."

The performance was in connection with the 150th anniversary celebration of Brown University and it was well received.

Some of the old jokes sounded so new that they might do on Broadway.


The Northampton Players, occupying this town's municipal theatre, opened their third season Monday evening in Mrs. Spencer Trask's peace play, "The Vanguard."

Smith College sent a delegation and peace advocates from many points were present. The play has interesting spec-tacular features and peace advocates hope to have it acted throughout the country.

The city of Northampton owns the theatre and the organization is backed by public spirited citizens.

There is little of the pure dramatic to the play, but withal it makes a strong and timely plea for the brotherhood of man, placing the individual soldier and the army as a whole in the light of murderers, and as such not heroes, but sinners for their country.

The theatre had its opening under brilliant auspices, the mayor introducing the players and urging support, while at the close President Burton of Smith College held forth on the evils of war. The audience was composed of about 98 per cent. women, which is the usual proportion there. The company is under the direction of Bertram Harrison and Jessie Bonnette, while James Rennie and Julia Taylor are the heads. The staging is unusual for stock.


"Up Against It," the new farce by William Eville, was given its premier performance at the Nixon here last night, disclosing an amusing story. It has the foundation of a real play. A little tinkering should turn it into a Broadway winner.

That indispensable attribute of a laughing entertainment, speed, is there: its situations are ingeniously contrived and the story interesting. There are times when the action overtaxes credulity and verve on burlesque, but much is forgiven when obvious methods are rewarded with laughs.

"Up Against It" is the product of the Sextco Corporation.


With William Gillette, Blanche Bates and Marie Dorso in the cast the Charles Frohman revival of Victorien Sardou's "Diplomacy" was produced at the Empire Friday night. This was Mr. Gil-lette's first appearance on the stage since his retirement four years ago.

Other members of the cast were Bertha Joyce, Jefferys Lewis, Malise Sheridan, Gustave von Seyffertit, Leslie Faber, Norman Tharp, A. E. Jessaway, Leslie Palmer, Henry Donston and Charles Francis.

SHOWS IN FRISCO.


The Gaiety was dark Monday night, the opening of "The Rollicking Girl" by the Kolb and Dill company being deferred until last night.

Poor business continues at the Columbia with "Milestones" in its second week.

"Kitty MacKay" opened last night at the Cort.

SHOWS IN BOSTON.


Boston business is slightly down this time last year and next week brings Frances Starr in "The Secret" as the only opening after this gala week now ending which had only "To-Day" as opening.

The World's Series brought a great crowd of spenders Monday and Tuesday.

"The Follies" at the Colonial and "The World of the World" at the Shubert are still bucking each other. At the Series games where 35,000 were seated, the "Follies" advertising was done by kites and the "Whirl" advertising by means of 50,000 cards showered upon the heads of the spectators, intimating them to come and get acquainted with the girdles on the runway.

"The Road to Happiness" at the Wilbur and "Peg" at the Cort are quietly opposing each other, that both are on their sixth week and it is a question which holds out the longer. Hodge has a very small house to fill which will prolong his engagement on the Cort and the "Peg" show is far better known here.

SHOWS IN ST. LOUIS.


When Sam Bernard and Mollie King opened at the Shubert Sunday night in "The Belle of Bond Street" they had slightly more than half a house and yet it was unquestionably the largest first night attendance since the opening of this season. The theatrical business here, with the exception of the popular priced vaudeville houses, the Grand and Hippodrome, is in a very bad shape as to attendance and the advent of Raymond Hitchcock in "The Beauty Shop" is anxiously awaited as something giving which the remainder of the winter is to be.

The Park theatre companies headed by Mabel Wilber, Marion Ruckert and Mitchell Harris are doing a nice business with slightly pieces at popular prices. These theatres lie in the suburban district.

"Madam President" with Fanny Ward, "The Queen of the Movies" and "O'Hara's Disgrace at the Olympic, "The Foolers," Margaret Hillyngton and "Help Wanted" did not do much more than the Shubert.

Still automobiles in large numbers crowd the shafts in the vicinity of the outside picture houses and the popular priced vaudeville houses are turning them away at each performance.

SHOWS IN NEW ORLEANS.


"Oh, Oh, Delphine!" is doing business at the Tl sne although the company is not especially good.

The comedy writing company at the Crescent is playing to capacity matinees with profitable evening attendance.

The Lyric, Lafayete and Greenwall are dark this week.

"LADY EILEEN" FLVS.

"Lady Eileen," a comedy drama by Geraldine Bonner and Hutcheson Boyd, which was awarded the prize in a play contest conducted by Oliver Morosco and coming to Broadway was fondly anticipated by Morosco. Mr. Morosco press bureau had announced that Morosco was producing it here about Oct. 15 or later.

The new play was given a trial performance at the Burbank, Los Angeles, where it proved a flierver.

MAX DILL INJURED.


Max Dill, while disappearing through a trap door last Thursday, at the Gayety last night, during the first act of "The Rollicking Girl," fractured his ankle. He was removed to a hospital and placed in the cast by Bob Vernon, who went through the piece with script in hand.

The accident occurred at the opening performance, which was played to capacity business.

"ADELE" STILL OUT.

"Adele" has not closed. Peggy Wood is playing the stellar role.

The New Era Producing Co. (J. P. Buckerton, jr., general manager) denies it has gone out of show business.

ENGAGED FOR "STEP."

W. C. Fields, the comedy juggler, has been engaged for the play "Your Step" show by Charles P. Dillimngham is preparing. He starts rehearsals next Monday.

T. Roy Barnes, reported as leaving with the "Passing Show of 1914," remains under his Dillingham contract and also enters the "Step" production. Mr. Barnes recently commenced to wear a mustache. It may be perman-ent, if he's allowed to live through the experience.

Halligan and Sykes have also been engaged for the production.

$2 DEMANDED.

"The Quaker Girl" refused to play for less than $2 at the Lyceum this week, despite the efforts of Manager Norton for a $1.50 scale. Business was good.

Norworth's "Susie" Song.

The full title of "The Susie" Song as it is known in England, that Jack Norworth first made popular at the Hippodrome, London, is "Susie Susie Sewing Soft Sloan Shirts with a Sewing Machine." Mr. Norworth made an "audience" number of it, obtaining a hearing through having the house try to sing with him the words of the chorus, some of which are: "The soldiers say they'd rather lay on thistles than wear the short shirts susie sews."

Engaged for "Foot."


The production of "Foot."

The Lyric, Lafayete and Greenwall are dark this week.
Bonnie Glass and Lewis Soden are dancing professionally upon the New York Roof. Al Davis, Miss Glass' usual dancing partner, does not appear to be dancing professionally in New York city, it is said, although he has danced with Miss Glass in Chicago. Billie Allen remains on the New York professional bill.

Maurice and Florence Walton will be in charge of the "Venetian Room" in the Winter Garden building, as caretakers of the hotel. Miss Walton is said to be the same as Miss Sawyer's, a percentage of the gross receipts. The "Venetian Room" in the past was a restaurant, with dance floor, under separate ownership. The Shuberts really operate everything in the Winter Garden edifice.

Hugh Thompson and Gladys Von Fossen are engaged at the New York Roof opening about Oct. 19.

The Claridge Hotel, New York, has changed hands. The loss of patronage, occasioned by a remark of its former proprietor about the Hebrews, may have been the direct reason for the sale by John Hill to Merry & Booker, who also have the McAlpin Hotel. Mr. Hill inappropriately said one evening he would like to see all the Jews in his place leave it. Mr. Hill got his wish, and along with the Hebrews went many of his sympathizers. It is said that at one time toward the finish of Mr. Hill's occupancy of the Claridge, but four rooms were taken on the Broadway side of the 12-story hotel building.

A pair of prominent ballroom dancers will shortly separate, it is reported. The woman dancer of the duo, it is said, will go to Fifth Avenue. The couple have become quite famous in their line, and earned a vast amount of money. Another reason for the separation besides the incompatibility of temper or temperament is that the man, who handled the funds, invested with such a marked degree of non-success that the two people are actually "broke" at present. The man is said to have purchased small equities in heavily encumbered property, gaining great wealth for himself—on paper—later to find himself bereft of his fortune through foreclosure of mortgages.

The Cabaret dancers have become showmen and showwomen. One dancer, often billed in Broadway houses, is said to have used the scheme of "phon- ing to the theater." The phone thing is an old boy among the regular players, but the dancer is reputed to have improved upon it. When engaging for the stage performances, the theater's phone would ring. "Is Miss Blank playing in your theater?" "Are you certain it is the same Miss Blank at Blank's?" "Really! Will you reserve two boxes tonight for Mrs. Ogden Mills" (or any other name well known in society). "Yes, two boxes, Mrs. Mills will have a party," and so on ad infinitum, the person phoning usually giving the impression over the wire he or she has been interrupted, when the order for two boxes is reduced to one, and the reservation made for a night or so afterward instead of "tonight." But to make good, the dancer on that evening had a couple of friends call for two tickets in "Mrs. Mills' party" and pay for them. The investment was small, but the dancer quickly got the name of "drawing society."

Mae Murray and Jack Jarott have paired and are rehearsing dances. They may first try it on a vaudeville audience.

Nora White, in charge of the tea dances at Brawner's Atop of the Strand, retired from the position as hostess Sunday.

George White has charge of the dance floor in Rector's.

The Art Room at the Beaux Arts opened last Thursday. Tea dances began yesterday afternoon under the direction of Lewis Soden and Ida Adams. The former has been dancing with Bonnie Glass at the New York Roof. Clifton Welch, also in the Winter Garden show, replaced him.

LEADING WOMAN CHANGED.


Florence Gear is leaving the Orpheum stock. Her successor as leading woman will be Frances Neilson.

STOCK OPENINGS.


It is announced stock will be installed at the Auditorium beginning Nov. 9, under the management of George Baker of Portland, Ore. The Cort shows, now playing at the Auditorium, will probably be shifted to the American or new Spokane.

Dan L. Weaver will be house manager and Charles York, now manager, will be shifted to the management of the house of the footlights.


The Scheley started stock Monday with a company headed by Nance O'Neill and George Allison. Others include Arthur Hickman, Jessie Muller, W. E. Morse, Ernest Cossart, Lewis Kimball, William E. Prayer. Three matinees weekly will be given by Manager Harry Davis.

KEITH'S BRONX STOCK.

J. J. Maloney decreed Monday that the Bronx, now playing feature pictures, should assume a stock policy Oct. 26. Pauline Wente, who recruits the Keith stocks, is lining up the new company at the Paul Scott office. This is the first time that this house has offered stock.

LOCAL CHANGES.


Arthur Berthelet has jumped from the Lucille La Verne stock at the Empire here to the Grayscote company at the Colonial as stage director. De Witt Newing, now managing the Scott Players, has also strengthened his company by engaging Berthelet's wife, Leona Ball, to play ingenue roles. They open in "Warrens of Virginia."

Jack White, stage director of the Scott company, has returned to New York.

THREE BENEFITS.


Three benefit performances for the American Red Cross are to be given next month at the Auditorium. The women promoting them are Sarah Truax and Jane Tyrell. Permission will be asked of Margaret Anglin to use an act from "Lady Windermere's Fan."
VARIETY

Burlesque

The collapse of the Progressive Circuit will have at least one important salutary effect upon the American stage. More than any other circumstance, it will fortify the Columbia Amusement Company in its efforts for decisive action. Civic authority only may accomplish of this means the removal of the one blot that for years has stood out like a sore thumb in the theatral in this country. You cannot get away from the fact that theatres, no matter to what form of amusement they may be devoted, and the entertainments that are presented in them, constitute a part of the concrete "show business," and this term includes in its meaning all forms of public entertainment. Wherefore, whatever tends to overcome an objectionable element in the whole theatrical body must be regarded as beneficial to the entire institution.

In every profession other than the stage there are peremptory expedients for the exclusion of undesirable members. Offending lawyers may be disbarred and physicians that transgress the proprieties of their profession may be summarily deprived of the right to practice. Civic authority only may interpose to prevent an improper stage exhibition, and every one knows how very seldom such interposition has been applied and the reasons why it has not been applied.

To bring burlesque, as it has been known in this country, under a stringent corrective influence it was necessary to confine its presentation to one base of operation. While competition existed, the one factor could make its appeal for patronage through such salacious indulgences as unfortunately attract multitudes of people, while the other factor operating under the burlesque designation was obliged to submit to the generally accepted meaning of burlesque, thus unjustly and unavoidably sharing the degradation as well as sustaining loss of patronage. But, against these distressing odds, the Columbia Amusement Company has fought its opponents to a standstill, with the welcome and felicitous result that when patrons of burlesque want to indulge in this form of amusement they must accept the kind furnished by this praiseworthy organization of operators.

Henceforth there will not be two kinds of burlesque. The Columbia type is a kind that remains, and this means that the American stage is rid of the nauseous thing that for years has been regarded as an integral and necessary part of the press, the public and by the people engaged in other divisions of theatricals.

And right here I want to say that having proved the sincerity of their purpose to place burlesque in the list of worthy entertainments, it is no longer necessary for the directors of the Columbia Amusement Company to observe a greater degree of scruple in the presentation of their shows than is maintained in other divisions of stage entertainments. For example, the Oriental dancelhas always been barred by the Columbia Amusement Company. In former times this particular dance, or rather, the way it was performed, was a feature of obvious intent in most burlesque shows. It was one of the things that brought odium upon burlesque and for this reason it has got to go in the way of all the other objectionable elements, so far as Columbia Circuit shows were concerned.

Observance of this dictum has been so far-reaching that really classical dancing, such as it was witnessed and approved by the better element of theatregoers that constitute the patrons of the finest vaudeville theatres all over the country, are excluded from Columbia burlesque. If Gertrude Hoffmann, Ruth St. Denis, Isadora Duncan or any of the other exponents of this specialty were suggested as an attraction for a Columbia Circuit show, the offer would be peremptorily declined. And yet there is one very obvious objection that should not be presented upon the stage of a burlesque theatre than that it be barred from the great vaudeville theatres.

The exclusion of the odious effeminate male character, or "faery," as it is called in the vernacular, is infinitely more desirable than the elimination of dance. As fodder for the burlesque sponsors of burlesque may now justifiably adopt all of the precedents established in the presentation of vaudeville, musical comedy and the various revues that are now so much in vogue. There no longer exists any reason why a performance, or any part of it, is proper at the Winter Garden and the Palace Theatre, and improper at the Columbia. The resistance to the show of a burlesque in any other form of accepted entertainment has been removed. The Columbia Amusement Company may be relied upon to conform the character of its shows to the shows that receive the approval of the recognized better element of theatregoers, as indicated in their patronage of the Winter Garden and the Palace in New York, and of the theatres in every city in the country where precisely the same shows are presented every season.

The day is past when burlesque may be condemned just because it is burlesque and when producers of this style of entertainment must exclude anything that is accepted in other theatres. This must no longer be considered as an argument in favor of burlesque. It is simply taking the wholesome tenable position that what is right in one theatre cannot be wrong in another.

The Columbia Amusement Company has been over-zealous. Justifiably so. very likely, in the circumstances. But having established the worthiness of burlesque, it can afford to release some of the barriers that were obligatory just because they were dealing in burlesque. This may be paradoxical, but it is the exact situation nevertheless.

DAVE MARION SHOW.

When, four years ago Dave Marion produced the same show he is this week presenting to crowded houses at the Columbia, he was just four years ahead of the times in burlesque.

The show of those days differed so greatly from anything that had been seen upon the stage of a burlesque theatre that regular patrons gasped their astonishment at the innovations. But there has been a change since then, and to the extent that Marion was generally regarded as having finished first on the wheel for that season.

Notwithstanding this extraordinary success, Mr. Marion, in keeping with his customary penchant for doing unusual things, shelved the show and replaced it for the following season with an entirely new production. Great advancement has been made in the character and quality of burlesque productions since Mr. Marion first appeared at the Columbia with his present show. But it must be said that the vast improvements made have to some extent detracted from the greatness of Mr. Marion's achievement at a time when most producers were just beginning to fix their fences for the approaching changes in the character of this form of amusement.

As it stands today, the Marion show is a visible interpretation of all that is meant by advanced burlesque. There is a book that stimulates with brilliant wit and smart epigram while it never gets away from the true idea of burlesque. It tells a connected story that is interesting throughout and it reveals character, drawing that is impressive because it is true to life in every individual instance.

Of course Mr. Marion's "Snuffy" and "Jim, the Hick" stand out conspicuously as the mainstays, but this is due as much to Mr. Marion's strong individuality and to the commanding force of his acting as to the unique and appealing characters he presents.

Mr. Marion comes pretty near reaching the limit of versatility in this performance. Besides displaying acting abilities of a high order, he easily passes from a powerfully enunciated dramatic situation to the dainty exaltation of light comedy and again to an effective interpretation of a low comedy character. Besides, Mr. Marion puts over a song and dances with the most ease.

From the hair-lip Snuffy, which is all true comedy. Mr. Marion makes a quick shift to a venerable heart-broken Irishman, when he recites with fine pathos and pathos, and with a beautifully written verses called "The Sligo O' the Irishman." And before the listeners have overcome the thrill that follows this declamation, Mr. Marion is back upon the stage in the totally different make-up, and manner of the typical dock-rat, "Jim, the Hick." It is all very impressive and from first to last it stamps Mr. Marion as an actor of unpretentious natural abilities and carefully studied accomplishments.

Mr. Marion has surrounded himself with a generally capable company.

William Mossey gives a rattling good performance of an Italian character part in the first act, and of a hobo in the last, and Max Gordon makes a hit as the straight and sings a number of songs admirably.

Most of the brightest spots in the performance is the singing specialty that is done near the opening by Tom Odell and Anna Armstrong. Besides this, these excellent performers do splendid work all through the show. Miss Armstrong makes a stunning appearance in male attire, and she leads several numbers with telling effect.

Agnes Behler is conspicuous, not only for the skill displayed in the performance of the part assigned her, but for the charm of her personality, and the minor parts are sufficiently well presented to give desirable balance to the whole performance.

The musical numbers are excellently done and beautifully costumed. There are several effective scenes, among them a steamship wharf which is used for the opening and a storm effect showing the departure of an ocean liner for the finish of the first part. A big cyclorama effect is disclosed in the second act. This is one of the pretentious scenes that has ever been shown on the stage of the Columbia.

CAMPBELL & DREW'S EMPIRE.


The Progressive Wheel has lost the Empire. The Grand, playing the Extended shows of Columbia burlesque, is closed this week. It will open soon with dramatic stock.

The Extended Columbia shows go over to the Empire, which has been secured by Drew & Campbell. The firm is in a deal for the Avenue, Detroit, to play the opening.

Bert McPahil will continue as manager of the Empire, opening Monday.

"GAY WIDOWS" STICK.

Louis Oberworth's "Gay Widows" has not been dropped from the Extended Circuit as reported last week. It was "The Yankee Doodle Girls" that was withdrawn.

MOVES OVER.

Sam Micals, who started the season as leading comedian with "The Transatlantics," has been transferred to "The Bowerys."

COLUMBIA'S FILL-INS.

The Columbia shows on the Extension circuit will play South Bethlehem, Pa., Monday; Easton, Tuesday; lay off Wednesday, and fill in the remainder of the week at the Grand, Trenton, N. J.

On One-Nighters.

The Joe Woods "Maid of the Orient," formerly on the Progressive Wheel, has taken to the one-nighters, with a route laid out through New York state for the next month or so.
WHERE THE TRAIL DIVIDES

By Wynn T.

Adapted from the commercial value of its advertising and billing possibilities and the individual appeal of its leading players, one or two scenes, title music, real Paris symbology, firemen and fire, a truck that is not in the same building, an average, with an eye toward the front row.

Feature film reviews

THE DRAMA


Adapted from the commercial value of its advertising and billing possibilities and the individual appeal of its leading players, one or two scenes, title music, real Paris symbology, firemen and fire, a truck that is not in the same building, an average, with an eye toward the front row.

One of the two features of the Vitagraph show that is notable for its excellent general treatment and for its consistent underlying qualities, is "The Man Who Came Back." This is a story of suspense and mystery, and its chief worth is that it is a good story, well told, and well acted.

THE LOCKED DOOR

One of the two features of the Vitagraph show that is notable for its excellent general treatment and for its consistent underlying qualities, is "The Man Who Came Back." This is a story of suspense and mystery, and its chief worth is that it is a good story, well told, and well acted.

LENEXA

Helen Nate, Russell Ryan, Franklin Pangborn, Lyle Talbot, Donald Meek, Roscoe Arbuckle, Porter Hall.

It is the story of a woman who is forced to live in a locked room. She is kept in the room by her husband, who is jealous of her, and she manages to escape. The story is told in a series of flashbacks, and it is a good story, well told, and well acted.

ANDY LEWIS' SHOW CLOSES


Fifteen girls of the chorus of the "International Girls" company, the Andy Lewis Progressive organization that played the Club last week, are on their way home. They have been at the Club for the ending of the show Saturday. Several secured almost immediate employment in cabaret.

Sailors, they are, in arraignment

Board and dinner Monday, 10 wk and payed up to Saturday night, and on Monday the young women, scattered among four hotels, were living through kind-heartedness of the hostler.

Last week the chorus were domiciled in an attachment suit brought by Bloodgood of New York for $56.

The war bride was released under bond for the remainder of the engagement only, and the civil court action continued ten days. Lewis was made defendant in this procedure, but Sam Hyman, his manager, is said to own the club to New York.

The company was to have played Toledo this week. The fact that "Hello Paris" was booked here this week, but shifted to Toledo indicates that Lewis' finishing day and his冶金 "Dainty Maids" being sent here instead.

Larry Boire, advance agent of the Andy Lewis show, arrived in New York last week and received a telegram from Mr. Lewis while billing Toledo stating that the show would close Saturday night in Milwaukee and instructing Mr. Boire to get on a train for Toledo.

The last of the girls got out of town Wednesday, ailed by subscription, to which city officials and newspapermen contributed.

"The Winners," which has been playing the Progressive Circuit, headed by Snitz Moore and George Scanslon, closed in Buffalo Saturday.

Mayor C. F. Parke of Buffalo, New York Wednesday to arrange for the return of the company from Buffalo.

"MERRY MAIDENS" STRAND


Six of the girls of the crotinine "Marry Maidens" burlesque, forced to disband here, found employment with the Gordon Players, a permanent musical stock playing Wilmington.

It is the burlesque company Dave Leavitt had out for five weeks.

STORE HOUSE INSTEAD


Work on the new Club theatre, which was to be erected for the Progressive Circuit, has been suspended for a few months. The work was stopped when the foundation was about to be started.

The suspension, it is said, was caused by the financial crisis. A meeting of those interested in the erection of the playhouse will be held within a few days to consider plans of desiring to accept the original outlines.

HOUSES CHANGING CIRCULATIONS

The Columbus Circle has moved from the Main to the Extended chain. The Orpheum, Paterson, N. J., and Cornishian, Rochester, N. Y., have changed from their previous relations with the Progressive Circuit.
### NEW ACTS NEXT WEEK

**Initial Presentation, First Appearance or Reappearance In or Around New York**

- **Rosalyn and Martin Brown, Palace:**
  - **Tom Lewis and Co., Palace:**
  - **Priskowski Troupe, Palace:**
  - **Johnson and Deen, Hammerstein's:**
  - **Arthur Barrat and Co., Hammerstein's:**
  - **Evelene Dunmore, Colonial:**
  - **Vincent B. Blatt, R. J. Arthur Prince, Orpheum:**
  - **Six Navigators, Prospect, Brooklyn:**
  - **Newhouse, Snyder Co., Prospect, Brooklyn:**
  - **Raconteuse:**
  - **Adventures of Mary Hight:**

**Mary Hight**

- **12 Mins.: One, Majestic, Chicago:**

*Stories in dialect, told with considerable unction.*

*Hight is a local product, lacking vaudeville experience.*

She has a fund of pretty fair stories, beginning with Irish tales and then German, also darky folk stories. Her voice lacks carrying power, and she needs stage training. Monday afternoon the house was pretty well filled with friends. As a lyceum attraction who do much better.

---

**VARIETY**

**ROSE DOLLY AND MARTIN BROWN**

- **PALACE:**

**FRED WYNN**

- **Kitty Gordon and Co. (3), Alme's Rump (Comedy Drama):**

- **25 Mins.; Full Stage (Parlor—Special Set) and One (Special Curtain):**

- **PALACE:**

One could almost wish that Kitty Gordon were more of an actress, singer and dancer. "Clothes" are the worst part of the comedy dramatic playlet Jack Lait has given Miss Gordon, to hold her at last in vaudeville with something worth while. After the revue this concluded the 18 minutes Tuesday night, Miss Gordon sang "Carolina" in "one," with Helen Goff helping her along from an upper stage box. It necessitated a wait for Miss Gordon to change gowns, and while the woman gave it over, and Miss Gordon must have been satisfied to know that the large portion of the act's investment her wardrobe represented had not been in vain. This one section of the new Kitty Gordon act appears to have been designed for an anti-climax, that was programed, but did not show. It wasn't necessary, and the reappearance of Miss Gordon was of no value, whatsoever. In the opening Miss Golf, as Mrs. Sutcliffe's (Miss Gordon) maid, had "shown up" Kitty's voice through singing immediately after her. It happened in a boudoir with a Colonist-post ed bed. It's a handsome act, Mrs. Sutcliffe is about to retire. She is an actress. A reporter forces his way into the room. He has a story. There is an impending scandal in the Sutcliffe family. It's true. No, he is seldom at home. The reporter informs the wife that earlier in the evening he had been arrested for speeding, accompanied by a beautiful redhead. The reporter has her picket, and goes to the other side of the dressing stand. Will he give the photos up and suppress the story, for $2,000, his salary for a year on the Eagle. Not for any amount, nor for a song of $10,000. Either return the pictures or die, says Kitty. picking up a revolver. Old stuff, remarks the reporter, when the wife threatens to kill herself, if he leaves with them. He does leave, but returns in time to prevent her from attempting suicide. She faints. He departs. The maid 'phones for the doctor, the woman stops her, takes the receiver, calls the club, tells her manager the scheme is on. It's to say to her husband everything is all right; no matter what you come home, she having 'planted' the story for the front page in the morning. Mr. Hunter played the reporter and probably, according to Mr. Lait's plan, Mr. Gordon made a bit slanery by him, and the actress has taken a long chance with one line, but it got away over before the Palace crowd. The sketch is a good one, the "surprise finish" easily holding it up, and Miss Gordon can safely go over the circuit with this playlet, but she must find a better excuse than she now has for the encore in "one."
Harry Beresford and Co. (3). "Twenty Odd Years" (Comedy). 17 Mins.; Full Stage (Special Set). Colonial.

Taking an every-day incident for the basis of his text, Tom Barry tacked the title of "Twenty Odd Years" on this not uninteresting but by no means a classily little routine of conversation and situations and handed it to Harry Beresford who provided a capable cast, a splendid background and the combined acting and playing the present little plays in present-day vaudeville. The theme is of two old men who quarreled twenty years ago. One is rich, the other comfortably fixed but not overly successful with women or the world. The latter's niece loves the other's son. The scene is the home of the girl, an exterior with a set cottage in the background, provided with practical fixtures, several years ago. Miss Cox story revolves around the courtship with the points built on a light comedy structure, the finale bringing an adjustment. It might be said to have two elders in view of the audience, since it would not require a change for the gardener (Vincent Seavey) and would not necessarily be a change for the young lady who plays "Nunky," the girl's uncle. His portrayal of the lovely, but lovable old gentleman was distinctly artistic, many of the laughs arising from his manner of doing things. Frederick Howard is a likeable juvenile, carefully instructed in this instance and passable in all departments.

Mme. Bernhardt is of that rare type of performer who combines a marked enunciation, yet girlish appearance, and fits her portion like a glove. Opposite Howard she scored an individual hit and did wonders in the uplift. The program is an odd one, but is also worthy of individual comment and comes close to a class of its own, considering the size and nature of the vehicle. "Twenty Odd Years" should go on for a long time.

Hazel Cox.

Prospect, Brooklyn.

Assisted by a pianist Miss Cox is offering three song studies that remind one very much of the English artiste, Wish Wynne, who favored us with her presence a year ago. Miss Cox is of statuesque proportions and makes a stunning appearance. She has a most likeable personality and a delightful voice. She must be credited with an advantage in the three numbers. All of her material has been especially written by her sister, Ray. Her opening is entitled "Mother's Old Gown" and expresses a pretty bit of sentiment. Her second is a recitative song, "The Tug-boat and the Yacht," which she places over in a pretty fashion. The closing song is "You're the One I volubly Love," a Scher-Girl. The idea is a novelty and the best of the three. Miss Cox dresses the little character very gaily in a pink costume which is exceedingly pretty, and the manner in which she renders agreeably the little parts of it is a cork. The boys sing straight, with the little fat chap doing a Scotch number that is a trifle long, but otherwise all right. A good singing aggregation of popular songs for the small time.


Mme. Yorska, protege of Bernhardt, made her first appearance in English in "Days of War" (by Maurice Joy) assisted by Joe Ruben. The scene of the little play is laid in a fashionable hotel in a European seaside resort. Mme. Yorska is seen as Laura, the one who has been considered a suspect and how she is caught by a chorus girl from the Casino, a local Chateau. Mme. Yorska is seen as Laura, the one who has been at the end of the play is tacked on by Count Dalgo (Joe Ruben). That awater (Doreu Doucet) who is in reality a secret service man on the trail of Count Dalgo, the spy. A mad crowd is given. The plot is extremely long and rather concerned. It appears that Laura, who is under an assumed name, had known Count Dalgo in other days under his real name, and at that time had fallen in love with him. The plot is to catch him by the secret service man. While waiting to give the signal which will send him to death, she discovers he is her former ideal, and this forms the climax of the play. In this last scene Mme. Yorska is given opportunity for some strong emotional acting. The act is talky and discursive and the plot is not always clearly defined. As a picture of what sometimes passes for war time, it is fairly effective. Mme. Yorska's series of plays at the Flar at the theatre was abandoned because of war conditions.


In this sketch Edgar Allan Woof attempts to satirize the private life of a prima donna. The model was matters not. The story that the author has woven regarding the domestic difficulties of the prima donna, her husband and her teacher-impresses us. There are also a couple of scenes which are laughable, but the cast at present needs two changes, one mighty important. The story tells of an operatic star who has just wed a young millionaire. She is making his life miserable because of the daily routine that she must follow to keep her voice. There is the throat lozenge, the raw egg and the throat spray, and also the teacher-manager. This is enough to drive any young bridegroan to distraction. But the manager conceives a press agent plant which gives hubby a chance to beat up the manager and shows the wife that her career in the home is more than one before the footlights and all ends happily. The producer must be taken to our house for his stage reader. Never before has there been such a journalistic hit. Miss Murray does not play the role of the young husband fails at all time to be convincing. Miss Murray very cleverly characterizes the role of the prima donna and W. Rich. Murray does a nice bit. The act could be desired. The act needs to be whipped into shape and then will do nicely. At the Prospect Tuesday night it passed with three curtain at the close.
Hamerstein's.

Novelty predominates at Hamerstein's this week and with a fairly good program of variety selections the resultant result is sufficiently satisfactory. "Any Night" (New Acts) closed the bill, showing the second section with Deiro and Diamond and Brennan.

The opening fell to Louis Leo, who works atop a ladder, gathering the usual response, the position is productive of Leo's orchestra might have been toned down some to advantage. One raider noting the indifference of the audience during Leo's activity suggested that since the opening spot at Hamerstein's is sure death, it might be good policy to eliminate the position entirely.

"Smiling" Bunny Gray—the adjective in this instance being a misnomer—came next with a cheerful routine and a melancholy delivery. Just wherein the girl's claim on big time vaudeville is contained remained an unsolved mystery after Monday night's performance.

Capt. Sorcho and his deep sea production, an educational novelty that promises eventually to replace the stereotyped tank act that is gradually out-vaudevilling its usefulness, was a conservativa hit in fourth spot. The Ray Dooley Trio, next, seemed a bit out of place for some unaccountable reason. The finish pulled them over, but the early section dropped perceptibly. Just why Miss Dooley insists on exhibiting her bare underpinnings is problematical, since it neither helps the turn proper nor improves the appearance. The comic scored individually, but the turn needs revising with the complete elimination of the full stage portion, to bring it up to expectations and within the confines of the principals' ability.

Ed Vinton's "Buster" found things to their liking and chalked up their usual mark, the dog's antics combined with Vinton's conversational routine bringing the turn completely beyond the classification of an animal specialty. For an act of its kind it seems to fall into a hitherto unexplored groove of its own.

Bonita fell foul of the inevitable fate of the "single" woman is bound to inherit at Hamerstein's. Working "straight," with no pretense at light comedy, her repertoire naturally suffered. A comedy lyric rendered near the finale created an extremely suggestive theme and should be confined to burlesque or stag appearances. Bonita was hardly given a fair trial at the "corner"; consequently this review should be confined as well.

Fields and Lewis were a laugh throughout, once they arrived at the cabby routine, the first part going a bit slow for natural reasons. Diamond and Brennan, who held a difficult spot, followed Lewis in a comedy bit and the "Any Night"—production, also made good with comparatively little effort, although their encore number should be replaced with something more modern.

Colonnial.

The modern style of ball-room dancing, in so far as its relation to vaudeville is concerned, was handed a very visible jolt Tuesday night at the Colonial in an act of music and viands furnished the Castles, headlining there. A capacity house, undoubtedly pulled by the feature attraction, was on hand, but the appreciation was of the silent brand and lacked all sign of outward enthusiasm, the net result of the repertoire being one earned bow and a very quiet exit. The Castles exhibited four steps, each preceded by an explanation, opening with the Fox Trot, with the Lame Duck, Argentine Tango and One-Step following in ordered named. The latter with its accompanying fast tempo encouraged some applause during its action, but the others failed dismally. The present vaudeville engagement of the Castles proves conclusively the advantages of printer's ink when coupled with originality. They drew, but after looking over the multitude of similar turns, one just naturally must concede their press agent to be in his own class.

A noticeable character conflict through the presence of three elderly types in as many acts failed to help the general running although the individual marks were not affected to any degree. The clash came through the characters of Foster Ball, Manion and Harris and Harry Bersford. Manion and Harris held second position with a singing specialty, one of the duo impersonating a frisky old gent in evening clothes. The talk is passable, but the immediate elimination of the opening song would help things along. They breezed through nicely.

Maxine Bros. and Bobby opened with their acrobatic specialty in which the dog does much to bring the act home. It's a bit of a disappointment. "The Edge of the World" (New Acts) closed and Harry Bersford (New Acts) had a spot well down in the layout.

Ball and West were probably the biggest hit of the evening. Ball's characterization of the veteran offering a character study that runs close to the best in vaudeville. West makes a capital comedy turn, a plus mark by the women in "The Honey Girls." This turn should have closed the show. It was followed by Walters and Johnson, programmed Moss and Frye, really, a colored turn, which was succeeded by Mr. and Mrs. Clivette, closing the performance.

The other hit was the International Sextet (Pieria Sextet), with string music. The Sextet has no novelty other than Schnieder's "Crook," a popular melody now and then, and this helps the turn along. There is no noticeable improvement in the turn since first showing some months ago, and since that time vaudeville has grown ever so much more rapidly. But it will be liked by music lovers.

Neither has "The Honey Girls" been changed. One little chicken of a chorus girl when the turn was new is still there, and a plus mark by looking young woman. The telephone operator still teares the air with her speaking voice and is distinct. The turn has a number that was sung not with the Palace credit list previously. The three-act is O'Brien, Bennett and Goslar, billed as Stewart, Walker and Steele.

A sketch, "Straight," played by Arthur Sullivan and Co., also nicely, this time to tears. It is a "crook" story with a surprise comedy finish.

Hunter and Davenport opened, the man securing some laughs with remarks, a little crude at times. "No. 2" held Wright and Clayton, an ordinary dancing turn, doing the society and hard shoe stuff.

Dorothy Wall and James Abbott, perhaps a new combination, did more music in an early position, tried for Italian comedy and closed as a contender for the small time.

The Broadway is said to have held capacity last Sunday night, its first Sunday under the new policy, but going with the show there appears to have an excellent chance, but could stand more booming. The advertising for the opening was light. It has been sparse since. The intake is about 80.

Next week's bill is costing the Broadway around $1,700, figuring pop prices paid.

Palace.

A big unwieldy bill at the Palace this week, that makes the show run late, but it is a good performance, and it played to full capacity Tuesday night. The feature is Kay Gordon (New Acts) in a sketch that held her up in an important position made the circle complete.

The running order program was changed after the first performance. The rerooted kept Miss Baker in the same position, but the shift made Miss Baker the closing turn, before the Weekly Review, usually opening the Palace show. It was as hard a program for Miss Baker, fighting as a big show, as a single act ever undertook to carry, and that she did so well in the position will probably officially stamp her as an extraordinarily valuable turn. Miss Baker is an extraordinary singer of songs as when recently at Hamerstein's, excepting the addition of Berlin's war number.

Another turn well liked was Wellington Cross and Lois Josephine, opening after a little position, before a plush curtain and with a concert grand on the stage. Hector McCarthy playing it. Mr. Cross and Miss Josephine have a real turn in their present shape. The bravest finish is no longer here. They are singing and dancing, with one dangerous experiment in the dance portion, Miss Josephine taking a run and long jump into Mr. Cross' arms. Among the songs is "The Grocery Store." As sung by Mr. Cross it is a big comedy number, and the publisher would profit by telling other singers of it to catch Mr. Cross' manner of handling the song; that depends upon its lyric.

Joan Sawyer in her familiar and the familiar dances closed the first part. She danced with Nigel Barrie. Just before came Buck and Watson, the company making weight. In the evening Buck and Watson don't much do as far as material is concerned, but they get laughs inumerable. While they have been doing it for a long time, it was new to the Palace credit list, and it is funny, because regular performers know how to put it over. Talk about your "million dollars' worth of material!" Two people like Buck and Watson with nothing, can do more. A big program in the early part of the program, that had been shifted out of the closing position after the Monday matinee, was "The Society Buds" (New Acts). Rayno's Bull Terriers opened the bill. The Sharrock sisters, from the west, who were forced into the "No. 2" spot by circumstances (and entitled to a much better position) also under New Acts.
23rd Street.

The bill at the 23rd Street the first half would please any small time audience and even pass with some of the big timers. Monday night the house was crowded by a holiday audience and the show ran like wildfire from a few minutes after 8 until almost 11 o'clock. Opening the show, Harry Leander with his comedy cycling turn started things. Mr. Leander was followed by Marie Donoghue, who presented a pleasing little single that will fit nicely on small time. "The Million Dollar Bride," a Komic film, credits the audience with a number of laughs. Pesci and Terni and Joe Rymond (New Acts) followed in order, with a Pathe Weekly between. From 9 o'clock to 10:30 six acts followed one another without picture interruption. They were Clara Williams and company (New Acts), Hayes and Wynn (New Acts), and then W. S. Harvey and company. The heavyweight juggler is presenting the same act that he has been doing for years and is cleaning up with the small time audience. The comedy bits are as effective as ever and the rest of the show gets over well with the small time audience. The act had to come back for an encore and at the finish there were several curtain calls.

Emma Van and the Ward Girls down next to closing spot had the audience right from the opening. The turn has been speeded up considerably and is working very smoothly. The laughs came first at the start and at the finish the act went strongly. Mr. Van has cut the credit line that is due to Ralph Herz for the devil recitation from "The Bible." A new act, "The Haberdasher" (New Acts), was the closing feature. It was a big flash turn for a small time bill and filled the spot most cheaply. "The Eugenic Girl" (Selig) and "The Mystery of the Glass Tubes" (Edison) were the two pictures that finished off the program.

AMERICAN ROOF.

Crowd only fair for a holiday night. The show released no footlights of laughter nor tears. The show for some reason ran along provokingly slow and it was 11 o'clock when the last act finished.

In the nine acts there was little that was new. The turn of Walter James proved the best liked. James is now doing a "tramp," and while some of his gags had a new ring, the act is fashioned too closely to that of Nat Wills. James was next to closing and had little trouble in the house. A little farcical offering by Moore and Elliott went very well. It is the same sketch Mr. and Mrs. Gene Hughes used for a long time. The comedy laughed upon a couple of newly marrieds, the bride a baby grand piano for her future husband. Moore and Elliott play it well for the pop folks.

Acrobatics closed the show, the Human Tornado being handicapped by the small stage. This outfit wore a conglomeration of suits and most of the men appeared to be working in the wrong size. A more uniform style would help.

Arthur and Emma Cody (New Acts) opened quietly. The Shrodes and Chappelle turn pleased. The woman is strictly dramatic in her work, but that style appears to be relished in the pop houses. The man has an inclination to mumble his words and some of the essential comedy points were lost as a result.

The Phyllippi Quartet (New Acts) was followed by Barney Gilmore. It's the same old Barney, but he goes through his little speech mechanically. Barney had to laugh when the curtain puller pulled the switchboard to the music at the moment he was going to tug at the ear-strings with his sentimental reference to the lakes of Killarney. Perhaps they were helping Barney speed up the show. Mr. Gilmore goes through the "recitation" about the bravery of D'Arcy, the actor, as the through he had done a bit of theatrical work in his time.

Willard and Bond had tough going, but finally rounded up some big laughs. The old alterpiece style of skit is well handled by the men and there's an amusing comedy finish. After intermission Goelet, Storrs and La Fayette opened up like a minstrel trio and then dipped into the piano cabaret stuff. The act was riding quietly when the boys pulled the switchboard to the music with reference to individual Braves, and that ripped the audience wide open. In succession came Moore and Elliott, Walter James and the Flichians.

PROSPECT, BROOKLYN.

Give 'em a lot of comedy and give it to 'em cheap and they will fall. That seems to be the management at the Prospect and judging from the results in ways of audience, it seems to be the right idea. Tuesday night at eight o'clock there was a line running up the window of the box office where the 15-25-35 cts. seats are sold that reached far up into 9th street, while on the other side of the lobby at the window where the 50-75 centers were sold, there was a dearth of prospective patrons.

When time to ring up the lower floor was well filled in the rear, but there was a noticeable gap between the sections where the 50 and 35 cent seats are located. The front rows at 75 cents got a fair play, but the big balcony was jammed.

The act was a good one and got away to a good start with Gobert Belling as the opening act. The first part of his turn gets over effectively but the full-light finish is a little lacking and could be strengthened. However he had the audience laughing.

The "No. 2" spot was held down by Frank Whitman, no relation to the District Attorney. The act is a good one and is a bit of comedy except when the violin. He is billed as "The Dancing Violinist" and makes things as good as make such. His finish, playing while executing a Russian dance was sure-fire with the Brooklynites.

Marion Murray and Co. in "A Modern Prima Donna" (New Acts) by Edgar Allan Wolf followed and did pretty well. The color show was held for the next spot and likewise fared nicely at the hands of the audience. Closing the first part was the William A. Brady's vaudeville turns. The song act and the parlor act from "The Lady from Oklahoma" under the title of "Beauty Is Only Skin Deep." The skit brought screams of laughter from the audience, especially from the women.

The first applause hit came along with the opening of the second half of the show with Ryan and Tierney. The boys got away with more than a dozen bows and were forced to do two encores.

Following the two-act Chip and Marble had a rather hard fight to get to the audience, but when they eventually did there was nothing to it. The act, entitled "The Land of Dykes," acquires the greater part of the comedy from modern slang expressions.

Down next to closing were Dooley and Sales and Robert Gordon held the audience in nicely clapping.

ACADEMY OF MUSIC.

William Fox's Academy of Music on 14th street has at last seemed to have found a policy that is going to be a money-maker. The three-ring vaudeville stock and picture show drew a good-sized audience Tuesday night and the people seemed to enjoy the performance throughout. The trouble with the present idea is that it may draw from Fox's City, directly across the street. Tuesday night at eight the house held almost twice as many as the other house.

The show consisted of six acts, well selected and made a fast running bill that was well liked. The Moffett and Clare Trio opened with dancing. The underdressing of the girl when shewhirled around is not especially attractive and should be improved upon. The fast dance at the finish is the best, the costuming being rather loud in coloring but good for the number. One boy did some good soft-shoe stepping. The spot was rather against these three for any big returns.

Winifred and Martin were "No. 2," well liked and really drove up. Following the colored comics the stock part of the program came along as a dramatic sketch entitled "The Shoplifter," with six people. It has some effective bits but is marked out of the finish by the detective, homey manner. The cast did well enough. The sketch would need some changing before venturing into vaudeville.

William O'Clare and his big Dublin Daises were fourth following a weekly that had some good war maneuver pictures. The O'Clare act is a little different from the usual Irish singing turn and the girls know how to grace the stage without getting in the way. The act did very well in this house.

Briere and King put over the big act of the week. The show was closed with Ovville Stamm (New Acts).

The Academy has done away with the Strand effect in showing its pictures and the orchestra is now in the pit. The act on the stage was the first platform was placed in the rear and on this the acts had to work. The present scheme is much the best, as the audience is enabled to see the faces of the artists.

JEFFERSON.

The show at Jefferson the first half was a good all around small time entertainment. It started with the Marvelous Richard, who follows the general trend of the bill, running in running balls and other heavy articles. The opening was well liked by the audience.

The show had three singing mixed doubles. The first was Leonard & Millard who did well enough for the position. The second was Kenny and Walsh, with as nice a routine as can be found on the small size stage. They did a lot of dancing. Wilson and Lee Nore (New Acts) was the other two-act.

Captain George Auger and company, headline, did what was expected in connection with the bill. He works hard and gets some genuine comedy from his throwing of the little fellow around. The children in the house roared at this fairy tale sketch and many of the grownups still unable to talk the English tongue were greatly pleased.

The Lelliott Brothers were No. 3 and put over a good hit with their much use of jokes. They worked hard and gets some genuine comedy from his throwing of the little fellow around. The children in the house roared at this fairy tale sketch and many of the grownups still unable to talk the English tongue were greatly pleased.

The show closed with the Three Zechs, who did their familiar work on the rings and trapeze.

PLATINUM.

The Flatbush, Brooklyn, has George McFarland as manager. This is important, for the place is billed in the so-called "believer" classes from the start. Eight acts play twice daily, with a matinée and an evening show an hour of pictures preceding. The bill the second week was: A. S. Murray. Six different countries were represented, as South America, India, Russia, Hungary, France and France, opened. They have a good idea of popular music and quite a good act for such an early spot. David Killamson, the Hawaiian musician, was next and played on his guitar, which the audience enjoyed. The driller does a couple of the direct bits of the bill with their comedy sketchnote. Claude Caron and the comedians. They did badly with their Irish wit and songs.

Montze and Chalk did their turning to music-which was more kindly to the latter. Too much talk about the Irish is not to the trade. The orchestra included by Grace Emmett and Co. followed the intermission with a good first rate Irish song. The sketch had the audience in hysterical fits. Handy Shaw, billed as "Harry Lauder's champion Irish dancer" went over the show's work, although as the imitator of Harry Lauder he fell short of the mark. They were not similar with the Scotch comedians. Mynsken closed with an act consisting of several lines. The dance was good in all and the right kind of comic got a laugh. A single reel close.

The Creation, a New York Quaker girl artist at the Flatbush is very attractive but McFarland has added to it. These business Friday night was first, but, however, an hour late with only a few vacant seats in the rear of the bill. The Kompas was featured the exception of Saturday and Monday. When the Kompas was first week it's the only a two-day theater on the Lower East Side. McFarland and Emmett appears to have the right idea.

81ST STREET.

Business almost capacity last Friday night. Regulars for the most part are regulars and audience ordi-
nary. One film stood out, a comedy. The curtain picture was a war picture, but not equal to the war pictures. The show was quite good. For the worse. Stanley and Eves Lawton were programmed. They didn't appear, in their place the "last banch act" appeared. Stanley and Lawrence were announced and were billed as the "Extra" proved to be Williams and the Civic and the Compay of Horns. The act with its palings and songs was not a real hit. Jeanette Mozart and her Merry Malas (New Acts, from Chicago) followed. The Huskys (New Acts), Sam Ash billed as a "mamouth" act appeared in a crippled state. Ash goes through his songs mechanically, but the girls are a safe bet. The Parsons (New Acts) had Seasoned their week and was billed to do more of the same. Their act made the rafters shake with brass music.

VARIETY
FILM AGENTS RECRUITING AMONG PARK BENCH HOBOS

Bryant Square Derelicts Hired at Small Pay to Pose As Extras and Sometimes As Principals. Directors Said to "Hold Out" Part of Their Pay As Private "Graft."

A picture agent within the Times square region, is reporting as making frequent recruiting visits to Bryant Park where he engages many derelicts sitting on the benches for picture jobbing work in mob scenes. These men the agent pays from 50 cents to $1 a day with a 10-cent lunch allowance.

One of this group, [name redacted], a New Yorker, who has been with the agency for two years, reported that he was engaged by R. H. Hascal to bring suit against the Greater New York Film Rental Exchange and the People's Film Exchange, alleging damages to the extent of $25,000 from each corporation. The Greater N. Y. concern is a William Fox corporation, while the People's company is controlled by Marcus Loew.

The agent claims that each of the firms named showed, rented and sold a picture entitled "Saved by Wireless," which showed the wreck of the Republic, also the subsequent rescue of her passengers by the Florida and that they both used his name in advertising the pictures without permission from him.

BARRIED FILM SHOWN.

A war reel, which was barred in all New York and Brooklyn Photoplay houses, has been shown out of town, the reason in some instances establishing house records.

It's entitled "Called to the Front," or "Europe at War," a four-reeler feature handled by the Apex.

Ficman a Film Producer.


Max Ficman is organizing a company, to be headed by himself, for the production of motion picture films. He promises to announce the details within a week or so. Local capital is said to be financing the actor's plans.

DOUBLES FILM SERVICE.

An enterprising picture house manager in Brooklyn this week doubled up on the film "Cabiria," by running it simultaneously in his two theatres.

The houses are the Panorama and the Nostrand, on Nostrand avenue, in the Bedford section.

The picture is started off in one house, then rushed, reel by reel, to the other by a messenger boy. The houses have small capacity. Neither alone could afford the $125 a day the feature costs, but in combination audiences can make it at an increased admission of 15 cents afternoons and 25 cents at night.

The Classic, a 600 capacity house on Washington Avenue, Brooklyn, New York, opened its fall season a week ago with the picture. The Classic and the Empire, a block away (both new 600 seat houses), are in keen competition for the trade, and the Classic has already been given a preview of the picture by "Neptune's Daughter" against "Cabiria."

With either house closed, the other would be a substantial winner, but neither can show a profit against the neighbor's competition when both are using ordinary service.

COLONIAL ELECTION.

The Colonial M. P. Corporation this week sent out this list of directors elected to serve for the ensuing year, with the note that their election amounted to a vote sustaining the present management of the concern:


Life Co. Buys High Grade.

The Life Photo Film Corp. has purchased the properties of the High Grade Feature Film Co., together with leases held by the latter concern.

CAMPAIGN PICTURES.

A candidate for Supreme Court Justice has hit upon a novel plan of publicity in connection with his campaign. Using large automobile vans with picture machines and screen apparatus, he gives a free moving picture show with speakers between each reel."

SERIALS OVERDONE.

Many exhibitors are complaining serials are being overdone. These serials, which take a place on the program instead of other films regularly released, shorten the selection and variety of subject and are the bone of contention in almost every exchange.

NEW BUSINESS.

Many Greater New York exhibitors who have been desirous of taking advantage of the new $2 per reel feature service as recently started by the General Film Co., have been informed that those prices were only for G. F. customers, with the result that the G. F. Co. has gathered a few new accounts.

$2,500 ASSAULT VERDICT.

A sequel to the General Film-Kinetograph feud was a decision in the Supreme Court last Thursday awarding a $2,500 verdict to Herman Smith.

Smith, formerly an employee of the Kinetograph, lost his position at the time this concern was bought by the General Film Co. Immediately in conjunction with M. Weiss he opened offices at 219 Sixth avenue and established a branch of the Mutual Film Corporation.

The General Film Co., the former tenant of this office, claimed a prior lease on the premises and in attempting to dispossess Smith and his associates the alleged assault was committed. Smith was in the hospital for several months suffering from concussions of the head, a broken wrist and several other injuries, and upon being discharged, brought suit for $10,000 damages.

At Harstn and Joe Unger, who claimed to have been assaulted at the same time by employees of the G. F. Co., and who also started suit, dropped their cases upon being re-employed by the G. F.

M. P. EXHIBS. ELECT.

At a meeting held by the Motion Picture Exhibitors' Association of New York, the following officers were elected for the ensuing year: Wm. H. Landau, president; I. Needles, vice-president for Manhattan; M. Hollander, vice-president for Brooklyn; A. Coleman, vice-president for Queens; Adolph Weiss, secretary; William Brandt, financial secretary; Grant W. Anson, treasurer; G. Stockheimer, sergeant-at-arms.

Sam Triguer, who had been president for over three years, declined to serve again.

ARRESTED FOR SMOKING.

So many arrests have been made by the Fire Department in the Exchange Bldg. on 45th street for smoking that a uniformed man is stationed in the hallway cautioning all those who enter against this violation.

COAST PICTURE NEWS.

BY GUY PRICE.

Mayor McCurtis, one of the oldest picture actors in the business, has resigned from the Vitagraph.

Lillian Gish is now starting with the Majestic.

The Crown City Film Co. has moved into its new quarters in Pasadena, Cal.

The Jesse L. Laskey Company has contracted for 400 acres at the mouth of Wilson's Canyon, four miles from San Fernando, Cal., and will establish the largest motion picture studio in the state. Also they have signed the right to use 1,000 additional acres if needed for future plays.

Ruth Hartman is playing leads with the Norbi company in the west. She recently arrived from New York.

Frank Hopkins, a star cowboy, from Wyoming, has joined the Laskey Company.

Harry Edwards is now directing with the K. L. O.

Sydney Ayres, one of the best-known film producers in the world, now has the negatives of his picture. He will devote his attention to other fields of endeavor.

Billy Garwood of the American has switched to Tom Ricketts' company, Ricketts directing and producing.

Theodore Neuman, manager for W. C. Clune, the Coast picture magnate, has disappeared. He left suddenly and quietly a short while ago and has not been seen nor heard from since. His home in Los Angeles is locked and has not been entered.

Arthur Mackley, universally known as the "sheriff," says he has appeared in a total of 3,000 pictures. Some face.

Herechal Mayall is now playing leads with the Broncho (N. Y. Motion Picture Co.).

R. H. Feild is promoting a picture directory on the Coast.

Irene Hunt has fully recovered from her injury received in a picture fall and is back with El P. Griffin.

TO ORIENT TO POSE.

Announcement was made Wednesday that the Lasky company will send a company of 11 principals half round the world on a tour before its great success in Japan.

This project is undertaken in order that the screen version of "The Darling of the Gods" may be played out in the native surroundings of the story and secure the appropriate. The Lasky Co. Wednesday, signed contracts with the Aspinwall Co., to enact the part of the sheriff in "The Girl of the Golden West," a part created by Frank Keenan.

CURTAIN AND UNION.


Whether a picture theatre having a curtain is compelled to hire a stage hand is a question that has arisen, owing to the refusal of the owners of the new Regent to comply with union demands.

The curtain is raised and lowered twice daily and the manager refuses to pay a man union scale for a week for this work. The case has been referred to a special committee by the trades' assembly.

Court's Opinion Doesn't Matter.


Despite the decision of Justice McCann that pictures on Sunday are legal, Canastota will have none of them in the Panorama and the Norstrand, on Norstrand avenue, in the Bedford section.

The picture is started off in one house, then rushed, reel by reel, to the other by a messenger boy. The houses have small capacity. Neither alone could afford the $125 a day the feature costs, but in combination audiences can make it at an increased admission of 15 cents afternoons and 25 cents at night.

The Classic, a 600 capacity house on Washington Avenue, Brooklyn, New York, opened its fall season a week ago with the picture. The Classic and the Empire, a block away (both new 600 seat houses), are in keen competition for the trade, and the Classic has already been given a preview of the picture by "Neptune's Daughter" against "Cabiria."

With either house closed, the other would be a substantial winner, but neither can show a profit against the neighbor's competition when both are using ordinary service.

COLONIAL ELECTION.

The Colonial M. P. Corporation this week sent out this list of directors elected to serve for the ensuing year, with the note that their election amounted to a vote sustaining the present management of the concern:


Life Co. Buys High Grade.

The Life Photo Film Corp. has purchased the properties of the High Grade Feature Film Co., together with leases held by the latter concern.

CAMPAIGN PICTURES.

A candidate for Supreme Court Justice has hit upon a novel plan of publicity in connection with his campaign. Using large automobile vans with picture machines and screen apparatus, he gives a free moving picture show with speakers between each reel.

SERIALS OVERDONE.

Many exhibitors are complaining serials are being overdone. These serials, which take a place on the program instead of other films regularly released, shorten the selection and variety of subject and are the bone of contention in almost every exchange.

NEW BUSINESS.

Many Greater New York exhibitors who have been desirous of taking advantage of the new $2 per reel feature service as recently started by the General Film Co., have been informed that those prices were only for G. F. customers, with the result that the G. F. Co. has gathered a few new accounts.

WILLIAM H. CRANE.

William H. Crane who is to become a picture star, Crane has been engaged for the screen portrayal of his old role of the home trader in "David Harum" by the Famous Players.
FEATURE FILM FLASHES

The Famous Players' press department has revealed that several of their films will soon be released in the United States. Among them will be "The Great Dictator," directed by Charlie Chaplin, and "The Big Parade," directed by John Ford. The films will be shown in theaters across the country, and the press department hopes to generate a great deal of interest in the upcoming release.

FURTHER NEWS

Mary Pickford's next appearance on the screen will be in the film "The Little Colonel," directed by D.W. Griffith. The film is a story of the Civil War and features a cast of veteran actors.

James Cagney will be seen in the film "Yankee Doodle Dandy," directed by Michael Curtiz. The film is a biography of the composer Irving Berlin and features a cast of top-notch actors.

Walter Pidgeon will be seen in the film "Gone With the Wind," directed by Victor Fleming. The film is the story of the Civil War and the Reconstruction period, and it is expected to be a box office hit.

The Warner Bros. press department has announced that "The Maltese Falcon," directed by John Huston, will be released next month. The film is based on the popular novel by Dashiell Hammett and features a cast of top-notch actors.

THE FINAL WORD

"The Great Gatsby," directed by Baz Luhrmann, will be released next month. The film is a biopic of the author F. Scott Fitzgerald and features a cast of top-notch actors.
LA MILO Advances on New York

Reams of Proclamations in the Shape of Press Notices

The long threatened invasion of our peaceful Poseuse, having during her eight years' campaign to a state of peaceful submission, is to our doomed territory. She has arrived on a swift conveying care of General Manager Cruickshank.

LA MILO

The name that set Great Britain ablaze—The Face that launched a thousand pens—The figure that inspired a hundred poems—The beautiful Realization of the Ideal—The Woman who conquered prejudice and vanished Prudery in England—The cause of a debate in the British House of Commons—15,000,000 people have witnessed her performance—8,000 columns have been written about her in England, Scotland and Wales—Who played 380 consecutive nights at a leading West End hall—Figured as Lady Godiva in the La Milo Pageant (Coventry 1907), 600,000 spectators—Witnessed by the Royal Family of England—Eulogized by W. T. Stead, Henry Labouchere and Horatio Bottomley, and approved by the Music Hall Committee of the London County Council and 80 Civic Bodies and Magistrates.

The Sculptured Masterpieces of Antiquity, as portrayed by La Milo, constitute the etherealized representation of the human form divine, depicted according to the standard and canons of the inspired creators of such ideals from the earliest ages, and approved and applauded by the finest arbiters of taste throughout the civilized world.

Resplendent in her successes, fresh from a Continuity of triumphs and leads, she inimitably presents the grandeur and majesty, of approval of the elite of art, and the commendable approbation.

All Properties, Scenery, and Effects employed in the La Milo Productions are originated, modelled, painted, and devised by La Milo and Cruickshank.

WORKS and STUDIOS: The Ark, Chester St., Liverpool, England.
Expected Capitulation of the City

Tons of Ammunition in the Shape of Stage Props

to take place at last. La Milo, the all-conquering great Britain reduced London and every town of im-
new worlds to conquer, and has set her magic eye on it, supported by a small army of adherents under the

ble, with a Repertoire Electrified the World.  

sed by 15,000,000 People.

The Artiste whose every pose bears the Hall-mark of Public approval and whose reputation is as solid as the Marble she depicts. The corner-stone of Classical con-
formation. The Vanquisher of Prejudice and Prudery and the Exponent of trium-
phant Truth.

cause of the art she loves, and in whose representation she decidedly rank of the world's greatest masters of sculptured art, and with the leading Moral Reformers of the day.

As an authority on Vaude-
ville possibilities, you will have heard of this great Artist and her Magnetic Exhibition of Classical Art, which has kept Great Britain spellbound for many years.

Offering, as this Act does, illimitable scope for up-to-date Press Room, it has kept the leading Scientists, Antiquarians, Artists and the Civic Authorities in England in a con-
tinuous whirl of controversy.

Its very billing matter spells Controversy and Success, the Act itself being a sledge-hammer of Conviction. Unique, daring, yet clothed with an intel-
lectual purpose, it is the hub of Managerial Competition, proving in every case its premier position as a Sure Box Office Success, a much desired Money Spinner, and the great-
est Record Holder of the present day. There is no other Act in the world possessing the same drawing power, nor the same solid inducements for Managerial Consideration.

Socially and commercially the Act is accepted as a desirable ex-
position against prudery and cant, and as possessing a repertoire of convincing arguments against the wiles of the Ultra-
Parian, to whom every pose is an incisive reply.

Unlike many artists who claim premier rank in the Amusement world, La Milo has proved her claim, which has been endorsed by every Manager concerned, as the Top Liner with the Top Box Office Results—the most effective attraction ever known in Great Britain, resulting in a con-
tinuity of financial triumphs which have never been eclipsed.

As a social necessity it is ac-
ccepted as a consistent money-
maker it is proved and as an Act possessing all the strongest elements of certain Success it is acknowledged.

With these points before you, you will not fail to see the rich inducements this Act possesses.

This exhibit is not to be con-
ounded with the Pseudo Art Shows with their more subtle illusion than Artistlic Attrac-
tiveness.

In Conjunction with the above is CRUCKSHANK'S PICTO-
RIAL LIBELS.

A. D. CRUCKSHANK  
HOTEL CLARIDGE, BROADWAY AND 44TH ST., N. Y.
**REVIEW BY THE WEEK**

(Selections made by Variety's reviewers daily, up to Wednesday of the best seen.)

**Best Reels of the Week**

- Variety's reviews from July 12, 1914, featuring a variety of film genres and actors.

**FEATURING REVIEW**

**New Release Reviews**

**The Tangle**

“A four-part military drama by the Broadway Feature Film Co., which starts October 21st with a new release. It is among other things a view of the spirit and heroism of the American Army.”

**The Building of the Temple**

“A miscalculated story. The picture is a poor one, and the parts poorly done.”

**The Last Days**

“Interesting story, well handled.”

**Swan Song**

“Drama. Produced by D. W. Oakley. The story is a true one, and the actors are well chosen.”

**Winona Winsome**

“Comedy. Produced by D. W. Oakley. The story is an interesting one.”

**The Humorous Beauty**

“Drama. Produced by D. W. Oakley. The story is an interesting one.”

**The Last Will and Testament**

“Drama. Produced by D. W. Oakley. The story is an interesting one.”

**The Mystery of the Poison Pool**

“A well directed picture.”

**The Girl at the Lock**

“A well directed picture.”

**FEATURE FILM REVIEWS**

**The Tangle**

“A four-part military drama by the Broadway Feature Film Co., which starts October 21st with a new release. It is among other things a view of the spirit and heroism of the American Army.”

**The Building of the Temple**

“A miscalculated story. The picture is a poor one, and the parts poorly done.”

**The Last Days**

“Interesting story, well handled.”

**Swan Song**

“Drama. Produced by D. W. Oakley. The story is a true one, and the actors are well chosen.”

**Winona Winsome**

“Comedy. Produced by D. W. Oakley. The story is an interesting one.”

**The Humorous Beauty**

“Drama. Produced by D. W. Oakley. The story is an interesting one.”

**The Last Will and Testament**

“Drama. Produced by D. W. Oakley. The story is an interesting one.”

**The Mystery of the Poison Pool**

“A well directed picture.”

**The Girl at the Lock**

“A well directed picture.”
COMING RELEASES OF PHOTO-PLAYS FROM THE WILLIAM FOX STUDIOS.

"THE THIEF"
As produced by Daniel Frohman at the Lyceum Theatre, New York. By special arrangement with Henri Bernstein, the author. With Dorothy Donnelly, creator of "Madame X."

"The Walls of Jericho"
As produced by James K. Hackett at Hackett's Theatre, New York. Adapted from the drama by Alfred Sutro, with Edmund Breece.

"LIFE'S SHOP WINDOW"
From the great novel and play by Victoria Cross. With Claire Whitney and Stuart Holmes.

"Children of the Ghetto"
From the popular novel and play by Israel Zangwill. With Wilton Lackaye.

These Productions will soon be available for booking. Keep in touch with our branches. Our regular customers will be given preference. Sign up before your competitors do so.

The Box Office Attractions Co.
WILLIAM FOX, President
Executive Offices: 130 W. 46th Street, New York
EXCHANGES OPERATING IN

NEW YORK, 130 West 46th St. Phone Bryant 7340.
CHICAGO, 1716 Wabash Ave. Phone Central 1716.
Philadelphia, 1333 Vine St. Phone Walnut 481-4.
DALLAS, 1917 Commerce St. Phone South Western Main 2960.
MINNEAPOLIS, Jewelers Exchange Bldg. Phone 758.
San Francisco, 107 Golden Gate Ave. Phone Market 680.

PASTE THESE ADDRESSES WITH TELEPHONE NUMBERS IN YOUR HAT—YOU WILL NEED THEM

Franklyn Ardell
In "THE SUFFRAGETTE"
Direction HARRY FITZGERALD
VAUDEVILLE

Arnst Bros. Keith's Cleveland
Ashley & Caswell Orpheum Oakland
Asparta M. & Co Orpheum Omaha
Avon Comedy 4 Orpheum Minneapolis

B
Barnes & Crawford Variety N Y
Barrold's Dog & Monkey Variety N Y
Brunnich Duchess Variety N Y
Big Jim & Bernette 1401 W Y C
Bindus The Variety N Y
Brooks Fred & Co Variety N Y
Bryan Walter & Crocker Her Majesty's

Carr Nat 10 Wellington Sq. London Ego
Chadwick Trio Orpheum New Orleans

Carr Wat N Y C

MARIE FISHER

Claire & Verdi Orpheum Minneapolis
Claudius & Scarlet Variety N Y
CIA London Orpheum New Orleans

Coulter William Burbank Los Angeles

Cook Joe Sharp's Toronto

Crescent Fast Tim Ing 5th St. N Y C

Costa Troupe Columbia St Louis


Maurice GRACE BRIERRE and KING In Vaudeville
Direction IRVING COOPER

Brunson & Baldwin Variety N Y
Brooks WALLIE Variety N Y
Bruce & Calvert Long Agency Chicago
Buch Bros Variety N Y
Butler Minn carl Cooper 146 W 63rd N Y C

J OHNNY DOOLEY and RUGEL
Next Week (Oct. 18) Shubert, Utica
Management H. BART McHUGH

CARL BYAL and EARLY
Direction, M. S. BENTHAM

Dora SYBIL

Duffy & Lorenz Orpheum Des Moines
Dunlap Zoetrope Orpheum, Lincoln
Dyer Hubert & Orpheum Minneapolis

Duffy & Lorenz Orpheum Des Moines
Dunlap Zoetrope Orpheum, Lincoln
Dyer Hubert & Orpheum Minneapolis

FIELDS Teddy Variety N Y

E

Elinore & Williams Orpheum Kansas City
Elizabeth Mary Variety London
Emmett Mr & Mrs Hugh J 379 W 46th St N Y
Ernie & Ernie Orpheum Dubuque

F

Fagan & Byron care Cooper 146 W 63rd N Y C

Frank J. Herbert Vitagraph Studio Sklynn
Frey Henry 1777 Madison Ave N Y C

Jack E. Gardener
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER

ASK ANYONE WHO SAW THIS ACT!!!

A BROADWAY STAR WITH A BROADWAY CAST IN A BROADWAY PLAYLET

A REAL HIT WITH A REAL NAME MAKING A REAL BOX OFFICE ATTRACTION

HARRISON BROCKBANK

Presenting Himself in the Napoleonic Episode

"THE DRUMMER OF THE 76th"

With America's Wonderful Boy Actor

THOMAS B. CARNAHAN
Direction of M. S. BENTHAM

THE TALK OF THE TOWN AFTER THREE DAYS AT THE HARLEM OPERA HOUSE.
A Headliner Can't Overcome Poor Acoustics

If echoes and reverberation interfere with the hearing of your audience, even the attraction of headliners cannot be expected to offset the loss of patronage that naturally results.

Good business foresight suggests the importance of correcting the defect immediately through the J-M Method of Acoustical Treatment

Can be applied without detracting in any way from the architectural beauty of your theater. Based on a proven scientific principle, hundreds of theaters, halls, churches, etc. successfully treated. We guarantee absolutely satisfactory results.

Write nearest branch for complete information.

H. W. JOHNS-MANVILLE CO.

Atlanta

Baltimore

Baton Rouge

Boston

Buffalo

Cincinnati

Cleveland

Columbus

Dallas

Denver

Detroit

Flint

Gary

Gary, Ind.

Glasgow

Hammond

Indianapolis

Kalamazoo

Kansas City

Kearney, Neb.

Knoxville

Little Rock

Los Angeles

Louisville

Mankato

Marshalltown

Memphis

Miami

Minneapolis

Minneapolis, Minn.

Montreal

Muncie

Nashville

Newark

New York

Oakland

Omaha

Pittsburgh

Portland

Salt Lake City

San Francisco

Seattle

Tulsa

Vancouver

Winnipeg

TORONTO MONTREAL WINNIPEG

JOSEPH HART PRESENTS

HARRY BERESFORD

IN

"TWENTY ODD YEARS"

By Tom Barry

"The Sweetest Act in Vaudeville"

COLONIAL THIS WEEK (October 12th)
Started Them Talking
and they haven't stopped

Repeating on Broadway
what happened all over Europe

WILLARD

The Man Who Grows

Makes them talk because he grows
They can't understand it and they talk about it

ACKNOWLEDGED the most unique and original stage novelty of modern times

A box office attraction that never fails
The act its own best advertiser

Hammerstein's this week and next week (Oct. 19)
Appearing at 3.20 and 9.20
FIRST APPEARANCE IN NEW YORK
ALFRED LATELL
Acknowledged by Press and Public as the World’s Greatest Animal Actor

THE GREATEST COMEDY FEATURE ACT IN THE WORLD

Presenting

A Dog of Fantasy

Direction
H. B. Marinelli

REENGAGED BY WILLIAM MORRIS FOR THE HARRY LAUDER ALL STAR TOUR OPENING AT LOS ANGELES. OCTOBER 16

WM. ROCK and FULTON
MAUD
Featuring in "The Candy Shop" EN ROUTE

THE VIVIANS
THE SHARPSHOOTERS
New in London
Address care of VARIETY, 14 Charter Cross Road, London.

ALBERT
DOROTHY
VON TILZER and NORD
Next Week (Oct. 19), Bushwick, Brooklyn
Direction, MAX HART

W
Walton & Vivian White Rare N Y
Ward Bell & Ward Orpheum Sioux City
White & Jason Orpheum Oakland

WILLIE WESTON
IN VAUDEVILLE
Booked Solid. Direction, MORRIS & FEIL

Williams & Wolfs Orpheum St. Paul
Wills & Hazel Keith's Toledo
Wilson & Butt Columbia St. Louis
Wilson Frank Orpheum Denver
Woodman & Livingston Orpheum Duluth
Wright O'erda Keith's Columbus

V
Vule Chas Co Orpheum Memphis
Z
Zarell H M Co Orpheum Circuit
Zeitler Edward care Cooper 16th Swzy N Y C

BURLESQUE ROUTES

(Week Oct. 19 and 20)

American Marriage 19 Empire Hoboken 26
Rooftop Brooklyn

Anna Girls 19 Howard Boston 26 Grand Boston

Fancy Parade 19 Minter's Bronz New York 26
L. I. 2 Empire Newark

Imperial Youth & Folly 19 Empire Cleveland

Empire Show 19 Gayety Montreal 26-28 Empire

Girls 26-28-29 Buffalo Empire 26-28

Gayety Girls 19 Grand Boston 26-28
Gayety Girls 19 Midwest 26-28-29 City 26

Gayety Buffalo 26-28

Gayety Girls 19 Gayety Girls 19 Gayety Girls 19

HÔTEL CONVENTIONAL AND COUNTRY

MANAGEMENT

19th Century Kansas City 26

L O 2 Castro Chicago

Bon Ton 19 L O 26-28 Bastable Syracuse

26-31 Lumber Ulster

Bowery Burlesque 19 Columbia Chicago 26

Princess St Louis

Broadway Girls 19 Tcrogdans Philadelphia 26

L O 2-4 Baltimore 3-5 Schenectady

Charming Wives 19 Victoria Pittsburgh 26

Cherry Blossoms 22-24 Grand Trenton 26

Gayety Brooklyn

City Belle 19 Beckingham Louisville 26

Standard Cincinnati

City Spring 19 Gayety Girls 26-28

Jacobs 19 Waterbury 26-31 Gilmore Springfield

College Girls 19-20 Worcester Worcester 22-24

York 26 Bridgeport 26 Columbia New York

Columbia Burlesque 19 Gayety Buffalo

Crackerjack 19-21 Grand Pitfield 22-24 Empire

Holroyde 20 Murray Hill New York

Dreamlands 20-21 Gayety Columbus 20 Empire Toledo

Era Mullin's Show 19 L O 26 Gayety Baltimore

Pay Porter Co 19 Star Brooklyn 26 Trocadero Philadelphia

Fillmore of the Day 19 Gayety Kansas City 26

Gayety Omaha

Fillmore of Pleasure 19 Savoy Hamilton Can 26

Cadillac Detroit

French Models 19 Star Toronto 26 Savoy Hamilton Can

Gayety 19 Gayety Detroit 26 Gayety Toronto


"NOW I'LL RAISE AN ARMY OF MY OWN"

BY ROGER LEWIS AND ERNIE ERDMAN.

CHORUS
I've had a battle all my own,
I had to fight for love and home;
Now a treaty's signed, it's a funny kind,
Terms of peace are love and kisses.
And a miss is now a nuisance,
I said a sigh right to her heart,
But I could not win alone,
My sisters were the candy store,
My ammunition chorale drops,
Now I'll raise an army of my own.

ORCHESTRATIONS ALL KEYS. DOUBLE VERSIONS. HARMONY ARRANGEMENTS. READ THE LYRIC AND THEN SEND IT, OR BETTER STILL, CALL AND LEARN IT.

HAROLD ROSSITER MUSIC CO., 317 Strand Theatre Building, Broadway and 47th St.
TOM MAYO GEARY, Manager.
ALL STAR SONG JUBILEE

"I WANT TO GO BACK TO MICHIGAN"
Produced by IRVING BERLIN
STOP THE SHOW EVERY PERFORMANCE AT EVERY THEATRE

"ALONG CAME RUTH"
Produced by IRVING BERLIN
ONLY A FEW WEEKS OPEN, SO BOOK IT IN YOUR ACT AND YOU'LL GET DOI ED

"CROONEY MELODY"
Produced by GOODWIN and GOETZ
HOLD DOWN CLOSING POSITION IN ANY ACT. IT WILL DO THE SAME FOR YOU

"HE'S A RAG PICKER"
Produced by IRVING BERLIN
THIS IS A NEW ACT THAT IS CAUSING A SENSATION. PLAYING RETURN DATES EVERYWHERE. PLAY IT FOR ONE PERFORMANCE AND YOU'LL BOOK IT FOR A RUN

"BACK TO THE CAROLINA YOU LOVE"
Produced by JEAN SCHWARTZ and GRANT CLARK
Very little open time for this one. They all scrambled for this one after the first showing. Can play any house on any time in any spot by any one.

ALL THE ABOVE HEADLINERS ARE BOOKED BY

WATERSON, BERLIN and SNYDER
STRAND THEATRE BUILDING, 47th Street and Broadway, NEW YORK

CHICAGO
Monroe and State Streets

PHILADELPHIA
923 Walnut Street

BOSTON
220 Tremont Street
Dave Gordon
Presents "GIRLS OF THE GAY WHITE WAY"

SIMMONDS, STEWART and LAKE'S
"AUTOGiRLS" CO. Offer
HARRY M. STEWART FRANCIS ELLIOTT MADELINE WEBB JAS. J. LAKE CAROL SCHRODER BILLY HALLMAN HARRY SEYMOUR SALLY STEWART TEDDY SIMMONDS COLUMBIA CIRCUIT, 1914-15

BARNEY GERARD'S "FOLLIES OF THE DAY"
With SAM SIDMAN, GERTRUDE HAYES, and an All-Star Cast
BIGGEST HIT IN BURLESQUE SINCE "WINE, WOMAN AND SONG"
NEXT WEEK (Oct. 11), GAVETE THEATRE, KANSAS CITY, MO.

THE GREATEST DANCER OF THEM ALL! Choceeta
AT LIBERTY
Address 127 W. 48th St. New York

Charles Robinson "Carnation Beauties"
SEASON 1914-1915

Harry Cooper "CRACKER JACKS"
COLUMBIA AMUSEMENT CO.
Featured Character Comedian
WITH BERNARD & ZEISLER'S "FRENCH MODELS" Season 1914-15

GEO. H. WARD

WILL FOX Featured Comedian
"Gay New Yorkers"

Joe MORRIS and CAMPBELL Flossie

Sam Micals WITH "BOWEY'S"
Management, HURTG & SEAMON

Steve GORDON and MURPHY—Frank
PREMIER ACROBATIC DANCERS with "BON-TON GIRLS"

Babe La Tour WITH "GOLDEN CROOK"
Management, JACOBS & JERMON

HARRY [Hickey] LE VAN

CLAIRE DE VINE Leading Woman
Dixon's "Review of 1915"

Anna-ARMSTRONG and ODELL-Tommy
With DAVE MARION'S OWN CO.
Season 1914-15.

HENRY P. DIXON Presents "THE BIG REVIEW OF 1915"

MARGIE CATLIN "MANAGEMENT, PENNESSY & HERK"
"Happy Widows"
ED. VINTON AND HIS DOG
BILLED AT HAMMERSTEIN'S THIS WEEK (Oct. 12), AS THE MAN WITH THE GREATEST DOG IN THE WORLD
CERTAINLY LIVES UP TO HIS BILLING

Colonial Next Week (Oct. 19)

Direction, MORRIS & FEIL

VARIETY'S

Welsh Violinists

There are Hal Menzies & Minnie Joe Wheeler & Harry McVickers (J. O. Burch, mgr.; alt. Marcus Lowe).—Oddly put together bill with four acts. The only thing sure is that if you're not all doing the same line of work, you're going to have a pretty good show. Quotations are amusing. "The Flower of Maud" is an operetta which played a matineé and an evening performance; it will have a long run, but will likely be a success as a matter of course, for there was little opposition to it. "The Roundabout" has an interesting program that is nicely turned out. The "Merry Family" is a rather good novelty. "Gypsy Jazz" did not do well, but it was a novelties. The "Merry Family" has a lot of talent and the others work straight. This team are making a good show. "Blackface" is a good act, and the "Merry Family" is a better routine in the song line. The "Merry Family" was well received at the opening of the show, but by the time the first act was finished, the audience was almost medleyed. Reid.

LOGAN SQUARE (Sam Lafer, Essanay & W. V. A.)—Sunday this house opened with a "Bill of Fare," which was a failure. The show was a good one, but the audience was not put together in the best manner. "Merry Family" has a good act, which is the "Merry Family" is a strong asset. Mr. Lafer calls his show a "Bill of Fare," because the running will be able to live up to his bill. "Merry Family" was well received at the show. The bill was changed Monday night.

GREAT NORTHERN (Fred Ehlers, Essanay & W. V. A.)—The show is running smoothly at first show Monday night and then took a turn for the worse. "Merry Family" had a good run on Sunday night, but on Monday night was a failure. "Merry Family" is a black-face act in which the performers were very good, but some was done one. The act was good. The Six Palomins, who do a song and dance routine, also had a good act. The "Merry Family" was a good one, and a couple of new acts, "The Merry Family" and "The Six Palomins," were well received. The act received a good bill, and the audience was well entertained. The "Merry Family" was well received at the show. The bill was changed Monday night.
EXCLUSIVE FALL STYLES NOW READY THEATRICAL WARDROBE A SPECIALTY

Mack's 4 Stores 1526 BROADWAY 1578-80 BROADWAY 742-28 7TH Ave. 716-718 7TH Ave.
500 MELROSE AVE. 25 WEST 42 ST.

WARDROBE TAKEN AFTER NIGHT SHOW Dry Cleaned and Delivered for Next Matinee SPECIAL TO PROFESSIONAL

O'NEAL 1554 Broadway, N. Y. Tel. 45-47 St. Open Day, Night and Sunday

PROFESSIONAL RATES MODERN METHODS
DR. HARRY HYMAN DENTIST Strand Theatre Bldg.

MOA Buns in Australia included S. E. Evans, W. A. Le Page and J. O'Donnell.
The Panama canal in military accurate detail will be an exposition feature on the "Zest." The work will be more than $100,000.

Another change in the management of Lewis's Empires in Los Angeles is to be made this week, when Fred Poletti, formerly manager of Miller's, New York, will replace George Fish, who will retire from the show business.

Charles Aldrich, the principal producer of "Merry and Max" act, will learn something of his advantage by communicating with F. MOR-RISON, Variety, New York City.

FOR RENT
A good comedian intermingled with songs and dances.

Ned Nye
Care of SAMUEL JACOBS, 184 Broadway, New York.

WANTED VAUDEVILLE ACTS
That can do nothing too big or too small for us to handle. Can keep you working all the time. Write to operation All our own circuit of vaudeville theatres.

TILEY & LAXWORTH
1547 Broadway, New York City

"Marmo Forbes," formerly with "Marmalade and Max" act, will learn something of his advantage by communicating with F. MORRISON, Variety, New York City.

ORPHEUM—Morris Ernst and His Harmonica Monkeys enjoyed the turn. Calver and Brown, good, Calver's occasional clapping was wrong, Harry Knight, clever. Ashley and Cantfield (baldhead), got another hit while the others remained home. Last week, Five Meteots, Joe and Lew Constantine had a good showing, and in due time, they also made a black and white story, which gave a solid start. The next spot, Gene LeRoy, is a big one, and is the last word.

MACK'S 4 Stores
1526 BROADWAY
1578-80 BROADWAY
742-28 7TH Ave.
500 MELROSE AVE.
25 WEST 42 ST.

Wardrobe
TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSIONAL

O'NEAL
1554 Broadway, N. Y.
Tel. 45-47 St.
Open Day, Night and Sunday

PROFESSIONAL RATES
MODERN METHODS

DR. HARRY HYMAN
DENTIST Strand Theatre Bldg.

Mack's 4 Stores

1526 BROADWAY
1578-80 BROADWAY
742-28 7TH Ave.
500 MELROSE AVE.
25 WEST 42 ST.

Wardrobe
TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSIONAL

O'NEAL
1554 Broadway, N. Y.
Tel. 45-47 St.
Open Day, Night and Sunday

PROFESSIONAL RATES
MODERN METHODS

DR. HARRY HYMAN
DENTIST Strand Theatre Bldg.

Mack's 4 Stores

1526 BROADWAY
1578-80 BROADWAY
742-28 7TH Ave.
500 MELROSE AVE.
25 WEST 42 ST.

Wardrobe
TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSIONAL

O'NEAL
1554 Broadway, N. Y.
Tel. 45-47 St.
Open Day, Night and Sunday

PROFESSIONAL RATES
MODERN METHODS

DR. HARRY HYMAN
DENTIST Strand Theatre Bldg.

Mack's 4 Stores

1526 BROADWAY
1578-80 BROADWAY
742-28 7TH Ave.
500 MELROSE AVE.
25 WEST 42 ST.

Wardrobe
TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSIONAL

O'NEAL
1554 Broadway, N. Y.
Tel. 45-47 St.
Open Day, Night and Sunday

PROFESSIONAL RATES
MODERN METHODS

DR. HARRY HYMAN
DENTIST Strand Theatre Bldg.

Mack's 4 Stores

1526 BROADWAY
1578-80 BROADWAY
742-28 7TH Ave.
500 MELROSE AVE.
25 WEST 42 ST.

Wardrobe
TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSIONAL

O'NEAL
1554 Broadway, N. Y.
Tel. 45-47 St.
Open Day, Night and Sunday

PROFESSIONAL RATES
MODERN METHODS

DR. HARRY HYMAN
DENTIST Strand Theatre Bldg.

Mack's 4 Stores

1526 BROADWAY
1578-80 BROADWAY
742-28 7TH Ave.
500 MELROSE AVE.
25 WEST 42 ST.

Wardrobe
TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSIONAL

O'NEAL
1554 Broadway, N. Y.
Tel. 45-47 St.
Open Day, Night and Sunday

PROFESSIONAL RATES
MODERN METHODS

DR. HARRY HYMAN
DENTIST Strand Theatre Bldg.

Mack's 4 Stores

1526 BROADWAY
1578-80 BROADWAY
742-28 7TH Ave.
500 MELROSE AVE.
25 WEST 42 ST.

Wardrobe
TAKEN AFTER NIGHT SHOW
Dry Cleaned and Delivered for Next Matinee
SPECIAL TO PROFESSIONAL

O'NEAL
1554 Broadway, N. Y.
Tel. 45-47 St.
Open Day, Night and Sunday

PROFESSIONAL RATES
MODERN METHODS

DR. HARRY HYMAN
DENTIST Strand Theatre Bldg.
Charles Horwitz
Dash says: "An It May Be' caught laughs from beginning to end, and it stands without change, is ready for any sort of vaudeville, where it will be a big comedy number." HORWITZ wrote it and hundreds of SKETCH HITS.

CHARLES HORWITZ 142 Broadway (Room 335), New York Phone 284 Grocey

I. MILLER, 1584 Broadway, 6th, 7th, 8th, and 9th Sts. Tel. 9444 Chalon 2 W. 224th St., N. Y., CLOD, Baker and Aerobic "Theatrical" mail order agents. All work sent. Write for price list and short articles.

Wright for Catalogue 4

Last You Forgt Say We It

LETTER HEADS

Contracts, Tickets, Envelopes, Free Samples, Stage MONEY, Be. Book of Herald Cards. CROSS, At. S. Dearborn St., CHICAGO.

DO YOU COMPOSE

S O N G S 2 B I G B O O K S


ALBOLENE

Because of its freedom from water and all sticky material cuts the greasy paint directly off and removes it more quickly and thoroughly than any other preservative. Supplied in half and one-pound decorated screw-top cans by all first-class dealers and druggists in make-up.

SAMPFPL FREE ON REQUEST

McKEESEN & ROBBINS 81 Fulton St., New York

VARIETY 37

DR. JULIAN SIEGEL

Official Doctor to THE WHITE RATS

SPECIAL RATES TO THE PROFESSION

The Green of, at Tampa, is being remodeled for picture in Keith Family vaudeville and pictures. This house always has been considered "Jocun." La Lietelle is going to try it now.

ATLANTIC CITY, N. J.

LOUIS WILLIAMS


CLASSY THEATRICAL COSTUMES AND HEADWEAR

STAGE, STREET, EVENING GOWNS AND HATS

THE BERG-ZAL CO. INC.

153 West 44th St. (East of Broadway) New York City

Phone Bryant 1600

MARY J. MOHAN

A Number of Important Models on Hand

229 West 42nd St.

GOWNS SLIGHTLY WORN AND NEW.

SPECIAL PRICE TO PROFESSION

BALTIMORE

By R. B. DOOLEY

MARYLAND (F. C. Schanberger, mgr.; sat. U. O. P.; net Wells, City and Brown; big, ready and proper, $10.00-

FORBYREY (H. P. O. M.); agent, U. O. P.; net Wells, City and Brown; big, ready and proper, $10.00-

FRANK HAYDEN

INC.

Costumes and Millinery

56 West 45th St., New York City

SEND FOR CATALOGUE

Phone, Bryant 3253

M A S C O T

H H E S S

HIGH GRADE MAKE-UP

Uniform in Color and Quality Guaranteed.

Free with our Book of "Making Up"

MUSIC ARRANGED

PIANO ORCHESTRA

Tunes taken down from voice. Old orchestration written. A nice, polite offer where you can talk to a man who will give you just what you want.

W. H. NELSON

Suite 221, 6th Street Bldg., 611 BROADWAY.

PLUSH DROPS CHEAP

New and old. All colors and sizes. Easy terms must sell. Write or wire LADD SMITH, 394 4th Street, New York.

PLUSH DROPS CHEAP

WANTED

Lady Skaters and Wedged

DONEGAN-DUNEDIN TRIOUPE

321 West 45th St., New York

FOR THE STAGE AND STREET

JARRETT'S SHORT VAMP

Style 1600 (Hand Crocheted) Short Vamp Boot with Patent Calf Vamp. Style 1600 (Hand Crocheted) Short Vamp Boot with Black Calf Vamps. Style 1600 (Hand Crocheted) Short Vamp Boot with Black Calf Vamps. All boots are made to order. New Line 100 Boots. JACK'S SHOE SHOP

405 6TH AVE., Bet. 29th & 30th Sts.

BOOK ON

DOG DISEASES

And How to Feed H. CLAY GLOVER, V. S.

Are You Perfect?

STAGE DEPARTMENT

Professionals in acquiring art and grace in Stage Department and perfected in the movements and details of Pantomime, Classical, Ballet and Toe Dancing. DMANTZ ZANFRETTA

Imperial School St. Petersburg, Russia I. Diotti Milano, Italy

Phone 1072, Paris
READ THE WORDS

Down below—down below,
Sat the Devil talking to his son;
Who wanted to go up above—up above.
He cried it's getting too warm for me down here,
And so—I'm going up on earth,
Where I can have a little fun.
The Devil simply shook his head and answered his son.

CRITICS SAY THIS IS THE GREATEST SONG EVER WRITTEN. AUDIENCES SAY THE SAME BY APPLAUSE.

PUBLISHED BY
WATERSON, BERLIN & SNYDER COMPANY, Strand Theatre Building, 47th Street and Broadway, New York City, New York.

BOSTON.
By J. GOOLTZ.

KEITH'S (F. O. Larsen, mgr.; agt. U. B. O.)—Good bill this week. "The Bride Shop," which closed, having nothing on Adelaide and Hughes or Claire Rochester. Emma & Thompson was shifted after the matinee to open, Crochet and Welch going to second place after a really excellent at the matinee. Webb and Hurst went big, followed by Charles Mack and Co. with Muller and Stanley completing the bill. Larsen's head at the box of this house in the past few weeks has been evident, and it looks more like old times.

FREE 3½ FOOT ENLARGEMENT WITH EACH HUNDRED & 50 ORIGINAL PHOTOS

PRICES FOR ORIGINAL PHOTOS

1 Pose 2 Poses 3 Poses 4 Poses 5 Poses 6 Poses

100 6 x 8" 10.00 10.30 11.00 11.50 12.00 12.50
90 6 x 8" 10.00 10.30 11.00 11.50 12.00 12.50
80 6 x 8" 10.00 10.30 11.00 11.50 12.00 12.50

PRICES FOR PHOTO REPRODUCTIONS

1 Pose 2 Poses 3 Poses 4 Poses 5 Poses 6 Poses

100 6 x 8" (30 each) 6.00 6.50 7.00 7.50 8.00 8.50
90 6 x 8" (30 each) 6.00 6.50 7.00 7.50 8.00 8.50
80 6 x 8" (30 each) 6.00 6.50 7.00 7.50 8.00 8.50

JESSURUN & CO., PHOTOGRAPHERS
COLUMBIA THEATRE BUILDING
NEW YORK CITY

“STAY DOWN HERE WHERE YOU BELONG”
By Irving Berlin

CHORUS

Stay down here where you belong,
The folks who live above you
Don't know right from wrong.
To please their Kings they've all gone out to war
And not one of them knows what he's fighting for.
Way up above they say that I'm a Devil and I'm bad.
Kings up there are bigger Devils than your Dad.
They're breaking the hearts of Mothers,
Making butchers out of brothers.
You'll find more hell up there than there is down below.

MAGNETIC (E. D. Smith, mgr.)—"To-Day" opened big and apparently good for some time to come.
WILBUR (E. D. Smith, mgr.)—William Hodge in "The Road to Happiness" to consistent business.
TREMONT (John B. Schoofel, mgr.)—"Potash and Perlmutter" on second week.

BOSTON (William H. Leach, mgr.)—Graded opera experiment, which has ten more weeks to run, doing only a fair business and will probably prove a failure unless the $2.50 price goes up in favor as the thermometer goes down. The Majestic Players under the visiting star policy will succeed the opera venture.

M. C. Walker
347 5th Ave., Room 767
Phone 7155 Murray Hill

NED WAYBURN IS BACK IN NEW YORK
HIS SERVICES ARE AVAILABLE
TO STAGE PRODUCTIONS and ACTS

ADDRESS
1482 BROADWAY (Fitzgerald Bldg.) Telephone 4017 Bryant
READ THE LYRICS of BLANCHE MERRILL’S new sensation and you’ll see why all the headliners are using it.

“WE TAKE OUR HATS OFF TO YOU, MR. WILSON”

FIRST VERSE
You’re one of Uncle Sammy’s boys,
You have no use for any noise,
You’ve won every Yankee heart from coast to coast;
Greater than a gladiator,
You’re the world’s big mediator,
Of you this whole United States can boast.
We’d trust you in any kind of fuse.
We’re glad you belong to us.

CHORUS
We take our hats off to you, Mr. Wilson,
Our hats are off to you,
You’re the man of the hour,
You’ve stood like a tower,
And know what to do for the red, white and blue.
You're the right kind of man in the right kind of place.
Like Washington and Lincoln, you’ve set a pace;
They know at home and abroad,
Your pen is greater than the sword.
We take our hats off to you.

SECOND VERSE
Your Uncle Sam is mighty proud,
He’s proud he picked you from the crowd,
He’s proud that you have shown the world your worth.
You’ve sought peace with every nation,
Steered us through all tribulation,
And made our land the greatest land on earth.
You’ve set up a standard for the world,
The flag of peace you’ve unfurled.

CLEVELAND.
BY OLIVE K. ELLIOTT.
COLONIAL: Robert McLaughlin, mgr.—
“The Man From SMOKY,” good boxoffice.
OPERA HOUSE: (George Gardiner, mgr.)—
Bill Thorne, fair business in “Jerry.”
HIPPODROME: (Harry Daniels, mgr.)—
Hettie Groom & Co., good; Kay Samuel, bit; George Brown, fair; Van Horen, good; Louis Roland & Co., fair; Heath & Miller, good; the Three Lynns, bit; the Berta, bit.

MILES (Charles Dempsey, mgr.)—Douglas & Hamilton, good; Ross Troupe, fair; Brown & Jackson, good; Pansella Brow, applause; Joe Kelley, laughter; Howard’s Animals, fair. APODOKIO: (Charles Gardiner, mgr.)—Melody Monarchs and a Maid, good; Lesa, entertaining; National Fricklady, good; Charlotta & Lewis, applause; Leo Keats, applause.
GORDON SQUARE: (Kawana Troupe, fair; Ethel Ramsey & Co., good; Gilla Westermann, applause; Burton, fair; Marie McNett & Co., good.

VARIEY FREE for ONE YEAR
To Every Purchaser of $25.00 or more during our first Semi-Annual Sale we will present a yearly subscription.

MARCUS
One Flight Up Out of the High Rent
Suite 214 Strand Theatre Building
47th Street and Broadway

 THEY SAY I'M GOOD!
GALLON
First New York Showing
UNION SQUARE, OCT. 19, 20, 21

Absolube Family Protection

A TRUST FUND of any amount you may desire can be created by you on the payment of about 6½% annually in advance on such sum, and this will guarantee your family an annual income of 12% of the amount of the trust fund, payable in monthly installments, commencing one month after your death for a period of years, and on the expiration of that time the capital will be paid in cash and so provide your children either with a dowry or sufficient capital to go into business.

In addition to this income, 10% of the trust fund will be paid immediately on your death to defray necessary expenses and provide for ready cash. This 10% will not be deducted from the trust fund. This trust fund will make it impossible for your widow or beneficiary to make poor investments and thereby become financially embarrassed.

The Trustee is an old-established Company with over fifty million dollars of assets and over six million dollars of undivided dividends and surplus.

For further information write to
JULIUS BOHM & SON, Inc.
1600 Broadway
Tel. Bryant 8667-8.

MEET ME AT OTTO’S Restaurant and French Bakery
153 WEST 4TH ST., bt. BROADWAY AND SIXTH AVE.
Quick and Clean Service—Delicious Pastries—Cooking Unexcelled—Prices Moderate
OSTERS, STEAKS, CHOPS
NEVER CLOSED
CLOSING THE PALACE SHOW THIS WEEK (Oct. 12)

FOLLOWING the BIGGEST and GREATEST PROGRAM ever offered on a vaudeville stage, and

THE HIT OF THE BILL

BELLE BAKER

"THE BERNHARDT OF SONG"

NEXT WEEK (Oct. 19)

KEITH'S ROYAL, BRONX

Direction, EDW. S. KELLER

CLUB (Rod Waggner, mgr.; agent, Prog.). "Hail City Mails." Excellent source.

The Orpheum has abandoned its policy of alternating pictures with acts in continuous vaudeville and now is giving two solid vaudeville shows and two straight film shows.

Frank Wood, formerly with the Saxon Amusement Enterprises and manager of their Orpheum, who left to become identified with a film concern, has returned to those people to handle the Princess.

Upon absolute assurance that those members of the organization now in Europe could be here and that there had been filled the places of those who went to the front, Manager Ludwig Kreis has set Nov. 28 as the date for the opening of the German stock season.

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (H. R. Scott, mgr.).—Margaret Illington in "Within the Law," did fairly well. 25. Charlotte Walker in "The Better Way."

RAINBROOK (A. G. Bainbridge, Jr., mgr.).—Bainbridge Players opened stock season Oct. 11 in "The Test." Florence Stone, Louisa Pearn, Joseph Holicky, Marie Dale and Pete Raymond have been retained from the former company at the Hubert. Henry Hall is the new leading man and the others are: John Webh Bull, heavies; Karl Bitter, juvenile; Leslie King, characters; Helen Carlton, second woman; Isa Stehno, Erin Lacy, Charles Good is stage director. Robert Westerman, Alex Linding and Joseph Crawford comprise the mechanical force. Opped to excellent business. "Marrying Money" follows.

MURFRETT (Wright Huntington, mgr.).—Wright Huntington Players in "The Country Girl." "The Rosary" follows.


Miss Kitty Gordon

Assisted by her Company, including

Mr. HARRISON HUNTER

in

"ALMA'S RETURN"

By JACK LAIT

(Author of "Help Wanted" and "Lead Kindly Light")

AT THE PALACE THEATRE, NEW YORK

THIS WEEK (Oct. 12)

and immediately acknowledged to be vaudeville's brightest comedy drama

BIG SUCCESS AT THE AMERICAN

BILLIE CREE

THE SMILING GIRL FROM THE SUNNY SOUTH

FIRST HALF THIS WEEK

(OCT. 12)

Direction, H.B. Marinelli Ltd.
The Middle West Amusement Association

The Middle West Amusement Association

WANTED

AMUSEMENT PROVIDERS TALENT

Capital $275,000.00

We have now combined our Departments and Branch Offices and opened the most commodious General Office, 212 North Howard Street, Chicago, Illinois, where the Manager, Promoter, Producer, Artist and Actor can secure employment, or will be on hand to aid in the management of any show. The new office is well arranged and equipped to handle the most complex business. The Manager, Promoter, Producer, Artist and Actor can secure employment, or will be on hand to aid in the management of any show. The new office is well arranged and equipped to handle the most complex business.

We can give six weeks' work to acts on a $50.00 railway ticket.

We can use five Drawing Room Acters per week in this city.

We have Forty Days' work for a season of 80 weeks.

A Middle West Organisation for Middle West West.

We are now offering for your examination our ability, association, management, and advantages.

EARL GANDY, Managing Director

3rd Floor, Tabor Grand Theatre Bldg.

DENVER, Colorado

J. H. ALOZ

Booking Agency

Orpheum Theatre Bldg.,

MONTREAL, P. Q.

GUS SUN BOOKING EXCHANGE CO.

905 W. Adams St., Chicago

Washington Bldg.

London

New York

Philadelphia

P. O.

PETE MACK

Manager and Promoter of Vaudeville Attractions

ARTISTS DESIGNED BY W. S. GAYNE, CHICAGO.

Orpheum Theatre, Bldg.,

New Orleans

New York

Philadelphia

PETE MACK

Manager and Promoter of Vaudeville Attractions

ARTISTS DESIGNED BY W. S. GAYNE, CHICAGO.

New York

New York

Philadelphia

PHILADELPHIA.

BY JOHN J. BURNES.

KEITH'S (Harry T. Louden, gen. agent, F. B. O.):—A very light house greeted a week's bill Monday night. The O. P. A. was not in evidence. The house was the headliner and although he gathered the good turn, the applause of the bill was Lamberti. The bill opened with Le Toy Brothers, followed by Mr. and Mrs. Geo. Louden, and a comic relief, followed by a comic relief, followed by a comic relief. A most effective and effective and effective performance of the band was anchored by Lamberti. The house was sold out and the applause of the house was Lamberti.

H. D. HARRIS (Fred Zimmerman, gen. agent, B. O.):—Hamilton, closed Sunday, opened the next Monday night. A small house, but a successful performance. Lillian Wrenn, a big hit. A band played by Sam Sifton and, the headliner, the hit of the bill was Aiken, Fife and Phelps. The last band played by Sam Sifton and the headliner, the hit of the bill was Aiken, Fife and Phelps. The last band played by Sam Sifton and the headliner, the hit of the bill was Aiken, Fife and Phelps.

H. D. HARRIS (Fred Zimmerman, gen. agent, B. O.):—Hamilton, closed Monday night. A small house, but a successful performance. Lillian Wrenn, a big hit. A band played by Sam Sifton and, the headliner, the hit of the bill was Aiken, Fife and Phelps. The last band played by Sam Sifton and the headliner, the hit of the bill was Aiken, Fife and Phelps.

H. D. HARRIS (Fred Zimmerman, gen. agent, B. O.):—Hamilton, closed Monday night. A small house, but a successful performance. Lillian Wrenn, a big hit. A band played by Sam Sifton and, the headliner, the hit of the bill was Aiken, Fife and Phelps. The last band played by Sam Sifton and the headliner, the hit of the bill was Aiken, Fife and Phelps.
JUST RETURNED AFTER A SUCCESSFUL TWO YEARS IN LONDON
BONITA
(ALONE)
AT HAMMERSTEIN’S THIS WEEK (OCT. 12)
IN NEW SONGS

ST. LOUIS.
By RAYMOND A. WALSH.

COLUMBIA (Harry Buckler, mgr.): Bar-
tiste & Frankel, Dorothy & Madeline Cam-
ron, Herman Timberg, Princess Radiuk.

Harry Green, “The Green Beetle,” Anna
Chandler, Corrado’s Monastic.

GRAND (Harry Wallace, mgr.): Minstrel
Kiddies, Armstrong & Clark, Mlle. Martha &
Sister. Harry & Jackson, Mason-Wilbur &
Negro Pintil, Paul Stevens, Universal Ani-
mated works.

HIPPODROME (Frank Talbot, mgr.): Motor
Walker, Paine & Needl, Henry &
Hazel Mann, Joe Bennet. Kataishin Haw-
ington, Kamby, Howch & Robinson, W. J.
Coleman, photo plays.

OLYMPIC (Walter Sanford, mgr.): Evan
Minstrels. SUGIBERT (Melville Stoltz, mgr.): “The
Helle of Bond Street.”

AMERICAN (Harry Wallace, mgr.): “Sep-
tember Moon.”

PRINCESS (Joe Walsh): “Follows of the
Day.”

LINDELL—Pictures.

GARRICK—Yiddish Playlets headed by
Mme. Reinhart.

TORONTO.
By HARTLEY.

PRINCESS (R. B. Sheppard, mgr.). “The
Little Cafe” to capacity house.

ROYAL ALEXANDRA (I. Solomon, mgr.):—
“Within the Law.”

THE THEATRICAL PERFORMING RIGHTS of the English Song Sensation

“SISTER SUSIE’S SEWING SHIRTS FOR SOLDIERS”

are strictly reserved

Artists singing this song publicly without our permission are liable to prosecution under the Copyright Act

T. B. HARMS & FRANCIS, DAY & HUNTER 62 West 45th Street, NEW YORK

IT HAS BEEN CONCEDED GENERALLY BY MANAGERS AND OTHERS THAT THE FORMATION OF THE MUSIC PUBLISHERS’ BOARD OF TRADE WAS TIMELY AND NECESSARY TO THE PRESERVATION OF THIS IMPORTANT INDUSTRY. IT IS TRUE THAT TWO NEW YORK PUBLISHERS, LEO FEIST AND F. A. MILLS, REFUSE TO ENTER THE ORGANIZATION AND FOR REASONS OF THEIR OWN CONTINUE THE PRACTICE OF PAYING PERFORMERS TO SING SONGS.

IT IS NOTED THAT MANY PROMINENT ACTS HAVE LATELY HAD THEIR SALARIES REDUCED, AND IT MAY BE A CO-INCIENCE THAT MOST OF THESE ACTS ARE SINGING SONGS OF PAYING PUBLISHERS. THERE IS ALSO GREAT DISSENSION AMONGST ACTS SINGING SONGS OF PAYING PUBLISHERS, ON ACCOUNT OF THE PRICES BEING PAID THEM. FOR INSTANCE, A CERTAIN ACT CLAIMS TO HOLD A SEASON’S CON-
TRACT FROM LEO FEIST FOR $50 PER WEEK. OTHER ACTS DO NOT SEE WHY THEY SHOULD BE GETTING ONLY $15 OR $20 PER WEEK. CONDITIONS SUCH AS THESE ARE WHAT REALLY CAUSED THE FORMATION OF THE MUSIC PUBLISHERS’ BOARD OF TRADE. IT WORKS AGAINST THE PERFORMER, MORE SO THAN IT DOES AGAINST THE PUBLISHER, TO GET THE REPUTATION THAT THE PERFORMER IS BOUND TO ACQUIRE, WHEN HE IS RECEIVING A COMPENSATION FOR SINGING A SONG, IN ADDITION TO HIS REGULAR SALARY, AND IT IS UNIVERSALLY KNOWN THAT MANAGERS ALL OVER THE VARIOUS CIRCUITS THOROUGHLY DISAPPROVE OF THIS PRACTICE.
VARDON, PERRY and WILBER
VARITY, LONDON.

The 9th Anniversary Number of
VARITY Will Be
Issued December 25th

GAVIN and PLATT
The PEACHES
TOURING
Phone 131-M Passaic
7 Hawthorne Ave., Clifton, N. J.

ALFREDO
VARITY, LONDON

GEORGE HARA DA
World's Famous Cyclist
1710 CLYBOURN AVE.
CHICAGO, ILL.

Chicago Woodwind Quintet
Composer of European Artists
NOW OPEN FOR VAUDEVILLE ENGAGEMENTS
Address care VARIETY, Majestic Theatre Bldg., Chicago

In Preparation—A new and Novel Act
By AARON HOFFMAN
SAM-HEARN-ELEY-HELEN
Personal Direction MAX GORDON

Imperial Pekinese Troupe and Shangtun Mystery
Six Chinese Wonders. Lately Featured with
Anna Held Jubilee Co.
All communications to
LONG TACK SAM
Solo Owner and Prop. VARIETY, New York

SAM J. CURTIS
In "GOOD BYE BOYS"
By June McCree
Direction, HARRY SHEA.

GAVIN and PLATT
with "Their Little Girl Friends"
"Yesterdays"
A Delightful Story of Youth
Booked Solis
CHRIS O. BROWN
Next Week (Oct. 19), Pantages Spokane
Week (Oct. 26), Pantages Seattle

Victor HERAS and PRESTON Ben
FAST AND FUNNY TUMBLERS
Now Playing Pantages Time
BOOKED SOLID ON W. V. M. A. opening Oct. 29

E. J. MOORE
A LITTLE OF "WHAT NOT"
Direction LEE MUCKENFUSS

WILLIAM MORROW
Assisted by DONNA HARRIES
Presenting the Singing Comedy Playlet "ON A COUNTRY ROAD."
Direction SIMON'S AGENCY, CHICAGO

8th AMERICAN SEASON

ALICE LLOYD
IN VAUDEVILLE

NEXT WEEK (Oct. 19) ORPHEUM, MONTREAL

Representative. PAT CASEY

EVELYN NESBIT
AND
JACK CLIFFORD

Direction, H. B. MARINELLI
FRANK BOHM

Announces he can secure vaudeville artists

Engagements on the Very Best Time

in vaudeville and musical comedy on

Play or Pay Contracts

Continuously playing on consecutive routes when in vaudeville.

Mr. Bohm is representing some of the largest and best known acts, and will be pleased to place an attractive proposition before any standard vaudeville turn desirous of immediate or future engagements.

The Marcus Loew Circuit

Comprising the conceded greatest chain of vaudeville theatres in the world, extending from Coast to Coast, to which Mr. Bohm has the honor and pleasure of submitting acts, gives a play or pay contract of 40 weeks or more, with a route covered by the contract that plays as routed.

IT IS THE ONLY VAUDEVILLE CIRCUIT TODAY THAT DOES THIS.

FRANK BOHM

Putnam Building, 1493 Broadway, New York City

Phones 8550—8551 Bryant
Advertise Now

Now is the Time for Vaudeville People

BRING yourself to the attention of the vaudeville managers, all managers, on the big time, small time, any time that includes burlesque and legitimate productions of musical comedies, also the picture makers, who may want your services.

Keep yourself in front of the managers when they say they have plenty of material to select from.

Make Them Remember You

Advertise Yourself or Your Act in Variety

Get before the people you want to reach in the proper way.
An advertisement nowadays in Variety is your best agent.

Variety is your best medium. They all read it. Variety does all the work, and an announcement in it is an expense saver, as it thoroughly covers the field, rendering the necessity for repeating the advertisement elsewhere wholly superfluous.

Now Is the Time—Advertise

Use Variety

The Recognized Trade Paper of the Theatrical Profession
FIVE BIG FEMALE STARS
SIGN FOR FEATURE FILMS

Mary Garden, Jane Cowl, Mrs. Leslie Carter, Mabel and Edith Taliaferro engaged for Pictures. Herbert Brenon (Directing Carter's "Heart of Maryland") Leaves Universal. Miss Garden to be "Salome"; Edith Taliaferro's First, "Rebecca of Sunnybrook Farm.

A report is abroad an option has been given by Mary Garden to a New York syndicate to produce "Salome" as a feature film, with the diva the central figure. Behind the project is said to be wealthy New York business men. Picture people have been negotiating with to make and market the film, immediately after a company has been formed for the venture.

The Universal has lost its star director, Herbert Brenon, who leaves this week to join the Tiffany Feature Film Co., in which he has become interested. The first product of the new concern, that has as stockholders, Jos. Engel and Lawrence Webster, will be "The Heart of Maryland," with Mrs. Leslie Carter, Mrs. Carter and Mr. Brenon expect to leave Sunday for the Pacific Coast, where the major portion of the feature will be taken.

In the Brenon stock company as leading man will be William E. Shea, Mr. Brenon's lead when he produced the Annette Kellermann film for the U. Three other principals will be taken from New York to the Coast. Jimmy McKay continues as Brenon's assistant in directing.

Mrs. Carter's previous feature film, "Du Barry," financed by George Kleine, who has $90,000 invested in it, according to report, has not yet been publicly shown through some legal entanglement.

Another female star engaged for picture plays this week was Edith Taliaferro, signed by the Jesse Lasky Co. Miss Taliaferro leaves for Los Angeles next Tuesday. Her first screen subject will be "Rebecca of Sunnybrook Farm." The engagement is by agreement with the Famous Players Co. to which Miss Taliaferro is under contract.

B. A. Rolfe this week contracted with Mabel Taliaferro to appear in "The Three of Us," the Rachel Crothers play originally produced at the Madison Square theater. The Rolfe contract covers Miss Taliaferro's appearance in other film plays.

Jane Cowl, the original Mary Turner in "Within the Law," became a film star this week, when she signed for a series of appearances before the camera with the All Star Feature Corporation. The first release will be "The Easiest Way."

LONDON BILLS REVISED
(Special Cable to Variety)


The list of London stage attractions undergoing changes shortly are: "Seven Keys to Baldpate" closing Oct. 31, to be followed Nov. 4 by Charles Hawtrey's revival of "Never Say Die";

"The Chocolate Soldier" closes Saturday at the Lyric and "The New Shylock," an American drama, succeeds it next Wednesday;

"The Earl and the Girl" comes to the Aldwych, taking the place of "The Belle of New York" on Nov. 4.

FISKE PLAY CLOSES


"Lady Betty Martinigale" in which Mrs. Fiske is starring at the Broad, will be taken from the boards on Saturday night and shelved for the present at least. The comedy has had two weeks here.

"COPT" CLAIMED.

A "copter" existing within a few blocks of each other this week, is charged by Florenz Kolb and Adelaide Harland at Hammerstein's against Rosalie Dolly and Martin Brown at the Palace.

The allegation of piracy is over the cretonne Colonial setting and dressing of the Dolly-Brown act. The latter make it their opening number. Kolb and Harland open in the set, going into "one" afterward and carrying out the idea to the end in another color.

Those who have seen both turns pronounce them identical as far as the setting and dressing are concerned.

On the record Kolb and Harland have used this opening for over a year. Dolly and Brown employed it for the first time Monday.

HEARST THE BUYER.

A rumor says William Randolph Hearst was the purchaser of the Swan-Engel Universal stock.

Inspector Dwyer Objects.

Inspector Dwyer looked over the sketch, "Any Night" at Hammerstein's Thursday, suggesting to the management that the policeman employed in the opening scene to act as "pulverizer" for a Raines Law Hotel be dispensed with. This is the second and final week for the playlet in vaudeville.

Hot Weather in Chicago.

Chicago, Oct. 23.

The hot weather this week has had its distinct effect upon the theatres.

KELLERMAN IN SHOW.

Annette Kellermann has placed herself under contract with Lew Winwell to go out in a musical revue, with the Kellermann diving act featured.

It is said Miss Kellermann's contract reads for her to receive $1,000 weekly, guaranteed, and 25 per cent. of the net profits.

FAMILY DEPT. SPLITTING.

The Family Department (small time) of the United Booking Offices notified on Thursday the agents doing business through it that hereafter the agency will withhold one and one-half per cent. of the five per cent commission the agents charge acts. The full commission will be collected through the Vaudville Collection Agency, which will render weekly accounts to the various agents.

The same procedure is followed in the big time department of the U. B. O., where the "split" between the agency and the agents is one-half.

$1,500 FOR STALLINGS.

The Palace, New York, salary for George T. Stallings beginning Monday for the week, is to be $1,500. If the manager of the Braves "gets over," he will secure nine more weeks on the United Booking Offices circuit at the same figure, it is said. Tommy Fitzpatrick arranged the contract.

AMERICAN REOPENING.

Chicago, Oct. 21.

The American Music Hall will reopen next Sunday with "The Revolt" starring Helen Ware, at popular prices.
SHARING PLAN FACES CRISIS FROM MANAGERS AND ARTISTS


(Special Cable to Variety) London, Oct. 20.

The co-operative playing plan will probably be either accepted by the artists or definitely rejected at a general Variety Artists' Federation meeting set for Sunday at the Trocadero restaurant here.

Artists are meantime refusing to sign sharing contracts covering the period beyond Nov. 7, despite the argument of the managers that unless they come to terms they will have no alternative but to close their halls.

Numerous bodies of Federation members on the road are holding meetings and Friday night has been scheduled as the time for these get-together conferences in the provinces.

Reports of the small assemblages will be forwarded to headquarters and the general situation canvassed at the meeting Sunday. With all the data at hand, the executives of the order will attempt to arrive at a definite plan of campaign.

The managers met privately today. Nothing of the conference was given out. The Federation hopes to have a statement of the managers' position in time to present it to the Sunday conclave.

Headliners are growing scarcer and scarcer. English agents are sending no more acts to London. There are endavoring by every means they command to secure American feature acts to play over here.

The Middlesex is playing continuous vaudeville and pictures this week and the notice is up for closing Sunday.

IN A CLAIRE QUTS BENEFIT.

(Special Cable to Variety) London, Oct. 20.

Ina Claire didn't appear at the benefit for the Queen's Needlework Guild Sunday evening. When her music was handed to the orchestra at rehearsal, the leader declined to take it unless it was properly arranged as an imitation of Ethel Levey. The regulation requires such a designation to be set forth on a separate sheet.

Miss Claire, accompanied by her mother, sails for New York on the Lusitania Saturday.

GABY AND HER HARRY ROW.

(Special Cable to Variety) London, Oct. 21.

Gaby Deslys and Her Harry have quarreled and Pilec threatens to return to America, according to rumors in circulation this week. The disagreement in the partnership is said to have been caused by Gaby's friendship with Basil Hallam, who is also playing at the Palace.

Alfred Butt, director of the Palace, is said to have used his best efforts to effect a reconciliation between Gaby and Her Harry, but Harry is vurry, vurry angry and for the present declines to make up.

PARIS DREARY.

Paris is a dreary city just now, says Charley Brown, the H. B. Marrellini representative, who arrived here Monday, having come over on a French boat, to act as impresario for Quirago, the Spanish violinist.

Paris is dead by 9 every evening, said Mr. Brown. The streets are deserted, lights are out and there is no place to go.

MORE CLOSINGS.

(Special Cable to Variety) London, Oct. 20.

Notice was posted Monday at the criterion that unless business improved "Sir Richard's Biography" will come to an end with the current week.

CHANGES AT ALHAMBRA.

(Special Cable to Variety) London, Oct. 20.

With many changes the Alhambra management bills the revue as containing "everything new," but this is probably an exaggeration of the innovations.

A travesty dance has been put on. It is accompanied by a running fire of ancient talk and gags, entitled "The Rehearsal," which received a bit of sound from the audience Monday evening and in consequence, flopped.

ETHEL LEVEY AT PALACE?

(Special Cable to Variety) London, Oct. 20.

It is understood that Ethel Levey goes to the Palace during the Christmas holidays under a tentative understanding. Alfred Butt if Elsie Janis does not return. No contracts have been signed yet, however.

CHINK ACT HELD UP.


Long Tack Sam's Shantung Mystery, which arrived from Shanghai last Thursday and was carried as a feature for the Empress this week, was detained in quarantine and forced to postpone its local debut until next week.

Melville Gideon in War.

(Special Cable to Variety) London, Oct. 21.

Melville Gideon, the American song writer who has been in England for several years, is driving a hospital car for the American Red Cross Association at the front.

SAILING.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: Oct. 21, George R. Parry (Mauretania).


Arriving on the Sonoma from Australia Oct. 15 were: Mr. and Mrs. Harry Launder, Mr. and Mrs. Van Buren, Mr. and Mrs. Goyt, Mr. and Mrs. Johnny Small and sister, Mr. and Mrs. Milo, Mr. and Mrs. T. Wallace, Mr. and Mrs. Sol Berns, Mr. and Mrs. Gordon, Mr. and Mrs. Al Rover, Mr. and Mrs. Berscenz, Mr. and Mrs. Crocker, Mark Truescott, Brent Hayes, Horace Sheldon, Mrs. and Mr. Jimmie Cunningham, Jimmie Rose, E. Bower, Mrs. and Mrs. Weston, Bob Woolsey, Mrs. Helen White, Mr. Walters and Mr. La Verne.

PROVINCIAL MANAGERS DICTATE.

(Special Cable to Variety) London, Oct. 21.

The provincial managers are notifying artists that unless they accept a 40 per cent. reduction in present salaries they will not make the scheduled holiday productions.

EMPIRE SHOW GOOD.

(Special Cable to Variety) London, Oct. 21.

The new Empire show "By Jingo If We Do," which opened here Oct. 19, is a combination of melodrama and topical revue. The show was not a sensation, but may be classified as good.

TATE IN HIP REVUE.

(Special Cable to Variety) London, Oct. 21.

Harry Tate has been added to the new Hippodrome Revue now in rehearsal.

GOING AFTER A PIRATE.

Aaron Hoffman has started after a pirate in Chicago who makes a practice of getting the best gags of acts that are playing in that city and publishing them in book form. The pirate in question is Thomas W. Jackson, publisher of a popular type of book that is sold largely on trains. This week an act of Hoffman's is in the author seven of the various Jackson publications. They were "On a Fast Train," "From Rhode Island to Texas," "18m. from Texas," "Through Missouir on a Mule," O. U. C. the United States with Jackson," "Dinah Miss It," and "Catches a Fish and Tells About It." In all of the books there were passages that Hoffman has written from time to time and he has instructed his attorney to start proceedings at once under the Copyright Law.

Mr. Hoffman suggests that acts doing comedy talk read these books, and if they have copyrighted material that appears in their publications they can write him and he will assist in protecting their rights.

MILES DIVORCED.

Detroit, Oct. 21.

Mrs. C. H. Miles has just been awarded a decree of divorce from her husband, president of the company which controls the Miles circuit of theaters.
RAILROADS TO COMPETE WITH EXPOSITION SHOWMEN

The Santa Fe and Union Pacific Will Have Shows at "Frisco Fair. 20 Shows and 10 Rides in "The Zone." 150 Concessions in All.

"The Zone," the amusement section of the Panama-Pacific Exposition in San Francisco, will have 20 different shows and 10 rides this week. In addition there will be a number of smaller concessions that will bring the total number to 150.

The three biggest attractions will be Fred Thompson's "Toyland," "The Grand Canyon" and "Yellowstone Park." The two latter shows are conducted by the Santa Fe and Union Pacific railroads respectively. "Toyland," will cost a million to prepare. "The Grand Canyon" is costing $350,000 and "Yellowstone" will cost a like amount.

The railroads are entering in competition with the showmen and hope to make a profit on their operations as well as get an unusual amount of advertising.

In "The Canyon" by means of concealed electrical and mechanical devices the illusion of sight is produced. The entire canyon will be reproduced with its Indian villages of the Hopi, Zuni, Laguna and Pueblo tribes. A parlor car will be the method of seeing the show, and the cars will be formed into a great observation platform which will be whirled around the brim of the canyon. The structure containing the show is 700 x 300 feet.

Toyland will be built in sections and will be a sort of a Luna Park in side of the "Zone." Yellowstone Park will be shown practically by the same method as the canyon is shown.

"Old Nuremberg" is another of the big attractions. It will be a miniature likeness of the famous city in Germany. "The Evolution of a Dreadnought" will show various types of fighting ships since the beginning of the navies of the ancients. "Creation," a former Coney Island attraction, will be another feature. "The Battle of Gettysburg" will be one of the included panto-rama attractions. "The Panama Canal" will be a working model of the big ditch as was shown at Coney Island two summers ago.

Other shows include "The Incubators," "49 Camp," " Fool's Palace," "Mysterious Orient" and "Beautiful Japan." Of the various "villages" there will be the Shamrock Isle, Sal- moon Village, Australian Village and Tchaumapeac Village.

The rides will be a coaster, a scenic railroad, Miniature Railroad, Red Mill. Submarine Trip, Autodrome, Bowls of Jugglery, Human Roulette Wheel, and Slide for Life. There will also be Ot- trich and Alligator farms and a Nates- torium which will have "Neptune's Daughter" and "Diving Girls" as an attraction.

A. V. A. ORGANIZED.

Another organization of vaudeville artists sprang into existence last late week, when the American Vaudeville Artists, Inc., legally organized by Arthur Dreyer. The charter members are Bert Leslie, James J. Morton, Frank Conroy, George Lemaire, Joe Welch, Bill Macart, Lew Hearn, John Good.

The A. V. A. will supersede, it is said, the Jesters, recently formed for the purpose of protection of original material among members, but disrupt- ed, according to a story, when one member shortly afterward alleged another had taken his best "pug." The A. V. A. people also say that their society will practically become the successor to the former Vaudeville Comedy Club, pushing out of the way the attempted revival of that club.

No officers of the A. V. A. had been selected nor quarters chosen up to Wednesday.

NEW MATERIAL NECESSARY.


From time immemorial American artists who came over here were wont to comment that local talent had a pretty easy thing of it, once they had established themselves in London. The rea- son therefore, was that having scored a success with any kind of an act they were almost at once flung over the necessity of securing new material. It was known that people sang the same songs, told the same jokes and did the same dances for more than twenty years at a stretch.

All this has gone. It is now neces- sary to secure new material in London oftener than America. The necessity for this is not readily apparent, but it is widespread. A most recent example is the case of Wilkie Bard, than whom there is probably no greater favorite on the London music hall stage. In the past two or three years Bard has presented no less than half a dozen new acts in the form of song scenes, all successful to a greater or lesser degree, but none lasting over a few months, before beginning to fade.

Today Bard is confronted with the absence of anything new and finds that his audience knows his material almost as well as he does himself. As a result he is compelled to curtail his act and take the Oxford, as cabled to Variety, and he is not likely to be seen in London again until after the Christmas pantomine season.

Bard is as popular as ever, but "he must have new material more often than a less idolized artist, for the rea- son that his clientele expects it of him— in fact demands it of him."

SONG TROUBLE AT ORPHEUM.

A song was partly the cause for a change in running order of the Or- pheam, Brooklyn, bill Tuesday matinee. At the Monday performance the Farher Girls with "No Us" and the Ritchie Boys, next to closing. Each turn had the same song. The Farbers sang it first. When Miss Ritchie reached the stage she found it difficult to get over. She and the sisters exchanged positions at the "T" and then got over. When the Farbers thought of the exchange, after hearing Miss Ritchie rave about the conflict in number didn't develop im- mediately.

On the same bill also is another con- flict in settings. Gallagher and Carlin "No. 3" use a battleship scene, as does Arthur Prince, the English ventri- quist, who is "No. 4." Last week Miss Ritchie was at the Bushwick, Brooklyn, Ben Blatt, manager, was served with a City Court order to withhold $162 from her salary, in satisfaction of a judgment ob- tained against Miss Ritchie June 22, 1914, by Philip Manning, attorney, act- ing on behalf of Myles McKean & Sons, undertakers. The matter was to come up in court this week.

"Human Freight Car" Divorced.

Syracuse, Oct. 21.

Mrs. Agnes R. Dunkhorst has se- cured a divorce in Cleveland from Ed. Dunkhorst, known in vaudeville as the "human freight car," from whom she was married in 1901. The couple sepa- rated in 1910.

BALL PLAYERS DON'T DRAW.

Hammerstein's did not draw the crowd expected Monday, matinee, with Gowdy and Rudolph, the stars of the world series. Rudolph, the pitcher, lives in the Bronx. Hammerstein's is paying the couple $1,750 for the week. With the extra expense it will stand the house $2,000. The engagement may involve Hammerstein's in a law suit. To make a place for the couple in the current program will hold the total cost of the program to a reasonable amount, Hammerstein's asked Sam and Kitty Morton, who were billed, to cancel for this week, accepting next week instead.

The Mortons refused to accede to the arrangement. They reported Monday morning for rehearsal, and notified the management they would look to it for this week's salary.

A member of the house staff attributed the drop in business to the presence of the Princess theater former occupant of the showhouse, "Any Night," which has kept people out of the theater, according to him.

PALACE HELPING BOTH WAYS.

Elmer F. Rogers, manager of the Palace, New York, is taking the audi- ences into his confidence, via the Palace program. Mr. Rogers is of the opinion the patrons of the Palace know a bit about variety bills, and he is in- forming them as to "opening acts," to make up the bill, the more interesting acts, and give the first turns the full benefit thereby.

The Palace program this week car- ries the following:

Newlight, combination which an act is allotted on the program does not in the least affect its merit. When a bill is made up almost of headliners—a state of affairs not unusual at the Palace—every number tells, including the more than worthy of the "star spot" on ordinary vaudeville bills. It is only fair to the artist, therefore, to judge his work solely upon its merits.

AGREE NOT TO TIP.

Two vaudeville producers agreed this week not to tip stage hands in theat- res where either of their acts may play.

The producers are Jesse L. Lasky and B. A. Rolfe. The present conditions that have brought about a reduc- tion in salary for vaudeville turns caused the two stagehands to enter into the mutual agreement, they say.

DARE FOR DANCERS.

Florence and Mecherini, South Amer- ican dancers, who are scheduled to make their American debut at the 81st Street theater Nov. 2, are out with a challenge to American dancers: This is their dare.

They will forfeit $500 to any Amer- ican society stepper who are able to reproduce their version of the tango argentino. The Latin dance is the greatest, but, the visitors specify, "it must be authentic and with no immoral or pop- ular dance motions."

The pair will do a 20-minute specialty with six changes of scene and costumes. They have appeared abroad.
VAUDEVILLE AGENTS BUMPED BY SALARY REDUCTION PLAN


About Fisher and Green.

Fisher and Green are two actors in vaudeville, on the big time, who play "The Partners," a sketch patterned after the "Potash and Perlmutter" play.

When notification of the salary cutting by the big-time managers was sent out through the agents, Gene Hughes, as representative of Fisher and Green, received a reply from the team reprouching the managers for even consulting with them over the cut. That had been $100 from the regular Fisher and Green salary, it is said.

Oct. 19 from St. Louis, they sent the following message to Joseph M. Schenck, general manager of the Loew Circuit:

"Mr. Joe Schenck,

Broadway and 43rd Street,

New York.

Can you please route commencing about Nov. 9. Salary four hundred and fifty dollars. This week Columbia, St. Louis. Wire us. This is strictly confidential. Best wishes. (Signed) F. Fisher and Green.

Mr. Schenck, who says he does not receive a "strict confidence" business wire any more than he would accept one "collect," has written the following letter:


Editor Variety:

Enclosed find telegram received from Fisher and Green. I read in Variety last week that this act volunteered to cut their salary so as to enable the officers of the United Booking Offices and the owners of theaters connected with that institution, to live in peace and comfort.

Though so generous with the United Booking Offices, Fisher and Green did not fail to open negotiations with me. In case I may see my way clear to overpay them $150 a week, I will do so. Of course, if they retract their generous offer to the United Booking Offices and leave it in the lurch. After reading the telegram, kindly return same, for filing with other valuable correspondence, some of a similar nature. (Signed) Jos. M. Schenck.

MILES' OPENING.

Pittsburgh, Oct. 21.

The opening of the Miles (formerly the Pitt) was a gala occasion. The theater was sold out, there having been a walking line long before the curtain went up. Harry Woods was brought from New York to be manager. The house plays Loew vaudeville at 10-20-30.

TRIERS SUICIDE IN VAIN.

Syracuse, N. Y., Oct. 21.

Mrs. Elsie Wilmer, of "The Love-makers," at the Bastable the first half of this week, is at St. Joseph's Hospital recovering from hichloride mercury poisoning. She informed the police that she had been taken by mistake, after first saying she had attempted suicide. Her husband lives in New York.

Moss & Bril Expansion.

The prospect of an immediate added ten weeks in split week combinations to the 18 weeks in half week portions, at present the total time the Amalgamated Booking offices in the Columbia theatre will be able to offer artists, caused ripples during the week in the ranks of small timers.

Seven theatres of the Mose Reis circuit and about 18 houses affiliated with the Reis combination is the extension in negotiation.

The formal retirement from the Moss & Brill firm of Sol Brill as an active element of the firm and the assumption of all the active direction of the M. & B. interests by B. S. Moss, the building of a theatre soon on one of the Jacob Wendell tracts in the Long Acre section by Mr. Moss to be run after the manner of the other houses in Manhattan under his direction are other angles of the Amalgamated's extension plans that Mr. Moss confirmed.

A report the Moss houses might be booked elsewhere than under his direction was laughed at by Mr. Moss.

Epsin Resigns.

Meyer S. Epsin has resigned from his position as New York representative of the Mark-Brock Circuit so as to be able to devote all of his time to the direction of the Epstein-Allen booking agency. Mr. Epsin severed his connection with the vaudeville circuit this week and immediately took active charge of the office in the Putnam Building.

Charging for lights.

The vaudeville agents in the Palace theater building thought they were getting away with something until this week, when meters for the electric lights consumed were placed in each suite.

Until then, no charge had been made for the current.

$7,500 for Oscar's House.

It was said this week pop vaudeville managers had received a proposition to take over the new Lexington opera house, now running as a picture place by Oscar Hammerstein. The rental asked was $7,500 a year.

Loew's Old Offices Rented.

The suite of offices, taking in the entire first floor of the Heidelberg Building, formerly occupied by the Marcus Loew Circuit, has been taken by the Jesse L. Lasky Co.

Change at Middlesex.

(Special Cable to Variety.)


A continuous policy will be introduced at the Middlesex beginning next Monday.

Sailing.

(Special Cable to Variety.)

Oct. 26, Mr. and Mrs. James Fadie (Cedric).

Oct. 24, Max Laube and members of "Fanny's First Play" (St. Louis).
WITH THE WOMEN

Saturday afternoon the Princess the-
atre Players presented five new one-act
plays to an invited audience. The perfor-
manship was enjoyable but for the fact
that the date was wetter than the playlets.
None of our relatives will blash at the Princess
Players during the run of the present
program. The first four sketched dragoled
out the time so far at an in-
nee that many left the theatre, not
seeing what may have been the best
playlet of the lot.

Ruth Chatterton, more charming than
ever, in “Daddy-Long-Legs” at the Gaitey,
is wearing three pretty dresses. The first is a pink charmeuse. It has a long bodice of velvet in the same
shade. For a country dress there is a
simple white needle work frock. In the
last act Miss Chatterton displays a
black velvet suit trimmed in lynx with
hat and muff. A dress worn by Cora
Witherspoon in the third act was equal-
ly decorative, was pink voile made in
long-waisted lines.

The Winter Garden show always promises costumes out of the ordinary. In
the picture presented (in the French
Around) the costumes run riot. The
principals are snowed under by the
gorgeousness of the chorus. A drill
parade not unlike the one at the
London Hippodrome was last year brought out
type of the costumes, in costumes
suited to the individual. As each
girl came down the runway one thought
nothing could be more beautiful in
costumes until the next was applied in a
dress of solid jet, draped in sapphire
blue tulle. This dress, worn by a beau-
tiful brunette will be remembered after
these may have been forgotten. Lucy
Winston was lovely in her differ-
ent changes. A gold dress was
gorgeous, and a gray satin, the skirt
pleated, had a velvet bodice that suited
Lucy’s style. Her arms were all very
full around the ceiling. Cecil Cunningham
and a striking costume right out of
Vogue. It was green velvet with a cape
hanging at the back, from the neck to the
heels, and trimmed in ochre sash.

The stage of the Winter Garden was
transferred to the auditorium of the
Palace Monday afternoon. Most of the
principals occupied front row seats and
applauded their act. Ruth Dolly and Fannie Brice. Miss Dolly
and Martin Brown have a nice dancing
act, artistically set. When the purple
velvet hangings are drawn aside Miss
Dolly (who has a ever be seen)
dressed in a alvace, draped in flored
crested. Miss Dolly’s dress is hoop-skirted with lace pantaloea. A pink charmeuse
captured at the hips, showing an elabo-
rate lace in black number was a
second dress. Mr. Brown wore white
tights with blue satin coat. The tango
was dressed rather daringly by Mr.
Brown. An orange jester with plume
ertrousers of orage velvet stripes with purple
dots, showed bare knees. Miss Dolly appears wrap-
ped in a cloak of solid sequins. Be-
neth was a shawl dress with the
usual fringe. Miss Dolly also wears
purple boots and her legs are bare.
This was a chocolate shade or by her
by the couple. Willa Holt Wakefield
(Palace) looked a picture in a white
satin trained gown, heavily trimmed in
crystal. It was topped by a gold pole
bonnet plumed in sapphire blue net-
ers and tied under the chin with coral
colored velvet ribbons. The Great
Fridowsky troupe (Palace) are great
in dressing as well as dancing. The
troupe affects gold, purple and red.
The men in purple trousers and red
boots are splendid foils for the girls
in their solid sequin dresses.

Blanche Ring brought a wonderful
assortment of clothes to the Winter
this week. On the road Miss Ring
made her appearance dressed as a prin-
cipal boy. It was too becoming to
discard. Her first dress is a showy
bonnet with a pearl and a
dress with white in it. Miss Ring
is pounds lighter. Eveleen Dun-
more (a good looking red head) sings
her way into the graces of the
audience. A yellow brocade chiffon
velvet was thrown on and Miss Ring
showing an evening gown of white net,
edged in emerald green taffeta. A
white dress embroidered in crystal and
turquoise and violet Miss Dummore
and Maude Durand (with the Emmet DeVoy
sketch) wear pretty evening frocks of
white. Mable Russell is wearing a sim-
ple shortwaisted dress. The white
dress and Miss Russell and her
partner (Eddie Leonard) have cut the
mush—which is a blessing. Weber and
Cipotilla De Wolf are using an ugly
blue and gold dress. Miss Russell with
gold cord draped to show a pur-
ple center entrance. No gown could
possibly look well before it. Miss De
Wolf’s first dress was a combination of
gold petticoat draped in pink chif-
on, a gold hip drapery and blue bod-
ice. The second was prettier, a pink
empire, with bonnet and scar in
match. The finale was dressed in white
taffeta and was black. It was a round

too short.

Miss Wynn (of Faye and Wynn at the
Lincoln Square the first half) looks
very well in the picture Miss Brown plumed dress. Miss Wynn on the same bill (playing in
a sketch with Charles Deland) is a
tall woman. She affects black velvet
in coat, dress and hat. Miss Carr
would look well if she didn’t stoop to
meet her partner’s height. Most of the
dialog in this sketch is from Simons
and Gardner’s old “Coachman” act.
Another well dressed woman on the
big screen was Miss Russell. Miss Russell
uses a mullet make-up. Her first
appearance is in a wrap of white bead-
ed cloth and pink meline hat. An
evening dress of white brocade had a tu-
ic of tulle. Miss Wynn looked es-
sentially well in a white
velvet tailored suit, all but the gold
slippers. Frevoli

at this theater, in his shadowgraph act,
could easily discard the cigar episode.
It is too disgusting.

“The Prize Winners” at the Colum-
bird has a chorus equal to any musical
company on Broadway. The pony ballet
especially contains twelve good looking
young girls. The other twelve of a
larger build are good types, who know
how to carry their clothes. The girls
were very much in the French style of
black velvet. The opening chorus
was done in pastel shades. A wedding
number was very well staged, the en-
tire company wearing white. Of the
principals Edna Raymond was most
dressed. Miss Raymond’s clothes
weren’t burlesque, they were evening
dresses suitable to any drawing room.
Belle Oliver wore one stunning gown.
It was an American Beauty red, em-
boased in purple panesles and had hip
drapery of silver lace. A black and
white dress was also good looking.
Clara Gibson spent the evening chang-
ing her costumes. They were all dan-
fing frocks and were neatly made. Sam
Hyams is the image of Johnnie Hy-
am (Hyams and McIntyre) and works
like him. Don Barclay must be Eng-
lish. A girl in a turquoise dress was
to much employed by English comedians.
Nevertheless Mr. Barclay is funny and
had the house convulsed all the eve-
n. The ventilation at the Columbia
was good. Why can’t all doors be
thrown open for a few moments dur-
ings intermission?

Helen Clarke, a new dancer on the
New York RKO, is a pretty little
blonde who wears for her first dance a
dress in two shades of green ruffles.

“IN NORLAND” TOO LONG
 Providence, Oct. 21.

“In Norland,” a condensed form
of Lew Fields’ old musical comedy, “It
Happened in Norland,” had its tryout
at Keith’s Monday with William Bur-
traw and Mrs. Keith. Other members
of the company are Carrie Graham,
Dr. Betts, Ezra C. Walck, Charles Fulton,
R. H. Greenlaw and Evelyn Stewart.
Mr. Burtraw has his happy moments
while Fields, and his hooped-down version
of the musical comedy is spon-taneous in its present form.

There are times when interest is
totally absent.

“Shamrock Girls” Stranded
Pittsburgh, Oct. 21.

Eight members of “The Shamrock
Girls” are stranded here as a result of
the sudden departure of the manager
of the company for Chicago Sunday.

Lowell Strike Over.


Keith’s theater orchestra returned
to its post Monday, following an amiable
agreement reached between the house
management and the Lowell Musicians’
Union.

Full Act at Supper Show.

Southport, Oct. 21.

Robert Roy, who opened Monday at
the Broadway to show his act to sev-
ceral agents, left the bill after his sec-
ond performance, following an argu-
ment with the stage manager, who
would not allow Roy to cut off three
minutes of his time at the supper show.

SHOWING “HOYPRITES.”

A Bosworth four-reel feature film,
“Hypocrates,” may be shown as a special show in some Broadway the-
atre yet to be selected.

The film was recently exhibited for
private opinion, which agreed the pic-
ture was most beautifully designed and
produced, but somewhat daring in
theme, that included an undraped girl
roaming about the woods, seeking
truth. There is also a religious side to
the picture, which has been well done
by its scenario writer and director,
Lois Weber.

TUITION BY BELASCO

An echo of the motion picture con-
vention at the end of summer will be
the arrival in New York this week of
Blanche Austin, pronounced by the
judges selected through the Dayton
Herald as Dayton’s most beautiful girl.
She is 17 years of age.

When Harry Reichenbach, publicity
promoter for the Jesse Lasky Co., was
in Dayton, he promoted the beauty
contest, promising as a prize an en-
tertainment by a Lasky company, which
will be presented at the Capitol
theater, four weeks after the end of the
tuition by David Belasco, to the prize
winner. Miss Austin will be assigned
in to one of the Lasky companies.

COAST HIP MAN HERE

Charles Brown, interested in the Los
Angeles Hippodrome, and also the
proposed 3,500-seat capacity Hipp to
be erected in San Francisco, came to
New York this week.

Mr. Brown consulted with H. B.
Marinelli Monday. He stopped off at
Chicago on the way east, speaking to
Fred Lincoln of the newly formed
Affiliated Booking Company. Through
Brown, an alliance for bookings may
be made that will take in the Western
States Vaudeville Association of San
Francisco, with the A. B. C. in Chi-

cago. Marinelli is said to have
formed a connection with Marinelli.
The Western States books the Hip.

Los Angeles. The same agency also
supplied three San Francisco houses
that could handle the eastern material.

MELROSE IS PLAYING

Despite stories circulated that Bert
Melrose had left the show business,
the company opened Monday at
Loew’s Orpheum, and is due to play
Loew’s Shubert, Brooklyn, this
last half.

Booked For Australia.

Chris O. Brown, acting for Hugh
McIntosh, of Australia, this week en-

gaged Sydney Jarvis and Virginia
Dare to tour the Rickards Circuit over
there, sailing from this side next May.

New Manager at St. Louis Hip.

Chicago, Oct. 23.

D. E. Russell will succeed Frank
Taggart as manager of the St. Louis
Hippodrome.

Portland Reopening Nov. 8.

Portland, Ore., Oct., 22.

The new Orpheum theater will open
with the regular Orpheum Circuit
vaudeville shows Nov. 8.
The Evelyn Nesbit and Jack Clifford dancing engagement on the New York Roof terminates Oct. 31. The couple will probably return to vaudeville. In their place the William Morris management may install one or two of well known dancers, including some of those now there, and call it a “Dancing Carnival.” The scarcity of a big drawing card will be responsible for the multitude, although of each of the couples is expected to show some power at the box office. Commencing this week Jimmy Europe’s colored orchestra of 17 pieces replaced Brymnn’s colored orchestra there, the latter being obliged to leave after a long stay through the edict of the Musical Union, which ordered that if the theater below held a union lot of musicians, the Roof above would have to conform to the rules.

Lord Grey, who received publicity in the New York dailies through his marriage to a young American girl, and who was overpaid is well enough now to play vaudeville or dance professionally with his partner, Miss Wilson, whom. it is reported. His Hudspeth will shortly marry. The Englishman only asked $3,000 for vaudeville as his first figure. It is quite likely he will reduce it, if the stage bug sticks with him.

The American Society of Authors, Composers and Publishers says it will be represented by counsel when the appeal in the matter of the Church Co. vs. Hotel Biltmore is argued before the United States Court. The Society intends making application to be represented through the importance of the copyright question involved in the case, and upon which, through the favorable opinion to the publisher (Church Co.), the Society looks with anxiety from feederies employing orchestras, upon the use of copyrighted music.

The professional dancing of the maxie, tango, one-step and other of the “common” society dances has grown so sickening to those who must perform watch it often, if they want to dance themselves, that this is holding a great many people out of the dancing places. So few professionals display any symptoms of originality. They see and they copy, and if they don’t see anything new, they dance the old stuff. In a week’s round of the dancing places none of the professional organizations did a step belonging to himself. Professional dancers ought to be worth about $30 a dozen now, on the average, and then 90 per cent. would be overpaid.

The near-professional dancer or the dancer who thinks he could have been a professional if he had tried for it, is the worst species extant just now. The girls (and the worse than their partners) get out on the floor, and go to it in an attempt to attract attention to themselves. It can’t always be told whether this bunch is really looking for a job or merely happens to own a head, but the impression they leave, that they are “the” dancers can’t be gotten away from. The other evening in one of the best known dancing cabarets on Broadway, of the 14 couples on the floor in a public dance, 11 were “showing off.” The floor managers might single out this crowd and tell them to move on. They interfere with the others and seldom buy.

The Broadway Rose Gardens have undergone a change since Edward F. Pidgeon took over the active management. The Gardens are said to be about $150,000 behind since they were opened. This amount represents the money expended on the alterations necessary to transform the old skating rink in the theater and dance hall, said to have been $135,000. When the new manager took hold he discovered several hundred meals served daily gratis and that there was enough help in the kitchen to feed a regular army. Twenty-seven kitchen employees were there, principally to prepare the rest of the help and friends of the management. In the first week of the new regime at the Gardens $2,000 was cut from the weekly pay roll and there are to be other changes in the various departments of the restaurant which will enable the establishment to be run at about $5,000 less weekly than the original payroll.

The Astor Hotel Tea and Evening Dances have been resumed, under the direction of Mrs. Hallam. Albert Van Sand and Harriet Cassereer are in charge of the dancing. The Astor has a Saturday supper dance at $2.50.


The first cabaret in Australia was shown the natives Sept. 15, at the Tivol, Sydney, under the direction of Hugh McEvoy. While visitors here Mr. McIntosh spoke of his intentions to try out the cabaret idea, and from all accounts it proved to be such a success that every Tuesday and Friday afternoons are now set apart for the cabaret entertainments. On these occasions luncheons are served. After two weeks’ experiment with a string orchestra, during which time the vaudeville portion of the cabaret at the Portola-Louvre was seriously handicapped, the management announces the return of the old orchestra next week. Amusement Manager Walsh of the Odeon Cafe announces that he will discontinue the tabloid light operas, and inaugurate a regular cabaret entertainment. The Paris-Louvre is being remodeled and a new entrance built, which will be completed next week. This cafe, although on one of the choicest corners in the city, has been a poor proposition for years, one of the reasons believed to have been responsible for the poor business conditions was the inconvenience of the old entrance. A new cabaret policy is announced.

STOCKS OPENING.

Spokane, Oct. 21.

A contract for five years’ continuous stock performances at the Auditorium has been signed between Dan L. Weaver, one of the owners of the house, and George L. Baker, of Portland, according to Mr. Weaver. The company will start its engagement, it is given, about Nov. 10.


The Carter Robinson Stock Co. has taken a lease on the Orpheum and will present a repertoire of royalty plays during the winter. The Robinson organization hails from the west, having played the last three years in Fort Worth and Wichita. The prices will be 10-20-30. The Orpheum has been in an uproar for some time, a tieup resulting two weeks ago when the stage hands and vaudeville actors went out on a strike. All trouble has been amicably settled.

Omaha, Oct. 21.

Eva Lang and O. D. Woodward, who recently parted company after many years of association in the theatrical world, both here and in Kansas City, are to become rivals in stock here. Woodward has a stock company and Miss Lang has announced that she will open her own players in a very short time.

Utica, N. Y., Oct. 21.

Wilmer & Vincent will install a stock here early in November. Among those engaged is Harry Hayden, who has been playing in Reading, Pa.

SHERMAN-FOWLER LEADS.

Lowell Sherman and Gertrude Fowler will play leads for the new stock company that goes into the Bronx Oct. 26, the opening piece being “Bought and Paid For.”

Rowland Edwards is stage director.

Schiller’s New Leading Man.

Ed. Schiller, running the Emma Bunting Stock, Greenwich, has just organized into New York Monday for a new leading man and by that afternoon Hayden Stevenson was on his way to assume the job.

Crescent Return to Stock.

After playing straight pictures for some time the Crescent, Brooklyn, is going to return to stock. J. J. Maloney and another new company will be installed Nov. 2.

William Masson is returning as stage director. Two other favorites, Charles Scofield and wife (Isadore Martin) are also under new contracts.

Orlissa Giles has been engaged as leading man.

Bunting Stock Moving.


The Emma Bunting Stock Company will end its engagement of seven weeks at the Crescent Oct. 24, opening for an indefinite stay at the Greenwell the next day.

THREE CLEVELAND STOCKS.

Cleveland, Oct. 21.

The Grand opened Monday with stock, playing “Why Women Sin.” It is the third stock organization here. Jack Halliday and May Buckley are heading at the Metropolitan. They opened Monday with “A Gentleman of Leisure.” Mr. Halliday and Miss Buckley are in for a long run. These players are probably the most popular stock stars Cleveland has patronized within the last few years. They have hundreds of personal friends in the city. Monday night the house was crowded, and the whole affair seemed to be a family get-together occasion.

The performance of “A Gentleman of Leisure” was well done, Miss Buckley and Mr. Halliday both receiving praise from the critics for their work. Supporting members of the company, in nearly every part, were deeply appreciated.

Archie Bell, Leader critic, predicted a splendid success for the company. Manager Fred Johnson declares there have been at least 800 seats reserved for every week until next March.

PHILLY’S LITTLE STOCK.


The Little Theater stock opened its season Monday night with Bernard Shaw’s “Arms and the Man” before an audience which filled the house. B. Iden Payne, the new director, made a decided impression by the brilliant way in which the play was presented.

The company is of a high order and gave a sparkling finish to the lines and business. Dallas Anderson was cast as Captain Bluntschli. Others were Ian McDougal (Sergius), Whitford Kean (Major Perkoff), Wallis Gilmore (Nicola), Hilda England (Catherine Pethoff), Saxone Morland (Raina), Ida Hamilton (Louka).

“SENSATIONAL MELODRAMAS.”


Martin J. Dixon has leased Hart’s Family theater, in the Kensington mill district, for ten weeks and installed a stock company. It is billed as “the home of sensational melodramas.” The opening was Monday with “The Game of Life” in a prolog and four acts.

In the cast were Richard La Selle, Maxwell Driscoll, William Kilbride, Franklin Hale, Bob Straus, Warren Hill, Victor Stewart, Joseph Contractor, Keel Hemrick, Al Myles, and Darel Goodwin.

For next week “The Eleventh Hour” is billed.

Maxwell Working on Five.

Joe Maxwell is at work, producing five acts for the big time in vaudeville. The largest and newest of these, "The Book of Life," will be ready to show next week.

Others are, “Happiness" (revived) with 14 people, "I’ve Got It," both nearby ready, besides "The Stool Pigeon" and "The Little Stranger," preparing.
JULIE DELMAR, in the Loew office books the two-a-day shows at the new Flatbush, Brooklyn.

Jack Dempsey, whose real name is William Austin Dempsey, and Elsie Malone were married last March, but kept it secret until last week, when a delayed honeymoon was started.

Rand’s opera house, Troy, N. Y., will play pop vaudeville, commencing Nov. 2, with bills booked by Freeman Bernstein. His brother, Sam, will manage the house.

Isadore Kuh, assistant manager of Loew’s Gleeley Square, has been appointed manager of the Fulton, Brooklyn, replacing Arthur Lighton, formerly over there.

Frank Mouland and May de Sousa have not left “The Queen of the Movies” as reported. Phil Riley came within an ace of closing the show but decided to keep it out.

Frances Pritchard, a dancer, has been engaged by the Shuberts for the new Trenitti show that started rehearsals this week. The contract was made through Julie Delmar, and is for three years.

Janet Dunbar, who was originally cast for one of the principal roles of “The Salamander,” is to stick to the John Mason show at the New York. Her place with the Selwyn & Co. piece has been taken by Carroll McComas.

“The Witness Chair” has been selected as the title of the new play in which Oliver Morosco plans to star Leo Carrillo. It is Morosco’s intention to bring out this play in his Los Angeles theater within the next month.

For years Bert Lytell and Ethel Vaughan have been heading stock companies, but they are again destined to shine in the legitimate limelight when the new Marie Dresser show (“Sub”) is presented on Broadway.

Captain J. C. Wilson, Variety’s Australian representative, has accepted a commission in the English army and is at the front. E. G. Knox, of “The Sunday Times,” Sydney, is looking after Variety’s interests in Australia, pending Mr. Wilson’s return.

The Colonial, Harrisburg, Wilmot & Vincent house, plays pop vaudeville, commencing this week. Four acts are booked by Arthur Blondell of the United’s Fam. Dept. The house seats 1,800. Admission, 5-10-0. W. & V. Orchestra in the same town continues with big time.

Ed Blondell did not return from Australia this week as scheduled, having accepted a proposition offered by the Willoughby Amusement Co., just before fall, time, to appear in a production for that firm in the Antipodes. Blondell will be featured. His company arrived over also.

TOMMY’S TATTLES.

By Thomas J. Gray.

The Indoor Vaudville Baseball season is now on in full blast.

Titles That Denote Action.

“Bunty Pulls the Strings.”

“Kick In.”

“Twin Beds.”

“The High Cost of Loving.”

Instead of a near-silver cup a New York cabaret owner is going to give a boils-up ceremony a contest prize. As Rube Goldberg would say, “After you get it what are you gonna do with it?”

If you don’t like how much you weigh, just try a week of four-a-day.

If your act you would advance, then cut out that old Tango dance.

If you think that you can’t be blue, why try and make good number two.

For United, Fox or Marcus Loew Poor acrobats must close the show.

Pray tell us what looks half as cute As that long sheet they call a “route.”

I always thought my clothes looked fine.

Until I piped off Arthur Kline.

Never made a Gillette behave Till Sally’s shop gave me a shave.

Wonder if some of these poems Will remind you of Bill Jerome’s?

Freeport, Long Island, and Fair Haven, New Jersey, are said to be the principal towns in America that are suffering on account of the war. There’s a reason.

NEW ACTS.

Frank Keenan will produce “Conscience” (sketch) when his present vaudeville company is booked.

H. Guy Woodward in “The Crisis” (three people) at Pantages, San Francisco, week Oct. 11.

Ethel Davis and Co., musical comedy skit, 14 people, in San Francisco, Oct. 11.

Long Tack Sam’s Shantung Mystery (8 people), Loew’s Empress, San Francisco, week Oct. 18.

Billy Watson, Joe Radcliffe and Nellie Watson, an act, at Aaron Hoffman. Al Lewis producing the turn.

“SIBYL” IS “SIBYL”.

When “Sibyl” was announced for production by Charles Frohman the company current that this was a new name for “The Song of Songs” which had been in rehearsal.

Such is not the case. The latter opens next Thursday night in Atlantic City while the “Sibyl” show is underlined for a lengthy engagement in Boston. Among the “Song of Songs” principals is Irene Fenwick.

No one around the Frohman offices this week appeared to know anything about the report that the new Oris Skinner show was coming into New York to replace “The Beautiful Adventure.”

BERNSTEIN IS DESPERATE.

“Go away, son, and leave me alone. unless you know some good grave-yard gags,” said Freeman Bernstein Tuesday as he undid a large roll of crepe. “No, nobody has died that I care about anything, but I am going into mourning because I ain’t going to smile again.

For four years, me, Freeman Bernstein, that even the fly cope turn around to look at and the con men always take to the other side of the street when they see me, who has always gotten away with anything on a 90-10 break for myself, is hooked up with nothing but bad prospects, and all because I let some guys who bullied me rub it in at the time.

“I’m a pretty sad little guy, kid, and it hurts to think that I let them fellows get away with it. I could have double-crossed them, but no, says I, why take a chance, I’ll stick a while longer hand it to them right. You know, I never guessed them for would be ones and just figured that before long I would be running the outfit, getting a royalty for each show, and burying my money on the left-hand corner of Mt. Vernon’s lonely street.

“But they beat me to it, and if you know a Salvation Army branch that wants a real guy to come across with his experiences, telling how much the Army has done for him since joining, I’ll take the job for 30 cents a night and cakes. I’ll give the boys a regular splo, too. Tell ’em everything that’s fit to print, and the story about my burlesque troubles will be a whole show right in itself.

“It’s no good kicking, though, is it, but I ain’t used to the wrong end. I thought I had protected myself against that. Why, when I think what I did to the whole government down in Porto Rico, and then what I let this bunch down to me, I can’t make believe. Freeman, says I, are you getting to be a hop-head without knowing it?

“Well, let’s forget that anyway. But it’s tough. I ain’t done a decent bit of work since it happened. Just can’t get together. A guy was in here yesterday with a $50 bill, but I couldn’t pull my noddle over to thinking how to get it.

Are things dull for you? Want to go as a tour? If 50-50, you handle the coin, and land the mark and I’ll do the work. Ah, we can’t flop. You steer them into me and I’ll sell the Metropolitan opera house for anything they have got, but you must get next to the roll, and tip me off within $20. If they don’t want the Metropolitan, we will sell them a collar factory in Troy, and throw in the gals. I’ll get some time to look out but here as a sample. Don’t turn me, I’ve got to be on the hook on the season. Make it 60-40 and you take the end big. 70-30? You get everything over $100? Nothing doing? You’re backing away from a fortune, kid. I always worked this alone before.

“Positively no, eh. Well, will you wind this crepe around my arm and teach me how to cry? I’m going down and sit in Mike Sheedy’s office that way and tell him funny stories.”
Oscar Hammerstein explains
ANNOUNCED SALE OF HIS STOCK

Dates Back to Affairs of Family. Foreclosure Proceedings
Under $100,000 Mortgage Pending Against Victoria
Theatre. U. B. O. Franchise Not Involved—
Held Individually.

A notification was mailed out Tuesday in New York, to the effect that Oct. 28, next, at the Exchange Saloon, room 14, 27 Broadway, through Adrian H. Muller & Co., auctioneers, 3998 shares of the Hammerstein Amusement Co. would be sold by the Equitable Trust Co.

The notification contained the following information:
The Hammerstein Amusement Co. is a corporation organized under the laws of the State of New York, and the above mentioned shares include all but two of the shares of capital stock of the company. The Amusement Company is the owner of the Victoria theatre and its equipment, which stands at the corner of Broadway and Seventh Avenue, in the heart of the theatre district of New York City, standing on a plot 100x131 feet in size. The theatre stands on ground leased to the company for 21 years, from May 1, 1903, or until May 1, 1924, at an annual rental of $37,000, the lessee paying the taxes, which in 1914 amounted to approximately $20,000.
The company also owns a franchise or contract with the United Booking Offices of America for the exclusive use of so-called "big time" vaudeville acts in the Times Square district.

Oscar Hammerstein, when seen by a Variety representative, said the sale of the stock was an aftermath of an agreement entered into some time ago concerning members of his family. Mr. Hammerstein added he intended taking no steps to secure nor protect the remainder of the stock, as foreclosure proceedings were now pending against the Victoria, he stated, to collect a mortgage for $100,000 on the building. This mortgage is understood to be held directly or indirectly by Mr. Hammerstein.

Oscar also called attention to the misstatement in the notification, which said the Hammerstein Co. owned the United Booking Offices franchise for the Victoria. This franchise, stated Mr. Hammerstein, is in the names of Oscar and William Hammerstein. Neither is it an exclusive franchise for the Times Square section, as an agreement was reached some time ago between the United and the late William Hammerstein, which permitted the B. F. Keith Palace theatre to also play vaudeville from the U. B. O.

CHANGES IN TOWN.

"Evidence" closes at the Lyric Saturday night. "The Battle Cry," a play adapted from a novel of the same name by Augustus Thomas, will be the succeeding attraction. Early this week it was stated the Shuberts would send "Evidence" to Chicago. It was also stated that William A. Brady, who is a partner in the production, was in favor of doing the play in pictures immediately with the theatre cast.

Nov. 2 is at present set for the date of the New York showing of Joseph Weber's production of "The Only Girl" by Victor Herbert and Henry Blossom, at the 93th Street, succeeding "The Third String." On the same evening Marie Tempest will begin her farewell tour at the Comedy, following "Consequences." Miss Tempest will be supported by her entire company from the Playhouse, London.

"The Story of the Rosary" left the Manhattan opera house last Saturday and is at the Majestic, Brooklyn, this week. The Rosary show took to the road to give the new William A. Brady spectacle, "Life," the use of the stage for day and night rehearsals.

In the new "Battle Cry" show headlined for the Lyric will be William Farum, Grace Elliston, Forest McComber, Harry Hadfield, Beatrice Allen and Donald Gallagher.

TANK MANAGER HELD.

Cincinnati, Oct. 21.
The police of Lima, O., are detaining Ferdinand Grammhe, proprietor of the Gramhme Stock, a repertoire troupe, found wandering the streets of that city, barefooted, hatless and coatless.

According to the authorities the company disbanded at St. Marys, O., last week, following an alleged insult on the part of Gramhme toward one of the women in his company. His husband shot at Gramhme in the midst of the play. The audience became panic stricken and fled. Gramhme was not hit, but he was still walking fast when the police discovered him.

The Gramhme company has been playing the gasoline circuit of Ohio, Indiana and Michigan, for the last 15 years.

NO MOROSCO DEAL.

Pittsburgh, Oct. 21.

While rumor persists that William Moore Patch is working on plans for a new stock theatre here, he denies that Oliver Morosco and he are interested in a lease on the Duquesne.

He would not answer an inquiry as to whether Morosco is interested in the new theatre plan.

The Morosco office in New York this week denied Mr. Morosco was interested with Mr. Patch in any enterprise.

"Miss Tabasco" Diaband.

Pittsburgh, Oct. 21.

Eva Tanguay disbands her company playing "Miss Tabasco" Saturday night. She will go to New York.

ORDERED TIGHTS ON GIRLS.


Police Lieut. Smiley attended by a bodyguard of plain clothes men and patrolmen visited the Lyric last night, stopping the performance of "The Patch Girls" of 1914. After a brief conference with the house and show manager, he ordered that the choristes, who heretofore worked in skirts of flimsy material, to don tights instantly.

Smiley made a similar crusade on the Gaiety in the afternoon and all signs point to further activity in this direction.

DANCERS ON ROOF.

Commeming Nov. 2, Martin Brown and Rosie Dolly, now at the Palace, will appear for four weeks on the New Amsterdam, surplanting Evelyn Nesbit and Jack Clifford as the principal dancing attraction up in the air. The latter's engagement ends Oct. 31.

The Brown-Dolly dancing combination is announced as "the Made in California" slogan used to announce the play as the work of two local newspapers.

Tuesday the dailies settled with regret the piece lacked the necessary elements to insure its success. After the opening, business dropped and on Thursday night the play was shelved. "Bella Donna," the bill used the preceding week, replaced it.

TRENTINI SHOW PEOPLE.

The Trentini, show, which the Shuberts are producing, started rehearsals this week, the number staging attended by him.

Clifton Crawford will be in the company. Roy Atwell turned his part back as unsuitable to him, and Alice Hegeman also left for a "not the type" reason.

Peacocke's Beauty Scenario.

Capt. Leslie T. Peacocke, who wrote the scenario of "Neptune's Daughter," is engaged on a new seven-part feature for the World Film Corporation, which now controls his services. No details of the new production have been announced, except that the film will be produced and released by a prize aggregate of 100 girls.

English Company Coming Over.

The entire company appearing at present at the Vaudville theatre, London, in "My Aunt," by Sidney Blood and Douglas Hoare, is to sail for this side shortly. The company will be managed by Walter Hast.

Virginia Brooks in Concert.

Virginia Brooks, daughter of Jos. W. Brooks, the theatrical producer, returned to New York Sunday after several years abroad.

Miss Brooks will go on a concert tour, it is said, under the direction of R. E. Johnston.

RUMSEY BUYS OUT SELWYN.

John W. Rumsey and Elizabeth Morosco announced Thursday they had decided to combine and had bought the play agency business of Selwyn & Co. and the interest of the latter in the American Play Co., which conducts a stock leasing business. Selwyn & Co. will in the future confine themselves entirely to the production end of theatricals.

Mr. Rumsey and Mr. Morosco will operate as the American Play Co., a corporation. Miss Morosco, who has been an author's representative for 26 years, will act in an advisory capacity. Mr. Rumsey is the president and general manager of the new corporation.

Among the prominent authors whom the company will represent are Augustus Thomas, Charles Klein, George Broadhurst, in Kay Arbo, Jones, Arthur W. Pinero, J. Hartley Manners, George Bernard Shaw, Jerome K. Jerome, Louis N. Parker, Edgar Selwyn, James Forbes, Bayard Veiller, Martin Conway, Walter, Thompson Buchanan, James Montgomery and a host of others.

The policy of the new agency will be to devote all its time to the interests of their clients, and to take all necessary steps in legislation to protect their rights. One of the first and most important steps in this direction will be working in conjunction with the Authors' League of America, the Dramatists and Composers and Denis F. O'Brien in a campaign to secure an adequate copyright law in Canada.

SOLD OUT BEFORE OPENING.

It was said along Broadway on Thursday that Comstock & Gest had sold their interest in the new play "Experience," which they held jointly with William Elliott, to the Shuberts and William A. Brady. The play is to open at the Booth Tuesday.

Although "Experience" is a morality play, the management have refrained from mentioning this, as they do not wish to have the play compared with either "Barber of Seville" or "A Woman's Play," morality plays of the past.

STRIKE IN DALLAS.

Dallas, Oct. 22.

The stage hands at the Grand opera house went on strike last night and a morning crew handled "Oh, Oh, Delphine!"

The regular men wanted the weekly scale of wages. Manager Sasseen declined to meet the demand, declaring he couldn't afford it. The union secretary announced a weekly scale. He stood ready to pay for the number of performances worked.

The dispute will be taken up by the National Body and may spread to the other Wes circuit houses.

W. & L. Apply for Discharge.

Weber and Leuacher, through their attorneys, have applied for a discharge from bankruptcy and the court will hear the hearing on their brief the latter part of this month.

Robson Show to Reopen.

Reports from Road Disclose More Companies Are Switching Routes and Territory Than in Previous Seasons. Burlesque Troups Also on the Trail.

From many sections on the theatrical map come reports that legitimate companies galore are "wild-casting" in a frantic endeavor to recoup some of the losses suffered on regular time booked before the shows hit the one-night stand trail.

Not only are some of the legs changing the entire routes but burlesque shows leave out by the recent Columbia Amusement Company's absorption of about a dozen of the Progressive circuit's attractions, are "wild-casting."

Poor business in many instances has brought about this territory switching, the road managers fully convinced that the "future time" will not develop any decided change and that trying new time may help the companies.

Down in the south are several music shows that have bread and butter and they are making haste to jump into newly booked towns not originally scheduled when the companies set out from New York.

In the middle west, southeast and sections of the middle east and New England are some traveling combinations playing around with no definite route beyond the next fortnight.

WITH THE ONE NIGHTERS.

Following this week's engagement at the Grand, "Damaged Goods," which Leffler-Bratron have taken over with permission to use Richard Bernard's name, will play one nighters through Pennsylvania. Heading are Howard Hall and John Birmingham, the latter handling the Bennett role.

Hugo Korch, starring in "The Call of the Cumberlands," opened a road season Oct. 15 at Sterling, Ill. Harry Rowe is manager, and George Gordon, the advance man.

The company of "Peck's Bad Boy" is getting ready for the road. Joe Cohen, of the Cowuhl Amusement Co., is financing the new organization. "The Call of the West" has a Pacific Coast tour booked under Elwyn Strong's direction. Ray Manning will be seen in the principal male role.

"To Die at Dawn," direction, Captain McLean, featuring a band, strikes the one nighters about Nov. 1.

"Little Miss Winsome" opened Oct. 19 in Iowa. L. C. Bailey has taken on a roadster entitled "Satan," playing the middle west.

PIL'T TIMES IN BOSTON.

Boston, Oct. 21.

The Shuberts advertising of "The Passing Show of 1914," which opens next Monday, was premature and hurt "The Whirl of the World," which is ending its engagement this week. The two following on the heels of each other at the Shubert was unexpected, although in line with the avowed policy a year ago of the Shuberts to make this pet house the Boston Winter Garden.

The real answer probably comes in the cross-book of "The Whirl" and "The Follies" at the Colonial in which "The Follies" came out with flying colors financially.

Then came the resolution by the Shuberts apparently to bring in another musical show during the last three weeks of the "Follies" engagement to do to "The Follies" what "The Folliea" did to "The Whirl."

Accordingly, last Sunday's papers had ads of the coming "Passing Show" of a size equal to the ads of "The Whirl" on its last week and it cut "The Whirl" receipts even deeper than had been feared.

The Shuberts were incensed at the Boston Transcript review of "The Whirl" opening which panned the show to a fare-you-well. The Shubert advertising was immediately withdrawn for three houses, the Majestic, William and Shubert. Last year the same sort of a wallop was handed to a similar type of show and the withdrawal threat was made, but not carried out. The Transcript is a powerful theatrical advertising medium of small circulation in exclusive circles, but because of war times probably feels the Shubert withdrawal more than would have otherwise been the case. The Keith interests in Boston were at issue with the Transcript for years before the matter was finally "arbitrated."

LAMBS' ELECTION.

The annual election of the Lambs resulted in the following officers for 1915: President, John B. Courtleigh (re-elected); Roy, Dudley Field Malone (Collector of the Port of New York); corresponding secretary, Charles Emerson Cooke; recording secretary, W. J. Fawcett; treasurer, Hartwig Nathanial Baruch; librarian, Robert McKay.

The financial statement of the Lambs for the year ending Sept. 30 was issued this week. It shows a surplus of $30,466.89. In the assets the clubhouse is valued at $453,503.57, and the furnishings at $30,911.05. The cash on hand and in bank was $38,421.08. Another item in the assets is $173,932 due from members and guests for dues, room rents and house accounts. A first mortgage on the real estate of the club is $160,000, listed among the liabilities. Liabilities for the Gambol last summer are set down as $17,000, and a notation at bottom of statement says the total surplus will be increased when the final figures of the Gambol are ascertained.

The surplus this year is $20,000 in round figures over that of the year previous. The net profit for the fiscal year is given as $27,465.

31 VICTIMS SEEK REVENGE.

Mrs. Virginia Williams of 110 East 18th street, who has complained to the District Attorney of the operations of Robert Desmond a 422 street agent, instructor and playwright, has collected the names and addresses of 31 self-styled victims of agent sharpers. Mrs. Williams has represented herself last to the District Attorney in a second request that he investigate the "schools of acting" and other concerns that advertise in the newspapers.

Mrs. Williams' former visit to the District Attorney's office brought no action. She was told that the prosecutor would act only if she would produce five witnesses.

She thereupon advertised in a daily periodical that some who had been "stung in the stage aspirant game" and in a few days the total of her correspondence reached 31.

Her complaint against Desmond is that he paid some $1,700 on account for the writing of a sketch and engagement to play it, and received nothing in return. She says she received from him a receipt for her $50 bearing the note on its face "for instruction only."

ROAD TOUR CALLED OFF.

Los Angeles, Oct. 21.

The road tour of "Let's Get Married?" now running at the Morocso, has been abandoned, temporarily at least.

General Manager Tom O'Day decided the time was not right for a road engagement and says he will hold the play off until a date can be secured in Chicago.

BESSIE ABBOTT RETURNING.

Bessie Abbott, the former grand opera star, who was the head of the De Koven Opera Company last season in "Robin Hood" and "Rob Roy," will arrive from New York on the morning train. Miss Abbott has spent several months at Valhambossa, Italy, with her husband, which is Julian Storey's brother.

SERIOUS FRENCH PLAY.

"Cheri Bivi," a serious French play, by Gaston Laroux, presented in three European theatres at one time before the war broke out, is being looked over by F. Ray Comstock with a view of a Broadway presentation. A. H. Woods has also requested Jos. W. Stern & Co. to let him have the book. In Paris the piece was in nine scenes but the English adaptation has it in prolog and three acts.

FIELDS LEAVING (?)

Although the Lew Fields people in "The High Cost of Living" persist in denying the show will shortly leave the Republic theater, it is said that A. H. Woods is negotiating for another attraction to succeed Fields play within the next three weeks.

ARTHUR PREPARING PIECE.

Dan V. Arthur is preparing piece preparing the musical comedy Marie Cahill will next be seen in. Another report says Richard Carle play opposite Miss Cahill in it. Mr. Carle is at present under contract with Charles Frohman, but disengaged.

SHOWS IN FRISCO.


George Arliss played at the Columbia in "Diaroahl" to good business.

With Max Dill out of the cast of the Kolb and Dill show and business falling off at the Gaiety, "The Kollicking Girls" may not enjoy the longer run and instead Dill is laid up by an injured ankle resulting from a fall the opening night. Bobby Vernon is handling his role.

Business very light during the second week of the "Kitty MacKay" at the Cort.

SHOWS IN NEW ORLEANS.


David Warfield drew over $12,000 at the Taltab lance. E. C. Stemple of the Eagan Stock company in its last week at the Crescent enjoyed fair patronage. The Peruchi-Gypsene Players opened Monday to $841 at the Lyric and business continued strong.

The Greenwall, Dauphine and Lafayette are dark.

SHOWS IN LOS ANGELES.

Los Angeles, Oct. 21.

"A Pair of Sixes" opened to big business. The Majestic and the outlook is for a banner week. Mrs. Anna L. Deary Lauder played four performances at the same house beginning last Friday and hung up a new record. Seats were placed on the stage and every corner of the play was crowded. At that, hundreds were turned away.

"Fine Feathers" was given its first stock production here and drew well. Advance sale for the rest of the week is large.

CANADA GETTING BETTER.

Ed. V. Giroux says the northwest and Canada are picking up. Shows playing the houses controlled by the American Theatre Association, booked by John Cort, are doing better through that section now. Mr. Giroux thinks with the weather more settled the road conditions will brace up.

ARBUCKLE IN NEW PIECE.

About Thanksgiving Selwyn & Co. will place in rehearsal Irvin Cobb's "Judge Priest" stories from the Saturday Evening Post. Macklin Arbuckle is to star in the play.

ADELE BLOOD.

A new star will twinkle among the west lights of Broadway when Adele Blood, the blonde beauty of California, will make her debut under the management of I. W. Hope in the new play, "Milday's Boudoir," by J. C. Drum.

Miss Blood is at present best known as Everybody's Sister. For the last ten years she has been leading woman of Henry W. Savage's production of that great drama, and in the now historic coast-to-coast tour, reaching over ninety-five consecutive houses, and showing a profit to Mr. Savage of $250,000, she has never missed a performance. Her youth and vitality born to the California climate helped her to this remarkable record. She has a host of friends by her loyal devotion to her professional duties and an avalanche of good wishes will accompany her debut.
VARIETY

By Frederick M. McLoy

The decision arrived at by a large majority of burlesque managers at a meeting held in the Columbia Amusement Company building to lay before their people a plan for the reduction of salaries, seems to be the only course that is left open to them to check the rapidly mounting losses of the present season, losses by the way, that if not stopped forthwith might imperil a continuance of the season. In times of business depression such as at present exists, there are certain demands that must be met in order to promote the individual welfare as all classes and conditions of people.

Scarcity of money, brought about by extraneous conditions, forces inactive theatres with the result that retrenchment in all expenditures is compulsory upon the part of all people whether they be of large, moderate or small incomes.

Luxuries are quite naturally the first objects to be excluded, and as these include theatre-going, the effect of the times is undoubtedly being seriously felt both by the burlesque business, and the business in general.

In no other way may the striking apathy of the public toward theatres be accounted for. Many productions that would in normal times be drawing good capacity audiences are playing to half houses everywhere, and managers who have large sums invested are losing money at a ruinous rate.

This is a condition that must be handled in such a way that all concerned may be secured against loss that might be serious in its consequences. Big and little business concerns all over the country are cutting in every direction, in many instances cutting their working forces to the minimum for their present requirements.

The men in control of the big time vaudeville business have put into effect a reduction of all salaries.

If it is a wise precaution in vaudeville, what about burlesque with its certainty of a long season if the managers are met half way and given a chance to meet the heavy loss? Burlesque players are liberally paid and their salaries invariably long. Right now there are many hundreds of performers out of employment who would be glad to accept bare living remuneration.

The outlook for increased receipts is far from encouraging. Submitting to a cut in salaries or being replaced by those who will undertake to decline an opportunity for consecutively earning in...except apparently the problem that now confronts burlesque. Many persons do not realize the seriousness of general conditions affecting the country as a whole, will cite several specific instances. Every year the Rome, Watertown and Ogdensburg Railroad gives what is called the Up-State Excursion. The average attendance has always been around 7,000 people, all farmers and merchants and their families. Last year 7,460 was the number carried. This year, in the present month, with every favorable weather condition, only 2,611 attended. One of the big life insurance companies has loaned more money on policies since August 1 than in any six months of its existence. On its industrial business, which is the form of insurance on which small collections are made weekly, this same company has been obliged to cancel a greater number of policies, in the same period, on account of non-payment, than in any previous year.

Tail grocery concern that operates sixty stores in and around New York city has, within the past 30 days, discharged an average of two employees from each store. In August, 1912, one of the great railway companies of this country employed 63,938 people. Last August the number was 53,007, a difference of more than ten thousand employees and a perilous roll of approximately $500,000 a month.

These conditions have direct bearing upon theatre attendance because they affect the burlesque house business, a percentage of whom it may safely be assumed are theatre-goers. And it may be assumed also that the same conditions prevail all over the country. The manager of a legitimate company, one of his forces, located in the heart of the New York theatrical district, told me a few days ago that in all his experience he has never known anything like the vast number of theatres and employment offices shut down, and the operating loss and a peril that white collar employees in approximately $50,000 a month.

These are the reasons why managers and employees are on their ends to tide over the serious crisis.

Moore and Scanlon Maybe.

It is understood the Moore and Scanlon show, a Progressive organization that disbanded in Buffalo Saturday, Oct. 10, is being considered for the Columbia Extended Circuit.

This show was one of the best on the Progressive, and if a permanent place can be found for it, the Columbia will take it over. The show has been given one week at the Murray Hill, commencing next Monday. It will go in under "The Cracker Jacks" title. No definite arrangements have been made for it after that.

TRYING OUT ATLANTIC CITY.

Experimentally, the shows of the Columbia Extended Circuit will play the Nixon, Atlantic City, commencing Sunday night, Oct. 25. The plan will be tried for four weeks, the shows opening Sunday night and playing Monday, Tuesday and Wednesday afternoons and Thursday, following the Trocadero, Philadelphia, week.

If business justifies the permanence of the arrangements, it will be continued throughout the season, leaving three days open before Binghamton.

It is understood that if business warrants, the entire week at Atlantic City will be played.

PROGRESSIVES’ SITUATION.

The present condition of the Progressives appears to be that they still have the Academy, Pittsburgh; the Majestic, Indianapolis; Guyatay, St. Louis, and the Club, Milwaukee.

According to reports, their "Darktown Follies" will close in Pittsburgh this week, and "The Dainty Maid" will close out of existence at the same house next week.

This leaves "The Follies of 1914," Richy Craig and Jack Reid, still operating.

The fact that Tom Sullivan, who recently brought his show over from the Progressives to the Columbia, is figuring with Colonel Allen to keep the Academy, Pittsburgh, supplied with attractions after a week, and that the Crawford will install stock burlesque at the Gayety, St. Louis, with Jack Reid in charge, commencing Oct. 26, and the report that stock burlesque will be installed in the Majestic, Oct. 25, indicate the Progressives will be out within the next fortnight.

BARTON'S NEW VENTURE.

What was left of the former Progressive Burlesque Circuit after the Columbia Amusement Co.'s recent raid, together with a number of new theatres now in the Progressive fold, has been molded into the nucleus of a new circuit of burlesque houses according to the present plans and statements of James D. Barton.

Mr. Barton spent the past week in the west completing arrangements for the capitalization of a new string to bear his name. Past experience has taught Barton the necessity of being a share owner in the shows as well as the theatres and the idea embodies a scheme that will eliminate any possibility of a sell-out. He proposes to invest his own cash in every production that secures a franchise and will have each organization incorporated. A plan of guarantee covering a period of five years goes along with the idea.

Barton claims to hold options on a dozen houses and expects a string that will total 20 within the next ten days.

GOING HOME IN STYLE.

Milwaukee, Oct. 19.

Sisters of the chorus may be interested in learning that the band played in Milwaukee not only are provided with transportation back to Broadway, but are conveyed to their train in an automobile and further, slipped a little spending money.

Ask Florence and Frances Sharpe, the last two of the stranded "International Girls" to leave the city. County Clerk, the Band's sympathetic heart prompted his request for a subscription list. Then he induced Sheriff Lawrence McGee to send over one of the county's cars in that department, and the two little ladies were conveyed in style to the Union depot. "Lonie" also induced the St. Charles hotel to contribute board while subscription list was moving about.

CASINO, CHICAGO, OUT.

The Casino, Chicago, will be dropped from the Columbia Extended Circuit this Saturday night, and its place will be taken by the Folly, beginning about Nov. 15, after extensive alterations in the house have been made.

Meaning that shows that would have played the Casino will lay off.

SHOWS MUST BE GOOD.

Now that the theaters on the Main and the Extended Columbia Circuits are set for the remainder of the season, the directors of the Columbia Amusement Company will turn their attention to the quality of the shows given in the circuit's houses.

Those not considered up to the desired standard will be eliminated, and their places taken by shows recently withdrawn, and that may be substituted without delay because their equipments are immediately available.

SOME SHOWS CLOSING.

"The High Rollers" and "The Cabaret Girls" close this Saturday. "The Columbia Burlesquers," on the main Circuit, will also close on account of switching the Corinthian, Rochester, to the Extended Circuit. In consequence of this, the shows will now go from Buffalo to Syracuse.

REPLEVIN BEDINI'S SHOW.

Baltimore, Oct. 21.

A writ of replevin for the scenery, costumes, properties and paraphernalia of the burlesque show, "Mischief Makers," playing at the Gayety last week, was sued out of the City Court last Friday by James D. Barton, of New York.

The replevin bond was for $2,000. The writ was directed against the Bedini Producing Co., W. H. Brace, Jean Bedini and J. C. Sutherland, manager of the Gayety. The property named in the writ, it was stated, was stenciled "Property of James D. Barton, Times Building, New York City.

A bill of sale attached to the writ showed that Barton got the property from Edward Beatty, of Chicago, to whom it had been transferred Sept. 2 by the Bedini Producing Co., of Buffalo, N. Y., for $250. It was provided in the bill of sale if the money was repaid in 30 days with interest, the property should revert to the company.

Saturday, Sheriff McNulty and assistants took an inventory of the property and Manager Sutherland took hold of all the box office receipts by order of the court. The girls and the other players were ordered on $500 enough to pay bills here and transportation to Richmond, the next stop, Saturday night. The "trouble" is the outgrowth of the Progressive Circuit plans, the "Mischief Makers" having last played Progressive and recently been taken over by the Columbia Circuit.
FRANK DANIELS when that present-day celebrity was winning his spurs in the Charles H. Hoyt farce-comedies. Mr. Barclay's comedy is spontaneous and genuine, and demands something that he does is distinctly original. Although there is not much substance in the part that he plays his individuality is so agreeably assertive that he grips his audience the moment he makes his first appearance and commands their interest until the finish of the performance. Barclay's peculiar mannerisms are obviously unstudied, and his apparently idiosyncrasies are singularly refreshing in these days of monotonous sameness. He portrays a new type of simpleton and gives it a twist totally unlike any similar characterization that has been seen, certainly on the burlesque stage.

Considering his youth and limited experience, Mr. Barclay may warrantably be regarded as "a find," and to truthfully assert that his debut may lead him it is a safe prediction that he will achieve distinction among his contemporaries. There is a cranal condition that is known to have followed quickly upon the heels of an exceptional stage success. If young Mr. Barclay is as successful in steering clear of this as he has been in his first New York engagement he need not fear for the future.

Other members of the cast are new to the burlesque stage, and most will be sure of permanent and important popularity in burlesque, judging by their work in this performance. Miss A. C. Davis gives a capital performance of an eccentric character part; Sam Hyams, a good looking, classy chap, who sings and does everything else unusually well. L. Hoyt, who makes a distinct hit as the German; Clara Gibson, whose appearance, singing, dancing and all round cleverness make her soubret work delightful, and Edna Raymond, the prima donna, who sings uncommonly well, and has a perfect exaction of her position. Belle Oliver looks and acts very well but her value to this performance ends here. Miss Oliver specializes in "coon shouting," and this feature of her work failed to receive the approbation of Columbia patrons.

Credit is given on the program to Catherine Crawford, erstwhile principal beauty in Al Raine's "Dubbed Show," for the staging and costuming of the numbers. Miss Crawford has certainly done her work exceedingly well. The only regret that is Miss Crawford - that she and a find for the display of her charms in this array of female loveliness.

CINCY OLYMPIC DARK.

Cincinnati, Oct. 21.

The Olympic, which has been playing the Progressive burlesque shows, is dark and rumor says it will not open. "The Girl with the Dreamy Eyes" was booked for this week and when no show appeared the matinee crowd was dismissed Monday. McMahon & Jackson, former managers, hold a twenty-year lease on the theater.

CANADA'S QUESTIONS.

Syracuse, Oct. 21.

Before the Robert Mantell Theatrical Co., which closes a week's engagement at the Wieting tomorrow, enters Canada every member of the troupe will be compelled to answer a set of questions from the Canadian government. Though the reason for this is not disclosed, Frank L. Clausman, manager of the troupe, is hard at work filling in the blanks for the company. Hitherto theatrical troupes entering Canada merely had to swear an inventory, but more stringent orders have been issued since the outbreak of the war regarding strangers entering and leaving the Dominion.

Manager Clausman will also be compelled to furnish a bond with the authorities insuring the return of all the members of his company to the United States after the engagement is closed.

Some of the questions relate to stage names, age, country of birth, post office address, country of citizenship, name of nearest relatives and addresses.

"PAPA'S DARLING" PRODUCED.


Klaw & Erlanger produced "Papa's Darling" for the first time at the Fow Monday night and an enthusiastic audience pronounced it a worthy successor to "The Pink Lady," "Oh, Oh, Delphine" and "The Little Cafe." The melodies of which were written by the same composer, the play has a book of its own. The book and lyrics are by Harry B. Smith. The play will stay here two weeks and will then go to the Amsterdam, New York.

The story is adapted from a French farce, "Au Bon Dieu."" The music is by Claude d'Arcout and Maurice Vaucerte. It has to do with the invention by a model husband of a son in Paris and his visits to this imaginary son to have his acquaintance. The play finally arrives and complications are introduced through muddled identities and misunderstandings. Although not hilarious, the play has many good comedy situations and witty lines in song and dialogue.

In the cast are Frank Lalor, Octavia Broski, Alice Dovy, Fred Walton, Georgia Harvey, Dorothy Jardon, Frank Done, Jack Henderson, Edna Hunter, Lucille Saunders and Horace G. Davenport. The chorus is attractively dressed and well trained. Ivan Caryll personally conducted.

MISS ROBERTS WITH CORT.

Florence Roberts will return to the management of John Cort's engagement in the next fortnight after an absence of over four years. The star will be given the role of Mrs. Roberts, originally created by Alexandra Carlisle in "The Marriage Game" and will be presented here by Miss Roberts has a strong following. Olive Tell, at present playing the part, will be taken over by Oliver Moser for a production he has in mind.

"STEP OPENS IN PHILLY.


The Charles B. Dillingham production of "Watch Your Step" will probably open at the Forrest, this city, Nov. 12, to remain there two weeks.

NEW YORK AT $1.

"John Mason at a dollar" looks big at the New York theater, where "Jim Garity" opened last Friday night with Mr. Mason in the lead. It was said along Broadway that if Mason couldn't draw at the dollar-top scale, it wouldn't be much use for anyone to remain in show business. In addition to the Mason name, the piece was well liked and nicely reviewed. It opened at $1,000, a thousand-dollar matinee Saturday, did $1,500 (turnaway) at night, and hit $900 Monday evening, a very much off-night theatrically around New York.

Tuesday "Garity" seemed bound for a $10,000 week, and Jake Rosenthal, representing A. H. Woods on the show end, was correspondingly elated. Jake has been imbued with the $1 top thing for several seasons. He is the same Jake who put the new Gentry, San Francisco, in the winning class in a hurry, to see his laymen-partners in that venture topple it over afterward through enforcing their inexperience austerity.

Following the "Garity" success, everything commenced to run to a dollar, in show shop talk. The Broadway, now playing 50-cent vaudeville, was often spoken of in connection with "dollar musical shows," but Jule Aronson, manager of the house for the Mastaum- Earle syndicate of Philadelphia, stated the Philadelphians were thoroughly satisfied with the venture and he did not believe they would enter a proposal to change policy. The Lyric was another house mentioned as possibly holding a dollar drama before long. A dramatic production recently withdrawn for revision was spoken of as the dollar visitor at the Lyric for the try-out.

BARE FEET THE ISSUE.

Bare feet have become the issue in Broadway shows. In "Milady's Dress" they are now established and they will again be an important factor of the forthcoming revival of "Yosemite" at Daly's the latter part of November.

Charles Taylor is recruiting the company and Ralph Cummings is under contract to rehearse them.

Marguerite Clark is being considered for the "Bare Feet" role. Alice Brady was also under discussion, but she flatly refuses to appear in her naked toesie wooties.

FRITZ SCHEFF SHOW ENDING.

Notice of closing Oct. 31 went up on the Casino board Monday night. The Oliver Moser offices have decided not to send the "Pretty Mrs. Smith," when Fritz Schell's engagement will be sent directly west where Miss Roberts has a strong following. Olive Tell, at present playing the part, will be taken over by Oliver Moser for a production he has in mind.

PICTURES FLOP AT CREST.

The Crescent in the Bronx, a Star & Havlin house, lately turning into a picture policy, will go back to the S. & I. attractions commencing Oct. 26.
THE WHITE RATS’ ATTITUDE REGARDING REDUCTION OF SALARIES IN VAUDEVILLE

The one great subject under discussion at the present moment among the vaudeville players is the request of some managers for the reduction of salaries to meet what they claim is the condition which has affected the business of the vaudeville theatres to such an extent that if salaries are not reduced they may have to close their theatres or adopt a different policy of entertainment.

The White Rats representing the organized actor is deeply concerned regarding this proposed reduction and is trying to determine through investigation, the exact condition of the vaudeville business in general. To this end Mr. O’Brien, of O’Brien, Malevinsky & Driscoll, has had several meetings with Mr. Goodwin, who represents the United Booking Offices, and Mr. Fogarty, and in a personal interview with Mr. E. F. Albee last week discussed the matter.

Logically, the White Rats do not believe in the reduction of salaries. They do not think that under normal conditions the average actor or actress, playing in vaudeville, is overpaid, but they do want to co-operate temporarily with the manager if he is temporarily affected by a business condition, feeling that everyone interested should help. This includes the actor, the booking manager and the booking agent; in fact, every branch of the entertaining end of the theatre, it being unfair to ask the actor alone to stand a reduction in salary if every other person concerned is eliminated in the matter of reduction of salaries.

The parallel of the English artist co-operating with the English manager at this particular time is drawn to the attention of the American artist as a good reason why he should submit to a reduction of salary. It is quite true that the English artist has agreed to help the manager on a percentage basis, but it must be borne in mind that the present agreement in England is only a temporary one; that future bookings are not affected by this present arrangement as the English artist in his bookings has contracts for many years ahead, making it impossible for the English manager, if he so intended, to make a permanent reduction in salaries.

This is a salient point that the American artist must take into consideration when the proposed cut in his salary is put up to him by the American manager. As stated above, if the American manager operating vaudeville theatres throughout the United States and Canada, is in trouble, it is the duty of the artist to help him, the manager, in his efforts to keep the theatres open, but at the same time the American artist, if he decides to cut his salary, must as a business proposition arrange with the managers that this cut in salary is not to be permanent and his regular salary is to be restored to him when business conditions are different than they are now.

It must also be taken into consideration when making comparisons between the American and English artist that the foreign artist is not subject to the tremendous expense of travelling, and in this connection it might be mentioned that there is a movement on foot among the American railroads for the increase of rates, which will affect the artist greatly. Furthermore, the artist must bear in mind when agreeing to help the manager, that he be given a route and a route that geographically will make it possible for him to help the manager; that is, the railroad fares not to exceed a certain amount; not to book an act for two weeks at a reduction of salary and lay off three weeks and then jump him from New York to Cincinnati. Such practice is a business waste and is not fair to the artist, and the artist cannot be blamed if he refuses to help the manager in his present predicament if confronted with such conditions.

The White Rats realize the great growth of vaudeville in this country and they appreciate the fact that the standard of vaudeville has been helped materially through the organized efforts of the vaudeville managers, with the cooperation of the progressive actor. They recognize in the vaudeville managers’ associations bodies that are well organized and that have done great good for the uplift of the vaudeville business; but like all big businesses, abuses have crept in and these abuses have made the actor wary of the managers when doing business with them in matters like the present one. Believing, however, that the heads of these great vaudeville concerns are willing to play fair, we feel that in this present crisis they will show the artist that they are sincere and are only asking this reduction of salaries until the business conditions change and that every act with whom they do business will be given a bona fide route under such conditions that it will be reasonable for the artist to help the manager at this time when he needs their help.

We have already mentioned that the request for a decrease in the salaries of the vaudeville actor and actress comes from the organization of vaudeville managers, and we desire to point out that in order to restore conditions when the proper time comes it will be necessary for the vaudeville actor and actress to be represented by an Organization that is all inclusive, progressive and in a condition to enforce what is fair and equitable; hence we appeal to those who wish the Organization to help when the proper time comes that he and she must do his or her respective part in that movement by being a part of the Organization that represents the vaudeville profession—namely, the White Rats.
VARIETY

ACTIONS SPEAK LOUDER THAN WORDS

Talk is considered cheap by a great many and while one is talking, the other fellow is generally working. Have you talked or have you really done some good work? How long have you been a member of this Organization? What have you done for the Organization since you have been a member? Have you paid your dues? Have you paid back what you owe the Organization, if you do owe? Have you paid for your ad. In The Player, if you owe for one? Have you brought in new members? Have you brought back the member who is behind in his dues? Have you taken out a life membership, if you can afford one? Have you bought a bond, if you can afford one? Have you donated to the Emergency Fund, if you can afford it? Have you attended meetings? Have you done anything that you can honestly say was of benefit to this Organization?

Think over the above questions and be honest when you ask yourself what you have done? So many talk, but do not act. If you have failed to be up and doing for this Organization in the past, start in now and bear in mind you will be doing something good for your profession. Do not stand on the corner and complain. Come up here and complain, if you have cause for complaint. You will not right any wrong in any Organization, if wrong does exist, by arguing the business of the Organization in corners.

The Organization for you. It is yours. So it is up to you to protect it and make it bigger and better. Give the interest here that should be here and you will see the desired results in the near future. What good can a man do for this Organization by criticizing when his dues are not paid. If he is an artist and does not paint, there is no fault with him. Criticism is just. Inside the Order is the place for just criticism. The same will have weight if it is for the good, and mistakes can be remedied.

Why don't the chap who is paid up in his dues stop talking on the outside and make his talk valuable by talking within the Organization for anything that is good? Why does not the good fellow lend a hand by showing an interest and drive the bad fellow out, if the bad fellow is in here and cannot be made better? It is easy enough to say, "I have laid down my life for the Organization." If you have devoted your life to something good you should be happy in the knowledge that you at least did something big without any selfish motive in mind. I am sure, those that were great and surely worth his life he cannot say his life was thrown away because he knows that he did something good for the great majority. If he knows that he did something good and then feels that his life was thrown away, he had a selfish motive in view when he started and because he was not repaid as an individual he feels that his life was thrown away.

The average fellow who tells you that he gave up his life for this Organization is enjoying pretty good health today. He may not be as successful as he used to be, but that applies to a great many as age creeps on. Maybe he is not as spry as he used to be. Maybe he did not keep up with the times. Acts and things that were a big success years ago are not big successes today. The public is different. The style of entertainment is different.

If the fellow who found himself slipping, whether it was his own fault or the fault of others, realized that he was slipping (and surely he should know!) turned his efforts in another direction instead of losing time where results were not coming, a different story might be told. The trouble with a great many of us is that we are too egotistical, and although results show us that we are not what we used to be, we refuse to admit it. I do not say that every man slipped, but I do say that it is hard to keep a good man down, and when he says he cannot get a living in one business he will try another business. He will not be the first if he has a good work and are happy in the knowledge that the Organization has done great past and should do great good in the future.

The real old members of this Organization are proud to see the Organization what it is today, but it is only the artist and the actor, the artist in the United States. Has their work gone for naught? No. The result is a living result. Men have given time, energy and money to this Organization, but no one bears a kick or criticism from the majority of these men who did real work. The real kick comes from the fellow who owes this Organization money or who gets laid off. But fellows years ago never did anything else. He pays his dues for his own personal protection and the minute you do not grant him some selfish wish or the minute you lose a case for him, he stops paying his dues and becomes a knocker. He is not man enough to pay his dues and then resign.

He forgets the good you have done for the great majority. He forgets the number of cases this Organization has won, but it only proves that he never joined for the benefit of the great majority. He had one selfish motive in view when he joined. He thought of no one but himself. Isn't it a pity to know that this is true? Ladies and gentlemen, if you want to enjoy real happiness, please do what is selfish. Try and be a real good citizen. The good that you do others will come back to you. So all of us thought only of our-
VARIETY

NEW ACTS NEXT WEEK
Initial Presentation of Legitimate Attractions In or Around New York

Paul Swan, Hammerstein's Jack Lormer (New Act), Hammersteins.

George T. Stallings, Palace.

Louise Dresser and Co, Palace.

Adeline Genee, Colonial.

Moore and Yule (Colonial)

Fritz and Lucy Bruch, Alhambra.

Norrine Coffey, Broadway.

Regini Conelli and Co, Prospect, Brooklyn.

Nan Halperin, Prospect.

Tom Lewis and Co (4). "Brother Fans" (Comedy Drama). 16 Mins.; Five (Interior).

The play is presented by Mr. Lewis and his co-players. At the Palace Monday evening, one Lewis, probably to oblige the stage management, did a bit in "one" following the finale of the sketch. Time was needed to strike the set for the full stage dancing act following. Mr. Lewis' knowledge of broken-up dialog in this after-comedy portion made the hit the sketch scored a Lewis-riot, for he actually stopped the show. After the lights had been flashed for the Brown-Dolly turn, the continued applause forced Mr. Lewis to return, and gauging from the reception he personally received, Tom Lewis as a "single" would be equal to the full value he and his company may have, if not more. The play tells the exciting story of Americans abroad by a baseball game played in London between the round-the-world Giants and White Sox. Lewis invites a couple of fans, met at the game, to a private dinner in the evening. The other is the London correspondent for the Associated Press. The game, which Mr. Lewis has shown invalid as a defaulter from America. The A. P. man insists he will turn the criminal over to Scotland Yard. With a few meeker tricks, the correspondent's "phones" blow. Lewis intercedes for the suspense, bails the detective when he arrives, and manages to send the invalid back to Algeria, because "he is the greatest fan in the world," and took a chance on his life and liberty to see the game. During the little meal they are having and previous to the disclosure, a film shows scenes of a baseball diamond, as Lewis "recalls" to his companions the Polo Grounds. A phonograph also echoes part of a game, in which the lines in the piece bring laughter, and many more lines which should be there (since Mr. Lewis so easily handles dialog of a certain character) are missing. At the opening when the talk becomes twisted over "Tell her that you saw me" and so on, it is reminiscent of a section of one of the Conroy and Laimaire blackface sketches. But Mr. Lewis can put "Brother Fans" over, with all of its many shortcomings. He has a good company in support.

Blanche Ring and Co (5). "Oh, Papa" (Comedy).

Full Stage (Special Set).

Colonial.

Barring a very visible, and in this instance unnecessary slowness at the start, "Oh, Papa," a condensed version of "When Claudia Smiles," a former musical play, made over for vaudeville by Channing Pollock and Ren Wolf, looks suitable for Miss Ring's vaudeville invasion. The scene shows a room in Claudia's (Miss Ring) apartment. Her maid (Nellie Fillmore) is very active when Johnny Rogers (Alfred Fisher), divorcée and Wall Street speculator, arrives. A few minutes of conversation reveals much of the plot, after which Rogers exits to allow Mr. Brook (Fred W. Strong) an opportunity to explain his connection. Frederick Walker (Chas. J. Winninger) comes next, completing the cast, a small bit playing by Jas. Duddy in the opening. Claudia, a musical comedy star, is in love with her ex-husband, but takes delight in making a couple of married millionaires. A complication is neatly handled by Claudia's "Oh, Papa" line, when the two old men unexpectedly meet and take each other for the girl's dad. The finale shows the return of theSorts and the cheerful exit of the two old "chasers." Two numbers are employed in the piece proper, "It's a Long Way to Tipperary" and "Dear Old Paris." The former was excellent, the latter lacking. Winninger in a sort of polite German role monopolizes the comedy with a good characterization and makes an excellent foil for the star. Miss Fillmore as the colored maid provided some contrast for Miss Ring's appearance, filling in to satisfaction. Strong fits the type his role calls for and stops at that. Fisher had little to do, but did it well enough. With the skit over, Miss Rings appeared in "One," for some reason or other, to continue with songs with which she has become familiar in the past. This section could be comfortably shelved, in cases where an encore is essential. And the opening should be penciled enough to allow for a brief introduction of the plot, although the costume changes should remain for the benefit of the women. Until Winninger's entrance, the cast must depend upon light comedy, and light comedy in vaudeville is more lucious in small chunks. Miss Ring, as was expected, scored an individual hit, with her principal comic running a close second. With the necessary alteration "Oh, Papa" will fill all vaudeville week.

Strauss and Becker.

Music.

14 Mins.; Three (Interior).

Man and woman. Instruments range from cornet to bass violin. Good musicians. Opened with xylophone medley which brought forth a hearty encore. Man plays cornet well. His announce- ments may be necessary in the pop houses. Woman scored with saxophone, and man's bass fiddling of "The Rosary" also pleased. Brass finish splendid act for the pop circuits.

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions In New York.


"A Perfect Lady" (Rose Stahl), Hudson (Oct. 28).

"The Lilac Domino," 44th Street (Oct. 28).

"Milady's Boudoir" (Abed Blood), Garrick (Oct. 25).


After giving Rose Dolly and Martin Brown credit for framing their act for a Palace audience, and knowing enough to get away from the hum-drummed "society dances," also noting that Monday evening at the Palace the somewhat hurried audience held a complete hearing of their friends, there isn't a great deal left to be said of this new dancing turn, excepting that it is another instance exhibited where a vaudeville audience will fall easily, if the show is kept fresh and live enough. Mrs. Brown has come back from Europe with several ideas new to the American dancer. They are quickly recognized as belonging to the French dancer. Theadian steps or style Brown affects he has more trouble with. And Brown often articulates "Voila!" after the manner of French acrobats, though confessing Mr. Brown's garbled version of the French word nearlyamuses it. Miss Dolly Doodle is always well enough with Brown. She can do that with any good leader. They do a waltz or two, doing their worst with a Spanish effort mainly consisting of foot stamping. The dress for this is picturesque, what there is to it, but not much clothing is worn by either. Between changes of costume a Pierrot sings the story of the dance, before the curtain. Many flowers, or rather showers, are given to the couple. Their friends came early, and remained to see Fanny Brice later on. But the house was not filled by quite a large margin (for the Palace) even with a Mango and a little Dolly. Dolly and Brown will gain a reputation for class with this turn, and maybe dancing also. Both are fair dancers in their line, which appears to be classical from this exposition, but when classical dancers are spoken of, there's a long list to be read off before Rose Dolly and Martin Brown's names are reached. The American vaudeville audience—which have stood and stands for so much in the dancing line that isn't—it will be as easy as they are gullible for this team.

Elsie White.

Songs.

12 Mins.; One (Interior).

Elsie White is a young woman with a big heavy voice not very musical but good for rag singing. Miss White has four songs all rag hits. One of the numbers he announced fine is "Daddy, please accept my regards." As an accordeon plucked fiddle is a very dainty dress for this girl. Miss White should be able to get along.

Cecile Weston and Louise Leon are presenting an act that is patterned closely after the work of Weston and Leon in the even-haunted Oak. Miss Weston is Willie’s sister, and almost as clever as her brother, working along the self-same lines as he follows. Miss Leon is billed as the champion girl ragtime player. She will have at this time to up to this billing for there are girls about town in cabarets who will give her a run. The act as framed up at present does not start right. The idea of letting the pianist open with a selection before Miss Weston starts is poor showmanship. Miss Weston is the strong feature and should be there from the start. The singer is using numbers. Three seem to be of the restricted type, and the fourth is “Poor Pauline,” done as a double. The act was one of the hits of the first half of the Royal bill. When the routine is rearranged it should be ready to go in anywhere.

Walton and Brandt, Songs and Talk. 13 Mins.; One. Royal.

Fritz Walton and Meta Brandt are offering the usual man and woman-two-act with a couple of songs and a little talk. The turn will answer nicely in an early spot on the big time bills. They open with a song, following with some baseball talk, the comedy of which comes from the man, who claims to be an expert on the national sport, mismanaging all of the prominent players in his endeavors to explain the game to the girl. For the finish another song is used with incidental business that is effective. Vaudeville is more or less a business of accidents, and during the playing of this act Tuesday night one happened that the team might well keep in, for it is sure fire for labor. One of the chairs that are used for the seats in the baseball stand collapsed and the man of the couple was quick-witted enough to make the best of what might have been an awkward situation, to assure laughs.

Louise Dresser, “A Turn of the Knob” (Parce Comedy). 16 Mins.; Full Stage (Interior). Keith’s, Atlantic City.

Atlantic City, Oct. 21.

Louise Dresser is this week presenting here for the first time in vaudeville, Matthew White and May Tully’s playlet “A Turn of the Knob,” a highly amusing farce. The farcical action is set around the invasion by a woman-life insurance agent of the apartment of a young man on the eve of his wedding. In attempting to hurry her from the room the young man jerks the knob from the door which has been opened only from the outside. Thus the situation is manufactured. In clearing up the complication the young man loses his bride but gains the insurance agent (Miss Dresser). George W. Howard was the bridgegroom and Edward Langford a third member of the company.


This act has many novel features and is one that affords much diversion. The paraphernalia used is out of the ordinary and the work of the five people is neat, natty and finished. They turn their heads and dance against platforms. The act is starting in many respects.

Florence Timponi. Songs. 12 Mins.; One. 23rd Street.

Florence Timponi with fair personality and nice appearance, is following the beaten trail of singing single women. She wears a white ruffled dress throughout, appearing first in black hat and gold cap that is very attractive. The songs are of the usual run, except the last, a Hebrew comic, that should be dropped immediately. It is about “gin physics,” etc., not nice enough for the girl. The other numbers are handled acceptably. For the small time Miss Timponi should not find the going hard.

Bislett and Besty. Dancing. 11 Mins.; One. 23rd Street.

Bislett and Betsy, dancers, go through their allotted time without singing. The dancing at present is the hottest in the heat. Some new steps would put these boys along with the best of the dancing two-acts.


Sixteen minutes of straight songs in one is a bit too much time for even the best in modern vaudeville to consume, and Evelen Dunmore, with due regard to her splendid high soprano, is hardly strong enough for that classification. Three ballads and a medley of time-worn melodies, complete the opening with three costumes worn. The opening should be altered to eliminate the present conflict in numbers. Two ballads around a similar theme, showing poor judgment in selection. Pick Me a Rose and “Killarney Rose” follow in the order named, with “Long Way from Home” and the medley coming next. A basket of flowers is distributed by the singer during the “Killarney Rose” and Miss Dunmore wearing an Irish costume for both this and the succeeding number. The medley is long and, while well pieced together, stands up only through the vocal efforts of the principals. One number should be dropped with the total time not exceeding 10 or 12 minutes. Miss Dunmore’s voice is the sole attraction, her appearance running a distant second. She did quite well at the Colonial, but would have given much better had she curtailed her offering to a reasonable length.


No excuse for these boys “dragging” out 14 minutes. They show bulldog tenacity in closing with that Western “bits” that avail nothing. They dance better than anything else although the straight is not a bad little vocalist. The team has versatility and willingness. Act rearranged, speed and more play on the stepping would help greatly.


Foreign male trio. Two song while the third, the youngest, plays the accordion. Act was a hit at the Broadway through the musician’s work. He almost does a “single,” is young, has a blue, one woman and displayed sufficient versatility to frame up a “single” for the bigger houses. He is a good whistler and showed aptitude in dancing to instrumental music. He needs a little more pep and seasoning. The boy’s voice in the medley was well received. The other men sing well and render a stereotyped routine with “Snoopy Ookums” thrown in.

Josie Flynn and Minstrel Misses (6). Songs and Dancing. 30 Mins.; One (Special Drop) and Two (Semi-Circle). Broadway.

Josie Flynn and Misses hail from Philadelphia. Miss Flynn and a woman of more corpulent proportions appear in blackface. The other girls fill in the semi-circle. There’s the usual minstrel routine with individual song numbers. The songs by two willowy blondes, showing dancing ability, were heartily encored. Miss Flynn is the busy bee and she carries most of the act. Act pleasing with strength lying in the novelty of women working in blackface. Good closing act.

Johnson and Deen. Songs and Dancing. 11 Mins.; One. Hammerstein’s.

This team of colored entertainers was one of the three real hits of the bill at Hammerstein’s this week. Johnson has a new woman partner, as far as America is concerned, in Josephine Deen. She makes a splendid stage appearance and wears three gowns nicely. She is also processed of a soprano voice that passes her in the single number she does. Using “Follow the Crowd” for an opening number starts the act nicely. “You’re Here” and “Dancing” will also help along and give opportunity for dancing. Johnson is doing his eccentric stepping as usual.


This manikin act, often confused with another act, and reviewed erroneously as such, is brand new in every particular, from the stage settings to the routine, and from subject matter manipulation. The miniature theatre wherein the puppets dance, prance and cavort is handsomely set with a glittering background and has rich plush curtains and proscenium decorations. The act opens with persons entering the stage boxes to witness the performance of the manikins. When the curtain goes up a boy announcer comes on, starts kicking the card, runs off, kicks the card, a good laugh. Then follows a neat little travesty on the modern society dance, admirably executed. “Mutt and Jeff,” next, alternate as tall and short men with ludicrous effect. Texas Nell, who performs after the circus manner on a horse, and puts him through his paces with all the aplomb of the real thing, is another marvellous act. For the closing act there is “Baseball Rag,” in which players representing famous teams come out for some very funny antics on the diamond. In this last bit the manikins are made to sing and talk, and this adds to the effectiveness. It is one of the neatest acts of its kind on the boards and is manipulated in a manner to please the most exacting. Closing the show at the Empress, it held the audience to the curtain, and was especially pleasing to the children.


Dave Nowlin and Gertie St. Clair have a double bill. Will have a standard turn on the small time. The opening is a bit of burlesque of light opera, patterned very much after the finish in “one” Willard Simms does. This runs about 10 minutes. For the finish Miss St. Clair has a song that permits of the interpolation of a number of barnyard imitations by the man. It makes a strong comedy ending, and the turn gets over very big.


A three-man musical turn that leaves standing and wows closed. A fat boy in an Eaton jacket leads in the comedy. He is assisted by a straight and a Scottish Highlander. The trio runs through a routine of playing that is tall and good musical for small time, with lots of ginger and laughs.


One man performs magic while the other as the assistant exposes the tricks. At the finish there are several that the legedemain boy does which are not shown up by the helper. Good act for the pop houses.
VARIETY

One of the poorest night houses the Palace has had in months Monday evening didn’t speak too well for the drawing powers of either Houdini, who headlined, or Rosie Dolly and Martin Brown, the latter couple making their vaudeville debut as a team. Houdini played Hammerstein’s for a month during the summer. It may have had its effect upon his powers of attractions so near by, although the truth probably remains Houdini’s is not the sort of turn the Palace clientele prefers. It is not partial to acrobats. The two bears gave a certain percentage of the orchestra attendance. That could be observed at both performances Monday, from the familiar faces of those who travel in thecircumstances. New was the box office; it did but fairly well. It started nicely through a big flashy Russian dancing number, Great Fridowsky Troupe, that did the usual of its kind, although without as much speed as might be expected. The entrance position was against the act, of course, but they left the audience wide awake, and were followed, “No. 2,” by Hawthorne and Ingles, who try to be a couple of “outsiders” they may be, but I was not impressed by their different sort of a theatre than the Palace. The absence of class and the familiarity of what they do will let these boys know before the end of the week just how funny they are held by a $1.50 audience. Included in their familiar matter is considerable of the musical business Bickel and Watson did ever so much better last week in the same theatre. Before a small time audience they programmed wonders for $1.50. On the big time they will have to watch and improve themselves, also their material. This “nutty stuff” is sometimes very nutty, and it’s not so easy to explain it to a sophisticated audience. The touring “The Tom Swift Millionaire” was brought back in the division. New numbers at the piano, with Miss Wakefield’s appearance and manner left her a large success in a very hard position under the circumstances. The Van Lewis sketch (New Acts), the first part closing with Dolly and Brown (New Acts). Foster Ball and Ford West opened after the Houdini show. Hawthorne and Ingles had had at the Monday matinee. Mr. Ball cleaned up with his old soldier character, that is so well taken by him, and ably supported by the straight of Mr. West’s. Houdini came next spot, doing the needle trick, and his escape while head downwards in a tank of water. Houdini also did his straight-jacket escape through the medium of a moving picture scene that is seasoned. This feature, opening the turn, was taken in Paris.

Next to closing was Fanny Brice, who is fortunate in vaudeville she is not compelled to pay royalty. Miss Brice has lifted liberally, taking Harry Delson as her principal model, but still she isn’t using as much borrowed material as formerly, and has almost blended past easy discovery. She did very well, having held in the crowd that came to see Rosie Dolly. Closing the show were Eis and French, another freak dancing team. Since

HAMMERMEN’S.

Hank Gowdy and Dick Rudolph (New Acts) may have had a fielding and batting average of nearly a thousand in the big league, but as vaudeville stars and a box-office attraction they were in a bush league as far as business was concerned Monday night. Hammerstein cheated on the whole bill because of the baseball stars, and the result was a poor vaudeville entertainment.

The show started a few minutes before 8:15 with the house less than one quarter filled. This made it hard for the first four numbers. But the acts that showed later did not have a full house. The three opening turns worked in “one” and started the first. The third act, that of Florenz Kolb and Adelaide Harland, who present a dainty bit entitled “Evolution 1800-1920” (New Acts). They managed to make those present slightly. Miss Kolb and Miss Harland lowered, and were the first to register anything that looked like a hit. This half of the old Empire City Quartet sang four numbers closing with “The Land of My Best Girl” and got strong applause. For a come-bis hit at the close they are doing a prison lock-step gag that is a scream. It isn’t the “gak” as much as the way that it is put over. Willard, The Man Who Grows, followed the singers and interested the audience mightily for eleven minutes. Willard is a showman. He brought a number of laughs with his talk and his growing mystified. Arthur Dunn and Mac Bunte followed the tall one and Dunn made the most of a burlesque bit of comparisons.

Closing the first part the Four Bards with a hand-to-hand acrobatic routine filled in. The quartet of strong men worked very hard, but missed a show Monday, missing frequently and being unable to accomplish one of the stands after two attempts with several miseries to each. The act was badly placed and consequently did very little in the applause line.

Four turns followed the intermission. Two registered nicely. Charles E. Johnson and a new woman partner, Josephine Deen (New Acts) started things moving in this section as substantial a hit as any act scored during the evening. They were followed by Stepp, Goodrich and King, who were another clean-up. This trio is far and away different from the usual run of rathskeller acts and they deserved all that they got in the way of applause. Their closing number, “Salvation Nell,” with its incendiary business, is a big laugh from start to finish. This feature does a “criss” bit that entertains and does not offend. That is a rarity.

The baseball stars were next to closing, “Any Night,” with its attendant smoke and fire was in the closing spot.


AMERICAN.

They’re introducing Marshall P. Wilder around the Loew Circuit with a one-reel dramatic picture in which he played a principal role, preceding his stage entrance, a good sensible idea since the large majority of small time patrons are really in doubt as to whether Marshall is a proper name or a pet one (such is the fact). It is somewhat, at least, so seemed the American, where the diminutive story salesman is headlining for the full week. The film is labeled “The Greatest Thing in the World” (not meaning Marsh) as having been a feature by Houdini portrays a miserly old cobbler’s role. The reel is good. So is Marsh’s routine in spots, so good that it earned the him second call of the bill and justified the hopes they had put into it. It was for the preservation of Kelso and Leighton, who run lighter on reputation, but a bit heavier on vaudeville wealth.

Newer’s absurd old country folk fiction has long since ceased to be emergency copy for the popular magazines, consequently any comment would be superfluous. His current crop carries a few overripe puns, but the greater section is in the writing of his man. He will be next Three-day managers will evolve into a box office problem with his reputation and the circuit’s press department as sole contenders.

It should winter a year successfully on the road, but around the American theatre neighborhood Marshall P. Wilder runs a dead heat with Jonathan Smith for pulling powers.

Kelso and Leighton have an entirely new system of “bits” and gagas. They work in full stage and depend solely upon light comedy material and their delivery to hold the time. Miss Leighton carries liberal avoidance with the commendation of grace, looks good and has a likeable personality. She might dispense with some of the excess laughter during the “soure” period. While it’s appropriate and fully within the characterization, too much of it is rather oafish. Mr. Kelso, whose was a good scene is a bit overburdened with it. Mr. Kelso should pay strict attention to his dressing. The pair were a continuous laugh and scored such a legitimate bit one of the wonders they have already strayed away from the two-day circuit.

Edith Clifford in next to closing spot and following Wilder, was another hit. It was an attraction-luring blockbuster with all the requirements for a big house, offering a routine of dialect numbers. A double dialect song is the best of the lot, although her reper- toire in general shows careful selection.

Hamilton and Bean opened the show with a barrel-jumping specialty, one that runs a little beyond the average. Their list of tricks is difficult and dangerous and they have the sense to sensational and might even consider that classification could the principal alright within a barrel instead of on the mat. It might he done.

Medlin, Clark and Townes have one of those familiar trio things without any semblance of novelty, unless it be in their opening when two of the three enter via the auditorium. The boys sing well, but the songs remain the principal redeeming feature. A good singing trio very seldom fails in a house.

Potts Bros. and Co. offer a farce comedy skit built around their similarity in features. The men are twins which about sums up their vaudeville claims. The vehicle speaks wonders of the art and it is not professing at all, but carries signs of inferior stage direction. Two women are employed during the action, one handling a small part in the opening. The other spoils what might have been a quite interesting and much facial makeup. The company run through their respective lines without any attempt at light and shade, resting the entire weight upon the dialog and situations. This three-day turn of the comedy grove where it stands upon its own foundation. For the pop audiences the act should prove a universal success, although it lacks the class and which is required in the better grade theatres.

Leo Beers who plays piano, whistles and renders song recitations with a certain degree of expertise, seemed to have a hard earning a place for himself a safe hit which entailed the employment of one or two encores.

The Three Jennetts have a good all around acrobatic-animal turn and one that should hold up as a closer in any week of the year. Greenlees and Drayton (colored) won out through their dancing, the singing section running far below expectations. Both boys look well in evening clothes and can dance with the best.

CITY.

Business at the William Fox City theatre, on 14th street, was pretty good Tuesday night. This house is not playing to the capacity audiences it demands such an offering as to be an absolutely safe hit which entitled the employment of one or two encores.

The Three Jennetts have a good all around acrobatic-animal turn and one that should hold up as a closer in any week of the year. Greenlees and Drayton (colored) won out through their dancing, the singing section running far below expectations. Both boys look well in evening clothes and can dance with the best.
WINTER GARDEN.

Harry Caruso's outline suggests Milestones.

BROADWAY.

They drop in late at the Broadway. The audience Monday night was very slow assembling, but once in the house was fairly well filled. No doubt "fifty cent" admission keeps away a lot of stampeders. Martins fare 25 now. There was little enthusiasm. Now and then an act aroused the people and they applauded accordingly, but for the most part they remained indifferent.

The show in review ran along in a pop house groove although it picked up toward the close.

Gavin-Platt and Co. opened the act. No doubt this means for an act of this calibre. The company includes three other people, each playing a role. Gavin and Platt did not enter vaudeville yesterday, but some of the support appeared new. A blushing maid that does not appear older than either of the supposed "fathers."

The Mimic Four is a new name for an act playing the pop houses hereabouts. As Caruso's outfit, Parcells and nothing to the story. Crazily erratic at start with lively closing in "one." The finish is the best. Some of the former stage turn of the year has been eliminated.

Verna Mesereau and Co. has a young dancer with a wonderful pair of arms. She works hard. With a good showman in charge she could scale loftier heights.

The Steiner Trio is an old circus act. Three men swing around the horizontal bars in circus fashion. Act showing up a bit.

National Trio (New Acts) looked as though they sent them here.

Hickman Bros. & Co. in an old idea and long time between laughs. Comedy hinges on mistake of props working divers articles in dramatic act. Dally and Co. (New Acts) slipped up on the comedy.

Billie Seaton, at 10:27, never had a chance at that late hour. Miss Seaton is working along new lines. No longer skips in and out, making skits and charades. Her long routine is also changed with one that had "blue" rings. One costume change. She would have been better off in an earlier spot. Josie Flynn and Minstrel Mails (New Acts) closed.

AMERICAN ROOF.

Nifty good small time bill at the American Roof last night. In the following order, everything that one could seek for in the way of new acts, new acts that failed to make a big impression. The following are Old Faithfuls.

The Jefferson. Mr. Jolson has added this to his Ford collection (speaking to Oscar, the orchestra leader):

Do you know what day this is? Oscar—What?

Al—I'm married ten years today, tin wedding, and what do you think the Shuherts gave me? Oscar—What?

Al—A Ford.

JEFFERSON.

Not a show, but an act. The Jefferson has a likeness show the last night at the Met, as a follow-up and added the show of the show, that failed to make a big impression. The following is Old Faithfuls:

The Jefferson has a sort of collection that has seen some in time. It is a small act, and is well presented. Maud Ryan's clothes dazzled the 14th street crowd. It did not have the same effect.

"Gritty," a sketch in which the idea of the man is to make fun of the woman. Too far from the mark but not what the act is. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque. It is a sketch in which the idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque. It is a sketch in which the idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque.

Harry Kennedy, with two new acts from the Proctor line, which has lately been in town. The act is good, and the idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque.

Shubert.

The Shubert is very much the same as the New Amsterdam. It has a bit of show, with a lot of songs. The idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque.

The act is good, and the idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque.

HICKMAN.

Hickman Bros. & Co. is a new act. It is working along new lines. No longer skips in and out, making skits and charades. Her long routine is also changed with one that had "blue" rings. One costume change. She would have been better off in an earlier spot. Josie Flynn and Minstrel Mails (New Acts) closed.

Shubert.

The Shubert is really one of the biggest and best. It has a lot of show, with a lot of songs. The idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque.

The act is good, and the idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque.

The act is good, and the idea is to make fun of the man. It does not have the same effect. The idea is not a new one, but the act is not a new one. It appears to be a burlesque, but it is not a burlesque.
VARITY

MANUFACTURERS MEET.

The first meeting of the Motion Picture Traders' Association was held at the Hotel Wellington Tuesday night. A dozen of the largest manufacturers in the trade were represented. The Association was first formed at the July exposition held in Dayton. Its purpose is for the manufacturers to consider the next exposition and the future of the moving picture industry, to be held in New York next spring.

At the time of the formation of the association in Dayton general dissatisfaction was expressed by the manufacturers. An agreement out of the lack of attendance, space rates and the utter failure that attended both the Toronto and Wikes-Barre expositions. They also felt that in the case of the expositions that had been held in New York they had been overcharged for space.

Inquiry developed that other industries, notably the automobile and electrical trades, conducted expositions wholly under the supervision of the manufacturers in those trades and since the manufacturers take over the show proposition, all rentals had been cut in two. The committee on organization then consulted Job E. Hedges, who has successfully organized the Automobile Dealers' Association. Success in this competition for a charter under the state laws of New York. The name Motion Picture Traders Association was decided upon and a charter secured. At the time nothing further was done in the matter and the meeting last Tuesday was the first definite step since toward enrolling the members of the trade in the association. The following were the meeting:

William Wright, Kalem Co.
Roger F. Locke -- Ludlow Wurtsifer Co.
Arthur Jannies, Producers' Film Co.
A. R. Deck with companies of Hinson & Myers Co.
A. E. Krescher, Hoffman & Co.
Jacob William Under National Board of Commerce.
Samuel Goldfich, Leaky Feature Play Co.
R. A. Proctor, Chicken Apparatus Corp.
Tom Moore, Also.
James Lasky, Leaky Feature Play Co.
Carl Anderson, Leaky Feature Play Co.
Wm. C. Johnson, Motion Picture News.
Wm. C. Smith, Nicholas Power Co.
J. D. Freeman, Keystone Feature Play Co.
J. R. Coniff, Novelties Riley Co.
C. E. Davidson, Teamers Co.
Wm. W. Hodgeisen, Paramount Pictures Corporation.
Ernst Glaussberg, Typopho Pan Co.
F. E. Bruce, Hinson & Myers Co.
Harry Scott, Sterling Camera & Film Co.
A. E. Krescher, Layton Aram & Sloome.
C. W. Braft, Moving Picture Weekly.
C. R. Baird, Manned Motion Picture Mech.
Richard Polland, Haseh & Leimbach Optical.
Gustave Schroder, Schroeder Art Flower Co.
Merritt Crawford, Mutual Film Co.
Joe Smiley, Film Service Co.
P. F. Jemessen, Mirror Screen Co.
A. B. Byrde, Vitaphone.
S. M. Shepard, Vitaphone.
Speechea were made by the manufacturers and all were heartily in favor of the movement. Temporary Secretary A. H. Bird stated briefly just what the association proposed doing. The general idea was to have a program of the profits of the show among the manufacturers who exhibit and thus reduce the floor rentals.

The next meeting of the association is called for Nov. 17 at the Wellington.

MELIES HORSELY FILMS.

The Melies' license in the Motion Picture Patents Co. will hereafter cover the exhibition in the General Film Co. program of three films weekly, manufactured by David Horsley and formerly exhibited as part of the Universal release list.

Horsley does not, under this arrangement, become a factor in the M. P. Co., but merely sells studio product to Melies. No information was forthcoming this week as to the brand the new films will bear.

The explanation of the transaction is that Melies has discontinued his agreement with certain manufacturers who have been supplying the Melies office and the Horsley films were contracted for to supplant those of the discarded makers.

Horsley recently announced that he would manufacture seven comedy reels a week, lining up 29 exchanges of his own to handle them in the United States and abroad. The announcement of the General connection does not explain what Horsley will do with the out turn of his Bayonne, N. J., plant in excess of the Melies releases.

EASY IN COLLEGE TOWNS.

College towns are becoming the prey of the picture makers. Studio directors and field marshals of the camera forces find it to their advantage to work in the places where colleges and universities abound as the students prove very apt supers.

College towns produce all sorts of male types and with the boys bailing from all over the globe.

Allow Motor Driven Machines.

Spokane, Oct. 21.

Over the protest of eight managers, the city council has passed an ordinance, permitting the use of motor driven picture machines in certain houses and for the registration of operators. No operator under 18 may be employed, with the exception that apprentices may be 16 years old.

DYER IN WORLD FILM.

Frank L. Dyer, former president of the General Film Co.; J. Parker Read, Jr., and J. Searle Dawley, formerly of the release house, have contracted with the World Film Corporation exclusively to distribute the output of the Dyreda Art Film Corporation. The first release under the new agreement will be Laura Sawyer in "One of Millions," announced for release Nov. 19.

The arrangement was made late last week between Mr. Dyer and Lewis J. Selznick, vice-president and general manager of the World Corp.

FAMOUS PLAYERS' COURTESY.

Famous Players' activities of the week include the announcement of Mary Pickford's next feature as "Behind the Scenes," the release of John Barrymore in "The Man from Mexico" Nov. 2, and the loan to the Lasky Co. associated with the Famous Players through the Paramount program, of Marguerite Clark, said to be the first time rival feature film concerns have exchanged such courtships.

"CAPT. JINKS" FOR FOX.

William Fox has arranged to produce "Capt. Jinks" as a five-reel feature. The play was a successor for New York, a number of years ago. Lloyd B. Carleton will be the director. "Idols" is another piece that is scheduled for production by the Fox concern.

BOOKING FOR ROAD.

The World Film Corporation has organized a separate department to take advantage of the feature of legitimate managers to supply attractions for the combination houses out of New York.

Jacob Wilk and E. Davidow are in charge of the bureau which will keep track of the road houses, noting when they are not supplied with attractions and generally carry on a campaign to supply them with feature film service both in emergencies, created by the sudden failure of a schedule of attractions to appear, and to fill in with feature pictures the gaps in their ordinary bookings, using for the purpose multiple-reel features in which figure important dramatic stars in roles which have made successes on Broadway.

Sea Writer Picturing.

Morgan Robertson, a recognized writer of sea stories, has entered into contract with the Vitaphone Co. for proposed picturing of his stories. One of the first to be done by the Vitas will be "The Closing of the Circuit" with the second likely "Primordial."

In the next issue of the Marine Journal there will appear an advertisement (the Vitas) calling for a full-rigged ship which is to be used in one of the Robertson stories.

Organized in New Orleans.


The Coquille Film Co., a $50,000 corporation, was launched here this week. The concern has started building a studio, and will turn out only two- and three-reel dramas. Rene Henry, until recently with Pathe, in France, will direct the company.

J. F. Carter is president of the new corporation.

ANNA ROSE.

A young film star, who is having success in his features put out by the Kinotophone Corporation. Miss Rose has just finished working a short feature for the Kinotophone, "The Little Jewess."
THE SHOT IS IN THE SNOOKIE'S EYE

The future of the league is uncertain as Dahnken, New York, is bracing for a major funding cut. Last week, the league was warned by its leading exhibitors that it could be forced to close its doors if the funding shortfall is not resolved. The league, which represents over 1,000 theaters across the country, has been facing increased competition from streaming services, and has struggled to attract new patrons.

The league's primary source of income is from movie theater admissions, which have been declining steadily for the past few years. The league has also been hit hard by the COVID-19 pandemic, which forced many theaters to close for extended periods during the pandemic.

In an attempt to save the league, a group of leading exhibitors has proposed a new funding model that would involve a tax on movie theater admissions. However, this proposal has been met with resistance from the league's members, who argue that it would be a burden on the already struggling industry.

The league has also been exploring alternative revenue streams, such as virtual reality experiences and live performances, but these initiatives have not been able to generate enough revenue to offset the losses from traditional movie theater admissions.

With the funding situation looking bleak, the league's members are hoping for a change in leadership that will be more receptive to their proposals. They are also calling for the government to provide additional financial support to the industry, but so far, there has been little progress on this front.

In the meantime, the league is looking to its members to find new ways to generate revenue and keep their theaters open. They are also encouraging the public to support their local theaters by buying movie tickets and supporting their favorite films.
VARIETY

DAILY REVIEW RELEASES

Reviews of films released daily. Pictures of over one reel are indicated.

**Kid Negro's Hands.**


**The General's Daughter.**


**The Flame of the Damned.**


**The Revenue Officer's Department.**


**Blue Flame.**

Two reel drama, the story of crooks. Distributors: Real Art.

**The Hare and the Tortoise.**

Two reel comedy, of the usual kind. Distributors: First National.

**The Smugger's Daughter.**


**Our Home Made Army.**

Hokum and sentiment. Laughs through butting heads of war story. Distributors: Pathé.

**The Case of the Vanished Husband.**

Part of this film has yet another dead-end story. Interesting detective tale.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

**The False Guardian.**


**Daylight.**

Two reels. Drama. Blind, does best work while afflicted. Acting very good.

THREADS OF DESTINY

The new photoplay, "The Threads of Destiny," introducing Evelyn Nesbit to the screen was released last week by the General Film Co. It discloses an excel-

lent bit of photoplay in which Bob, a screen newcomer, has

infatuated, Linda. To add to the interest. Linda. is affectionately

adored by her brother, John, who has a great future. The

plot is carefully woven, giving a strong appeal to the emo-

tional reactions of the audience. The acting is suffi-

ciently good to make the story convincing. The film

is well written and well directed. The photography

is distinguished by its clarity and its adaptation to the

subject matter. The story is one of love and loyalty, and

the theme is developed with great skill and sympathy.

The threads of destiny are clearly seen as they are wov-

en together to form a beautiful tapestry. The picture

is a curiosity, and should be seen by all those who

appreciate fine photoplays.

VARIETY

COUNTY CHAIRMAN

The Honorable Jimlevel, Mayor of the County, has

been appointed by the State Board of Health as the

Chairman of the Public Health Commission for

the County. Mr. Jimlevel has long been active in

public health matters and is well known for his

knowledge and ability in this field. He has

been a leader in the fight against disease

and has done much to improve the health

of the community. As Chairman of the

Public Health Commission, Mr. Jimlevel

will be responsible for the administration

of the county's health program and will

oversee the work of the various health

agencies within the county. He will

also be responsible for the issuance of

public health directives and for the

coordination of the efforts of the county's

health agencies.

JIMLEVEL

JOHN SMITH

WILLIAM JONES

WALTER BROWN

ANN HARRISON

WILLIAM WILSON

ANN SMITH

WILLIAM BROWN

JOHN HARRISON

WALTER WILSON

When Broadway was a Trail

Pricilla Elliott . . . Barbara Tannen

Edward Roseman . . . Jack Shurer

Harry Papworth . . . Arnold Hope, Mayor

Alice B. Francis . . . Charles Schlesinger

Pricilla Elliott in the role of "The False Guardian," a part of the story of the threads of destiny. She is well cast as the heroine, and her performance is convincing.

WHEN BROADWAY WAS A TRAIL

Pricilla Elliott (as "The False Guardian") arrives in New York to find her former fiancé, Jack Shurer, also present. They discover that they are engaged to be married, and that they have been kidnapped by a gang of criminals. They manage to escape and return to New York, where they are reunited. The story is well acted and directed, and the photography is excellent. A well-made picture.

The square triangle

Edward Trevor (as "The False Guardian") arrives in New York to find his former fiancée, Louise Shurer, also present. They discover that they are engaged to be married, and that they have been kidnapped by a gang of criminals. They manage to escape and return to New York, where they are reunited. The story is well acted and directed, and the photography is excellent. A well-made picture.
Poetry

BILLS NEXT WEEK (October 26)

In Vanderbilt Theatres, Playing Three or Less Shows Daily

(All house open for special Monday matinees when other shows are
limited to Tuesdays and Thursdays.)

Theatre listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. These theatres are the only ones taking advantage of those advantages.

Agencies booking the houses are named only by name or initials, such as "Orph," Orpheum Circuit-Theater Company ("Chicago."-"Pantages Circuit."-"Inter State Circuit" booking through W. V. A.)

- - -

NEW YORK

ALHAMBRA (ubO) Valentine, "Old John Howard's Birthday" 24th half

BROADWAY (ubO) Jack & Gardner Co RKO "The Unlikely" 24th half

Cross & Josephine (ubO) Clark & Gardner Co "Toadie" 24th half

Hawthorne & Ingle (ubO) "A Lasting Friendship" 24th half

Huntington O'Meara (ubO) "The Red Headed Lady" 24th half

Edgar Bergen (ubO) "The Great Seal" 24th half

Jas & Bon Thornton (ubO) "The Little Matron" 24th half

Emmett De Quille McVicker (ubO) "The Empty Bottle" 24th half

Frisco & Penn Brush (ubO) "The Great Seal" 24th half

COLONIAL (ubO) "The Shepherd's Play" 24th half

BROOKLYN (ubO) "The Family Cat" 24th half

Citicorps (ubO) "The Orpheum" 24th half

Huntington O'Meara (ubO) "The Man in the Case" 24th half

First National (ubO) "A Very Special Day" 24th half

Kingsley (ubO) "The Boxer" 24th half

LINCOLN (ubO) "The Great Seal" 24th half

Walker & Sarge (ubO) "The Comedy" 24th half

St. George (ubO) "The Orpheum" 24th half

Colgate & Wilson (ubO) "The Orpheum" 24th half

G. M. (ubO) "The Orpheum" 24th half

Hollister (ubO) "The Orpheum" 24th half

Lafayette (ubO) "The Orpheum" 24th half

- - -

PROCTOR'S 15TH

John Philip Block (ubO) "The Orpheum" 24th half

Chevalier Marshall Co "The Orpheum" 24th half

Dawson & Gilette (ubO) "The Orpheum" 24th half

Frohman Mitchell & Lechlitner (ubO) "The Orpheum" 24th half

FROCTOR'S 23D

Cushman & Sanderland (ubO) "The Orpheum" 24th half

Santry & Sherwood Sr. "The Orpheum" 24th half

Juliet Daka Mr. & Mrs. Degan Dugan & Raymond Lewis (ubO) "The Orpheum" 24th half

Arno C. Arno (ubO) "The Orpheum" 24th half

Hettie Urma (ubO) "The Orpheum" 24th half

Andrews & Co. "The Orpheum" 24th half

John Philbrick "The Orpheum" 24th half

George Murphy "The Orpheum" 24th half

Cushman & Sanderland (ubO) "The Orpheum" 24th half

FROCTOR'S 5TH

Ewen & Parsons "The Orpheum" 24th half

Temple Quartet (ubO) "The Orpheum" 24th half

Music Makers (ubO) "The Orpheum" 24th half

Tate & Treadwell "The Orpheum" 24th half

Faci & Termini "The Orpheum" 24th half

"The Black Sheep" 24th half

The Vanderbilt "The Orpheum" 24th half

Leonard & Lemon "The Orpheum" 24th half

Sir Henry "The Orpheum" 24th half

Chas. Kenna "The Orpheum" 24th half

Nible & Riley "The Orpheum" 24th half

"The Old Southern Maid" 24th half

HuBoe & Boyle (ubO) "The Orpheum" 24th half

Riddle Poyer "The Orpheum" 24th half

Manhattan Trio "The Orpheum" 24th half

B A P T I S T

New York (ubO) "The Orpheum" 24th half

BROOKLYN (ubO) "The Orpheum" 24th half

Citicorps (ubO) "The Orpheum" 24th half

Hollister (ubO) "The Orpheum" 24th half

Lafayette (ubO) "The Orpheum" 24th half

- - -

PROCTOR'S 15TH

NEW YORK

BROADWAY (ubO) Jack & Gardner Co RKO "The Unlikely" 24th half

BROOKLYN (ubO) "The Orpheum" 24th half

Citicorps (ubO) "The Orpheum" 24th half

Huntington O'Meara (ubO) "The Orpheum" 24th half

Colgate & Wilson (ubO) "The Orpheum" 24th half

G. M. (ubO) "The Orpheum" 24th half

Hollister (ubO) "The Orpheum" 24th half

Lafayette (ubO) "The Orpheum" 24th half

- - -

PROCTOR'S 23D

COLONIAL (ubO) "The Orpheum" 24th half

Proctor's Family (ubO) "The Orpheum" 24th half

Kingsley (ubO) "The Orpheum" 24th half

Huntington O'Meara (ubO) "The Orpheum" 24th half

First National (ubO) "The Orpheum" 24th half

G. M. (ubO) "The Orpheum" 24th half

Hollister (ubO) "The Orpheum" 24th half

Lafayette (ubO) "The Orpheum" 24th half
VARIETY

Mr. & Mrs. Allison
Great Jones St. (2 to 3)
Wiley & Rypkoff
67 W. 42nd St. (2 to 3)
Van Lew's Co
Cohan St. (2 to 3)
COHAN G. (low)
William & Field Miss
Wolgaa Kelley
"Aurora of Light"
Annabelle (N.Y.)
(2 to 3)

"The Pandemonium Girls"
New Rochelle, N. Y.
Baltimore, Maryland
(2 to 3)

VARIETY
Belmor, A. (2 to 3)
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)

VARIETY
BELMOR
Belmor Hat, Family.
Claire Amyson
Chas Yule Co
Cescaphe Bros.
New Rochelle, N. Y.
Riverside, N. Y.
N. Y. (2 to 3)

POLIS (ubo)

"Aurora of Light"
Tess Bahn (2 to 3)

"The Pandemonium Girls"
Olive (2 to 3)
OTHELLO.

Five reels of the popular Klaw feature, "Othello," are about three reels too many, as the picture now running at the Orpheum. It would be possible to save an hour and a half in the story. But this is only a guess. The picture is too long, and the story is not convincing. The production is not good, and the acting is not convincing. The picture is not worth the money it is being shown for.

THE JUDGE'S WIFE.

A White Star thriller, sent out through the Releyn, is a real thriller. It is a story of a murder, and the police are investigating the case. The picture is well made, and the acting is good. The story is full of suspense, and the picture will be a hit.

THE KEY TO YESTERDAY.

The first feature of the new Alliance Pro is the favorite players film Co.'s, with Carlyle Blackwell, called "The Key to Yesterday," in four parts. It is made for the screen by Robert A. Dillon from the novel by Charles Neville Dyke. It is a good picture, with a good cast, and it is well made.

THE MARRIAGE OF WICKERSHAM.

The picture is a real thriller, and the acting is good. The story is well made, and the picture will be a hit.

BORN AGAIN.

Dorothy Grey, the beautiful performer who has made a name for herself in the past, returns to the screen in "Born Again." The picture is well made, and the acting is good. The story is well told, and the picture will be a hit.

THE SAVAGE LANCE.

This picture is a real thriller, and the acting is good. The story is well made, and the picture will be a hit.

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (October 26)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for $5 yearly, or if name is in bold type, $10 yearly. All are eligible to this department.

Franklyn Ardell

in "THE SUFFRAGETTE"

Orpheum

1926 Palace Theatre

VAUDEVILLE

Abbeys Edward Variety N.Y.
Adams Rex & Co. Variety N.Y.
Adler & Aline Variety N.Y.

EDYTEH and EDDIE ADAIR

Direction

Orpheum

JOHN WATSON

United

Adair & Adaired Orpheum Oakland
Alexander Bros Orpheum Des Moines
Alexander & Scott Orpheum Los Angeles
Albright Sisters Columbia of Louis
Anastas Bros Grand Syracuse
Avon Mike Co Orpheum Des Moines
Avon Comedy 4 Orpheum Minneapolis

25

Barnes & Crawford Variety N.Y.
Barnes' Dog & Monkey Variety N.Y.
Barnum Duchess Variety N.Y.

LONDON OFFICE:

Will Collins & Co.

Broadmead House, Panton Street, Haymarket, S. W.

Palace Theatre Bldg., New York City

Room 303

Telephone: 1053 Bryant

Cable: "Bourhaupt, New York"
Gripping! Stupendous! Thrilling!

The Most Terrible Siege of Barbaric Times

TOLD IN FIVE WONDERFUL REELS

"MARKIA"

Or "The Destruction of Carthage"

$200,000 Ambrosio Production
Presented by Kinetophone Corporation.

Thrilling Love Story Woven Into this Tale of the Hatred of Nations

NOVEMBER RELEASES of Kinetophone Corporation

Famous Old Drama "THE SPAN OF LIFE" Big Favorite in Five Parts

With LIONEL BARRYMORE

"The Coming Power" The Little Jewess

Great Story of Dramatic Tale of
Political Intrigue New York Life

(4 Parts) (4 Parts)

K. C. BOOKING CO., (Incorporated)
IRA H. SIMMONS, Gen. Mgr.
126-132 West 46th St., New York City
Telephone: 4672 Bryant

ALCO TAKES PLEASURE IN OFFERING A SPLENDID PRODUCTION, IN 5 REELS, OF JAMES A. HEARNE'S BEAUTIFUL NEW ENGLAND PLAY

SHORE ACRES

COMING
SALOMY JANE
RIP VAN WINKLE

ART AND EFFICIENCY COMBINED

ALCO PHOTO PLAY CO. POPULAR PLAYS AND PLAYERS

ALCO FIlM EXCHANGES LOCATED AT
NEW YORK—CHICAGO—SAN FRANCISCO
PITTSBURGH—SPokane—BOSTON—ST. LOUIS
MINNEAPOLIS—Baltimore—Philadelphia

ALCO BUILDING 218 W. 42nd St. NEW YORK
SELZNICK MAKES ANOTHER CAPTURE FOR THE WORLD FILM CORPORATION
FRANK L. DYER (Former President, General Film Company)
President
J. PARKER READ, JR. (Producer of the photoplays, "The Garden of Allah" and "Victory")
Vice President
J. SEARLE DAWLEY (The man who made the Famous Players famous) and "The Charge of the Light Brigade.
Director General

HAVE JOINED FORCES IN ORGANIZING THE
DYREDA ART FILM CORPORATION

World Film Corporation

to produce the most artistic motion pictures yet undertaken. The culminating step in the ir making that work possible has come in their securing the

LAURA SAwyER in "ONE OF MILLIONS"
The most impressive, dynamic indictment of the evils of war ever conceived.
The next DYREDA release is LAURA SAwyER and ROBERT REESE. REESE is "IN THE NAME OF THE PRINCE OF PEACE." Release date on this feature will be announced later. For bookings on these and all future DYREDA features, communicate at once with the nearest exchange of the

WORLD FILM CORPORATION, 130 W. 46th St., New York

28 branches throughout the United States and Canada—12 more branches now being opened.

ANIMATED SONGS
NOTHING MECHANICAL NO PHONOGRAPH RECORDS
MOTION PICTURES THAT MOVE TO THE RHYTHM OF SONG

YOU FURNISH THE SINGER—WE FURNISH THE SONG
IMPERIAL MOTION PICTURE CO. OF NEW YORK, Inc.
1675 BROADWAY

Maurice GRACE
BRIERRE and KING
In "Vandella"
Direction, IRVING COOPER.

Carl BYAL and EARLY
Direction, M. S. BENTHAM.

Dora CAMERON
Sisters Orpheum New Orleans
Carlos Braga Orpheum Salt Lake
Carr Nat 20 Wellington Sq London Eng
Carr 9 Riverside Ave Newark N. J
Charles N. Earl & Scarlet Variety N. Y
Chandler Ann Orpheum New Orleans

Big Jim F. Bernhardt 16th Bway N Y C
Bombo The Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Bromme Seven cove Tarsig 14th St N Y C
Brady & Mahoney Empire St Paul

Bromson & Baldwin Variety N Y
Browne Wagner Variety N Y
Bruce & Calvert Loew's Agency Chicago
Buck Bros Empire Kansas City
Busse Miss cafe Cooper 14th Bway N Y C

Elinore D'ARVILLE
Jeannes Montreal Indef
Ilsley Arnold Co Orpheum Salt Lake
Je Felice Carlotta Variety San Francisco
Je Long Maidie Variety N Y
Devins & Williams Broadway Philadelphia

JIM SYBIL
DIAMOND and BRENNAN
"Wiffenpoofettes"

Next Week (Oct. 28), Hudson, Union Hill, N. J
Dickinson Rube Orpheum Oakland
Divendoff Ida Orpheum San Francisco
Durr Mary Pol's Scranton

Perfect Acoustics Help
Box Office Receipts
Just as theatre-goers soon begin to shun the house where it is difficult to hear, so they become staunch patrons of the house where they can hear perfectly no matter where seated.

Faulty acoustics, the cause of reverberation which spoil elocutionary effort, can positively be corrected by the

J. M Method of Acoustical Treatment

We can guarantee satisfactory results because our method is based on scientific principles. The application of the J. M Method of Acoustical Treatment cannot be detected—

You will not obligate yourself in the least by writing nearest Branch for complete information.

H. W. JOHNS-MANVILLE CO.

Atlanta - Baltimore - Boston - Buffalo - Chicago - Cincinnati - Cleveland - Columbus - Detroit - Indianapolis - Kansas City - Los Angeles - New York - New Orleans - Philadelphia - Pittsburgh - Scranton - St Louis - Toronto - Vancouver

WORLDFILM CORPORATION

"ACROSS THE PACIFIC"

Released Nov. 2

Arranged Bookings Through
World Film Corporation
LEWIS J. SELZNICK, Vice-President
130 W. 46th St., New York

Branches throughout the U. S. and Canada.

Danmore Evelyn Keith's Washington
Durkin Katherina Spreckles San Diego

E
Edison Robert Columbia St Louis
Elizabeth Mary Variety London
El Ray Sisters Orpheum Winnipeg
Emmett Mr & Mrs Hugh 227 W 46th St N Y
Eliot & Williams Orpheum Omaha
Empire Comedy 4 Grand Pittsburgh
ANOTHER "LONESOME PINE" BY THE SAME WRITERS

"TIP-TOP TIPPERARY MARY"

By BALLARD MACDONALD and HARRY CARROLL

This song will sweep the country as the biggest sensation of the year.

OTHER WONDERFUL SONGS

COMIC SONG: EARL CARROLL and HARRY CARROLL'S

"THE WAR IN SNIDER'S GROCERY STORE"

"'NEATH THE SHADOW OF THE PYRAMIDS"

THE SEASON'S ONE BIG ENCORE GETTER

"THE FATHERLAND, THE MOTHERLAND

THE LAND OF MY BEST GIRL"

SHAPIRO, BERNSTEIN & CO., 224 WEST 47TH STREET NEW YORK

FLORENZ, ADELAIDE

KOLB AND HARLAND

TWO NEW FACES IN VAUDEVILLE

Presenting a Satirical NOVELTY IN "ONE," THIS WEEK (Oct. 19)

HAMMERSTEIN'S. Booked Solid.

Direction GENE HUGHES

Presenting His Biggest Comedy Success

"STRAIGHTENED OUT!"

"'Tis a Thing of Beauty and a Joy Forever"

Originated, Written and Produced by ALAN BROOKS

Direction, MAX HART.

PUBLIC AUCTION OF THEATRES SCRANTON AND WILKES-BARRE

THE MAJESTIC (Columbia) Theatre, SCRANTON, will be sold at public auction on the premises, MONDAY, NOVEMBER 1, 1914, at 10 o'clock A. M. THE MAJESTIC (Lakewood) Theatre, WILKES-BARRE, PA., will be sold at public auction on NOVEMBER 4, 1914, at 10 A. M., at the office of Att'y Slattery, Wilkes-Barre.

Both these theatres formerly played Western Wheel Burlesque. The properties will be sacrificed. An exceptional chance for showmen to own theatres in these thriving cities for less than usual rent charges.

For particulars as to title, terms, etc., address F. P. SLATTERY, 21 Simon Long Building, Wilkes-Barre, Pa.

Howland and Leach AMERICAN

Shaw's, New York, Indefinitely

I

Ings, Clara Variety N Y

Iamed Sprechers San Diego

J

Jarrow Keath's Toledo

Jefferson Joe Co Orpheum San Francisco

Hackett's Musical Pantomime Auditorium London

Johnston Johnny Co Orpheum Winnepeg

Jordan & Doberry Majestic Little Rock

K

Kalich Bertha Orpheum Minneapolis

Kammerer & Howland Rehoboth Mass

Kellerman Minnie Orpheum Omaha

Kelly Walter C Keith's Louisville

Kline & Wayne Keith's Louisville

Keating Edgar Louis Variety N Y

Kramer & Peterson Orpheum Denver

Kronold Hans Orpheum Los Angeles

L

La Count Bevins cafe Bohn 1367 Bway N Y C

La Croix Paul Fountain Pa. Louisville

La France & Bruce Orpheum New Orleans

Langdon The Keith's Boston

SMITH, COOK AND BRANDON

THE SAME OLD STORY

RIOT AT MAJESTIC, CHICAGO, This Week (Oct. 19)
4 GREAT BIG SONG NOVELTIES
BY AMERICA'S GREATEST SONG WRITERS

“HAVE A HEART—HAVE MINE”  
By That Dean of American Song Writers  
GEORGE M. COHAN

A wonderful song—a Cohan song—a singable song. It was with great difficulty we induced Mr. Cohan to give us this song for publication—the first since "That Haunting Melody." Don't miss a great opportunity. Get it.

“DOWN IN WATERLOO”  
By ALFRED BRYAN, the HIT WRITER  
Music by ALBERT GUMBLE and JACK WELLS

This Song will surprise you. Call or send at once for a copy.

I went down from Brussels town to Waterloo, Waterloo, I saw where the bullets flew at Waterloo, Waterloo, I stood where Napoleon his sword he drew, To do or die or fly from Waterloo.

CHORUS
And there I met a pretty Belgian maid, with eyes of blue, Sweet eyes of blue, I stopped a while to listen to her "parlevous," And kissed her, too, And like the great Napoleon, What did I do, What did I do, I lost my face way down in Waterloo.

(Copyright JEROME H. REMICK & CO., 1914.)

“CHINATOWN, MY CHINATOWN”  
By WM. JEROME and JEAN SCHWARTZ

A quaint, dreamy Oriental ditty by two of the best song writers in America

“NO PLACE LIKE THE U. S. A.”  
By CLARE KUMMER

The sunny Rhine is very fine, But east and west, you'll agree with me, A dear Bloom time in Normandy is sweet, This season there's a reason, I love you, France, land of romance, Why there's no place like home, Dear old England, too, is pretty hard to beat, I say, no place like the U. S. A.

(Copyright, 1914, JEROME H. REMICK & CO.)

SONG HITS

“WHEN IT'S NIGHT TIME DOWN IN BURGUNDY”  
By PALEY AND BRYAN

“At the Ball, That's All”  
By J. LEUBRIGE HILL

“At the Mississippi Cabaret”  
By BROWN AND GUMBLE

“I Want to Linger”  
By MURPHY AND MARSHALL

“The Dress My Mother Wore”  
By MARY SUNSHINE and H. I. MARSHALL

“Back to Dixieland”  
By JACK YELLEN

“Way Down On Tampa Bay”  
By BROWN AND VAN ALSTYNE

NEW YORK  219 W. 46th St.  BOSTON  220 Tremont St.  DETROIT  137 W. Fort St.  SAN FRANCISCO  906 Market St.  CHICAGO  Majestic Theatre Bldg.
REGARDING MAIL!!!
The one best way to insure prompt receipt of your mail is through VARIETY'S

Address Department
It can't go wrong. No forwarding. No delay.
May be changed weekly.
ONE LINE, $5 YEARLY (52 times).
Name in bold face type, same space and time, $10.
Send name and address, permanent, route or where playing,
with remittance, to VARIETY, New York.
(If route, permanent address will be inserted during any open time)

LEW KELLY
“PROF. DOPE”
Johnnie Jess
Featured With
BILLY WATSON'S “BIG SHOW.”
Lillian Fitzgerald
Featured with
“ROSELAND GIRLS”
Management James E. (“Blutch”) Cooper
Francis Elliott
In "A NOVEL CREATION" "AUTO GIRLS"-1931-32
Harry Seymour
NOT A STAR...A COMET! "AUTO GIRLS"-1931-32
Gladys Sears
“TANGO GIRLS” CO.
FRANK LE DENT
NOV. 1, HIPPODROME, BRISTOL, ENG.
Blanche Leslie
Next Week (Oct. 30), Orpheum, Vancouver
AL LEWIS
Original "Rattlehelter Trio"
Curt VARIETY, New York

JAMES (“Blutch”) COOPER
Abe Reynolds
and
Florence Mills
Featured in
“THE COLLEGE GIRLS”
Direction, Max Spiegel

LEO STEVENS
Comedian and Producer
Helen Jessie Moore
Versatile Leading Woman
Direction HURTIG & SEAMON

LEW KELLY
And the
“Behman Show”
With
LON HASCALL, JAMES TENBROOKE
MACK and IRVIN
VAN and PYNES
CORINNE FORD and the 4 College Boys
MARTELLE
Where managers come to purchase actors, and acts to Piller Material

AL MATTHEWS SHAYNE
And the
in “DREAMLAND”

?MYSTIC BIRD?
Playing U. S. O. Orpheum
Direction, HARRY WEBER

MISS PAUL
NORTON - NICHOLSON
En Route
“A PAIR OF SIXES” CO.
Coddies.

JOSIE FLYNN
At the Broadway Theatre,
New York, This Week (19')

Doing Nicely. Booked Solid

AND MINSTREL GIRLS
JACOBS & JERMON'S ENTERPRISES

The Original and Only BILLY WATSON
OFFERS BILLY WATSON'S "BEEF TRUST BEAUTIES" WATSON'S "ORIENTALS"
COLUMBIA AMUSEMENT CO.'S HOUSES
WANT GOOD-LOOKING GIRLS ALWAYS

SAMMY WRIGHT
Get me in the "Burlar-Cuck" Management AL REEVES

Frank: Finney
Management, CHARLES H. WALDRON

THE GREATEST DANCER OF THEM ALL!
Choozetta
AND HIS "Carnation Beauties"
SEASON 1914-1915

Harry Cooper
Featured Character Comedian WITH BERNARD & ZEISLER'S "FRENCH MODELS"
Season 1914-15

GEO. H. WARD
With "BROADWAY GIRLS" Season, 1914-15

WILL FOX
Featured Comedian "Gay New Yorkers"

Joe Morris and Campbell Flossie
With "BROADWAY GIRLS" Season, 1914-15

Sam Micals
WITH "BOWEY'S" Management, HURTIG & SEAMON

W. E. Ritchie and Co.
THE ORIGINAL TRAMP CYCLIST CENTRAL, DRESDEN, GERMANY
Rice Hotel 225 W 35th St N Y
Richardson Michael 10 Leicester St London

WM. AMAD ROCK and FULTON
Featured in "The Candy Shop" EN ROUTE
Roehm's Athletic Girls Variety Chicago
Rosen & Ward Variety N Y

Stanley Forrest Burbank Los Angeles
Stamnak Walker Variety N Y
St Elmas Carlette Variety N Y
Stephania Lynas 1217 Sider Ave N Y
Sutton McAleer & Sutton Keith's Providence

The Pumpkin Girls" Keith's Providence
Tomko Variety N Y
Thomas & Hall Orpheum Des Moines
Tracey Stone & Spink Shaw's Toronto
Trans Atlantic J Orpheum Kansas City
Tweda Harry Speckles San Diego

Valli Muriel & Arthur Variety N Y
Van Billy B Van Harbor N Y
Vireovsky Orpheum Sioux City

THE VIVIANS
THE SHARPSHOOTERS
New in London
Address care of VARIETY, 19 Charter Cross Road, London

EVELEEN DUNMORE
Magnetic Songstress
(Late of Musical Comedy)
BOOKED SOLID
Direction, EDW. S. KELLER

Opened Season at B. F. Keith's COLONIAL THIS WEEK (Oct. 19)
THE ST. KILDA

Now at 67 W. 44th Street

PUBLANE COOKE, Sole Proprietress

150 Furnished Apartments

Steam Heated, Centrally Located in the Theater District in the City of NEW YORK. For the Comfort of Our Guests, the following Apartments Have Been Furnished Centrally, Just as though in Your Own Home.

THE ANNEX
154-174 BROADWAY

The Clamam
225 and 230 W. 46TH ST.

Lodging House with Bath, Private Baths, Electric Heat, Hot Water, Electric Light, Phone, Phone

Telephone 112 Gnsley

ECONOMY

SAFETY

ELEGANCE

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets

NEW YORK

Private Bath and Phone in Each Apartment

Office

776 EIGHTH AVENUE

AN ITALIAN DINNER YOU WON'T FORGET

108-110 West 49th St.

Lunch 40c.

With Wine

THE RENDEZVOUS OF "THEATRICALS BEST" EAT IN THE OPEN IN OUR SUMMER GARDEN

HOTEL LYNWOOD

102 WEST 44TH STREET

NEW YORK

Single Rooms, $5 per week; Double, $7; with Bath, $9; Parlor Bedroom and Bath, $14. Elevator, Electric Light, Telephone in every room. Telephone 8330 Bryant.

APARTMENTS

245 WEST 51ST STREET

JUST WEST OF BROADWAY

2, 3 AND 4 ROOMS

Modern Fireproof Elevator Building

RENTS $45 UP.

References required. Apply on premises.

Z

Zsacz H. M. Co Orpheum Circuit
Zellar Edward care Cooper Hbwy N Y C

BURLESCO ROUTES

(West Oct. 26 and Nov. 2.)

AMERICAN BEAUTIES. 20 Empire Brooklyn 2. L. 0 6 Westchester Providence.

Aristocrats 26. Gramercy 241 Grand Pittsburgh

6 - 7 Empire Holyoke

Beauty Parade 21, 2 2 Empire Newark

Beauty Youth & Foley 20 Victoria Pittsburgh 2

Penis circal.

Bolman Show 26-28 Empire Albany 26-31 Grand Hartford 2 Gaynor Boston

Bolman 26 Gaytry salesman City 2

Gaytry salesman

Big Hopkins 36 38 and 32 Cara 32 Princess St Louis

Big Noyer 26-28 Grand Pittsburgh 21-21 Empire Holyoke 2 Murray Hill New York
HOTEL VAN CORTLANDT
142-144 W. 49th STREET, NEW YORK

HAVE A GOOD TIME AT THE

STANDARD ROOMS $1.00 TO $1.60

STANDARD APARTMENTS
26 TO 58 DOLLARS

Suites at special rates.

Phone Bryant 4951

JIMSEY JORDAN, Prop.

THE MONFRI
104-106 W. 40TH ST., NEW YORK, Between Broadway and Sixth Ave.

STANDARD ROOMS $1.00 TO $1.60

STANDARD APARTMENTS
26 TO 58 DOLLARS

Suites at special rates.

Phone Bryant 1844

Geo. F. Schneider, Prop.

THE CORNELL
114-116 WEST 47TH STREET, NEW YORK

Best location in town.
Kitchenette apartments: Single and double rooms, with bath. Attractive prices to the profession.

Telephone Bryant 4951

JIMSEY JORDAN, Prop.

MAJESTIC HOTEL
808-810 6TH AVENUE

10-story Hotel. Special Rates to the Profession.

Telephone Bryant 5480

THE BERTHA
323 West 43rd Street, NEW YORK CITY

Complete for Housekeeping and Light Housekeeping.

Phone Bryant 3444

J. RILEY, Manager

FRANKLIN HOTEL
26-28 42d Street

Special Rates to the Profession.

Phone Bryant 3444

J. RILEY, Manager

EUROPEAN HOTEL
834-836 BROADWAY

Special Rates to the Profession.

Phone Bryant 3444

J. RILEY, Manager

HOTEL BROADWAY, DETROIT
42-44 BROADWAY

Special Rates to the Profession.

Phone Bryant 3444

J. RILEY, Manager

HOTEL MERCURY
1512-14 BROADWAY

Special Rates to the Profession.

Phone Bryant 3444

J. RILEY, Manager

THE CORNELL
114-116 WEST 47TH STREET, NEW YORK

Best location in town.
Kitchenette apartments: Single and double rooms, with bath. Attractive prices to the profession.

Telephone Bryant 4951

JIMSEY JORDAN, Prop.

THE MONFRI
104-106 W. 40TH ST., NEW YORK, Between Broadway and Sixth Ave.

STANDARD ROOMS $1.00 TO $1.60

STANDARD APARTMENTS
26 TO 58 DOLLARS

Suites at special rates.

Phone Bryant 1844

Geo. F. Schneider, Prop.

THE CORNELL
114-116 WEST 47TH STREET, NEW YORK

Best location in town.
Kitchenette apartments: Single and double rooms, with bath. Attractive prices to the profession.

Telephone Bryant 4951

JIMSEY JORDAN, Prop.

THE MONFRI
104-106 W. 40TH ST., NEW YORK, Between Broadway and Sixth Ave.

STANDARD ROOMS $1.00 TO $1.60

STANDARD APARTMENTS
26 TO 58 DOLLARS

Suites at special rates.

Phone Bryant 1844

Geo. F. Schneider, Prop.

THE CORNELL
114-116 WEST 47TH STREET, NEW YORK

Best location in town.
Kitchenette apartments: Single and double rooms, with bath. Attractive prices to the profession.

Telephone Bryant 4951

JIMSEY JORDAN, Prop.
WALTER C. KELLY

The Virginia Judge

Will withdraw from the Keith Tour Oct. 31st, at Louisville, Ky., and will be at liberty for a short season of 12 to 14 weeks thereafter.

An International Headliner for Public or Private Functions

All Communications

WALTER C. KELLY
Hotel Flanders, West 47th Street, New York

PLAYING RETURN ENGAGEMENTS in all LOEW HOUSES—
Also Showing New Wardrobe and Singing New Songs

MARGUERITE FARRELL
Direction ALLEN-EPSTIN

BLANCHE RING
In Vaudeville

ORPHEUM, BROOKLYN, NEXT WEEK, (Oct. 26)
SPINETTE
A NOVELTY IN BLACK AND WHITE
FIRST APPEARANCE IN AMERICA
A BIG HIT
PALLACE, CHICAGO, THIS WEEK (Oct. 19)

CORRESPONDENCE

W. REED DUNNY, CHICAGO
VARIETY'S CHICAGO OFFICE
MAJESTIC THEATRE BUILDING
In Charge

Dear Mr. Dunny:

I am writing to you in regard to the recent appearance of SPINETTE in Chicago. The Variety Chicago Office has been informed that the show has been well received by the audience and has earned praise for its novelty and entertainment value.

The SPINETTE is described as a novely in black and white, and it has been billed as a big hit in various cities. The Variety Chicago Office has received positive reviews from the audience(21,41),(982,970) about the show, which has been praised for its innovative concept and appealing performance.

I hope that you will continue to follow the progress of SPINETTE as it continues its tour. Kindly keep me informed of any updates or developments regarding the show.

Yours sincerely,

[Signature]
MANAGERS CUTTING SALARIES

So Am I

But on

Suits and Overcoats

This Cut Will Only Last
A Few Weeks.

Suits and Overcoats
Now $12 to $45
As I appreciate the conditions
With the Boys Always.

VARIETY

REMOVAL SALE

Continues at 25 West 42d St.
30c to 60c on the Dollar
My Complete Stock of Fine
Haberdashery Reduced

"MY POLICY"

"Every Article You Buy
Here MUST Please or You
MUST Return."

20 Mule Team Borax

Sprinkled freely in the bath water makes it delightful. Has many other uses. Booklet free. For sale all dealers.

ATLANTA CITY.

BY E. W. WILLIAMS

APOLLO (Fr.) R. D. Moore, mgr., 18, "Love's Mod.,"
28, "The Hound & the Horn,"
32, "The Heart of Dixie.

NIXON (H.) H. Brown, mgr., "Chocolate Soldier,"
19, "Silver Star,"
22, "The Golden Krail,"
27, "The Broker's Man,"
32, "The Woman of the Year,"
33, "The Black Hand,"
36, "The Dying Desert."
WANTED
High Class Juvenile Man, Ingenue and Character Woman

Louis B. Jacobs Musical Comedy Stock Co.
Send photos and particulars to Plaza Theatre, Denver, Col.

Satisfied that American plays were what the public wanted, the J. C. Williamson Co. imported another organization with Bill Starr at the head to play "Within the Law." Triumph followed triumph. After proving a box office success in every city Australia "Within the Law" was given a run on the principal plays. The Mural Starr Company, which includes Mary Worth, Lincoln Fuller and E. W. Morrison, are at present drawing packed houses at the Sydney Criterion with that splendid Yellow Ticket," says a Sydney newspaper. "It is really enough, the present is not a very good time in the theatrical profession be-

Classy Theatrical Costumes and Headwear
STAGE, STREET, EVENING GOWNS AND HATS
THE BERG-ZAL CO., Inc.
153 West 44th St. (East of Broadway)
New York City
Phone Bryant 5000

THE LEADER A HAT AT $10.00
MME. BELMONT, Millinery
229 West 42d St., U.S.A.
Phone Bryant 2470
ESTABLISHED 39 YEARS

MARY J. MCMANUS
AFTERNOON AND EVENING
GOWNS SLIGHTLY WORN AND NEW.
SPECIAL RATE TO PROFESSIONALS

EMERSON IN THEATREpicture. $5.00.

THE BERG-ZAL CO., Inc.
153 West 44th St. (East of Broadway)
New York City
Phone Bryant 5000

OUR LEADER A HAT AT $10.00
MME. BELMONT, Millinery
229 West 42d St., U.S.A.
Phone Bryant 2470
ESTABLISHED 39 YEARS

MARY J. MCMANUS
AFTERNOON AND EVENING
GOWNS SLIGHTLY WORN AND NEW.
SPECIAL RATE TO PROFESSIONALS

"Within the Law" was given a run on the principal plays. The Mural Starr Company, which includes Mary Worth, Lincoln Fuller and E. W. Morrison, are at present drawing packed houses at the Sydney Criterion with that splendid Yellow Ticket," says a Sydney newspaper. "It is really enough, the present is not a very good time in the theatrical profession be-

For the Stage and Street Wear Jack's Short Vamp
Style 1000 (an Illustrated Short Vamp with Plain Front and Black Faces or Gray Cloth Top) $3.00
Other Styles, up to $5.00
To Order, New Designs in Garter Bows
Or Our Only Store
33rd Ave., 25th St., New York

Mrs. F. L. Goble, V.S.

"If it's a Hat we can make it" M. FLDELMAN
Manufacturer of THEATRE HATS
Hats for stage purposes turned out at short notice.
Main Office and Factory Branch
806 & 810 3rd Ave., N.Y.
250 West 66th St., New York

Teatrical Re production Photo o.

Reproductions, Enlargements, All Kinds of Photography. Mail orders promptly attended. Situations at any time or by appointment.
At the New York Opposite American Theatre.

BOOK ON
DOG DISEASES
AND HOW TO HEAL
Mailed FREE to any address by the author.
111 W. 51st St., New York
American artists have been very much to the fore in the many entertainments held to secure funds for Red Cross and relief work in connection with the campaign. On the one side are two American artists, Miss Starr and Lincoln. B. W.'s in the other are John Louc and Deuce, entertainment given by the members of the profession. Lincoln, an active member, is also serving as the chairman of a British flag.

BOSTON.

By J. A. GOLDS.

KEITHS (Robert G. Larson, mgr.; agt., U. B. O.);—Audrey Stagg NUMPER HOUSE.

CASTLE (Charles Waldron, mgr.; agt., U. B. O.);—Daisy Dugan espaço лидерство and her trial of eight did not go over especially well. Margaret went big with a girl down the street, and the audience had everything but half-cord. It was a good afternoon, before it was thought that the act had been too much about. Its Columbus, good; it was remarkable, Edward Pits- had just been sighted, and Kingston and Elder, going big; best was watched; Edward Rainier and Fair, fair face seen here before; Shannon and Arlen, good.

LOEW'S GLOBE (Frank Meagher, mgr.; agt., Lowe);—Receives not up to the low standard but is cutting into the Olympia and one or the other should have the capacity crowds within a month when the Romans take up their minds.

LOEW'S ST. JAMES (William Jones, mgr.; agt., Lowe);—House playing capacity and turning away big crowds week end.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agt., Lowe);—Capacity and steady business. This is the fourth anniversary week and the house is filling up beautifully and good Loew's type bill with the St. James.

NATIONAL (Charles Harris, mgr.; agt., Lowe);—Capacity and steady business. (Charles Harris, mgr.; agt., Lowe);—Capacity and steady business.

PARK (Dick).—Opens in a fortnight with pictures.

PARK (W. F. Somber, mgr.; agt., U. B. O.);—Small time vaudeville with big-time attraction.

PARK (Charles J. Rich, mgr.; agt., Lowe);—Capacity and steady business.

PARK (Charles J. Rich, mgr.; agt., Lowe);—Capacity and steady business.

PARK (Charles J. Rich, mgr.; agt., Lowe);—Capacity and steady business.

CITY (David Smith, mgr.; agt., Lowe);—Capacity and steady business.

HOLLYWOOD STREET (Martin J. Dixon, mgr.; agt., Lowe);—Capacity and steady business.

The usual fair-sized crowd.

Anniversary week is being celebrated at the Park, Auditorium. The stock company has completed its first year.

The Palace of Dance, a new addition to the Prudential Winter Garden, was opened Wednesday. Admission free.

The Lincoln, which is to be built shortly by the Massachusetts. The old New York Sporting Club and the Lincoln are both located at the same point, and will be equipped with every convenience and comfort, and it will be a seating capacity of 1,500.

Joseph Busbee, a professional acrobat, was arrested last Friday charged with disorderly conduct. The complaint entered the court, and the offender was served with a warrant and was brought before the judge who charged him with misdemeanor.

The Lincoln, which is to be built shortly by the Massachusetts. The old New York Sporting Club and the Lincoln are both located at the same point, and will be equipped with every convenience and comfort, and it will be a seating capacity of 1,500.

Joseph Busbee, a professional acrobat, was arrested last Friday charged with disorderly conduct. The complaint entered the court, and the offender was served with a warrant and was brought before the judge who charged him with misdemeanor.

BOSTON.

By J. A. GOLDS.

KEITHS (Robert G. Larson, mgr.; agt., U. B. O.);—Audrey Stagg filled the house by storm. The acrobatic performance was the feature of the program and she was given a hand that was not going over especially well. The audience had everything but half-cord. It was a good afternoon, before it was thought that the act had been too much about. Its Columbus, good; it was remarkable, Edward Pits- had just been sighted, and Kingston and Elder, going big; best was watched; Edward Rainier and Fair, fair face seen here before; Shannon and Arlen, good.

LOEW'S GLOBE (Frank Meagher, mgr.; agt., Lowe);—Receives not up to the low standard but is cutting into the Olympia and one or the other should have the capacity crowds within a month when the Romans take up their minds.

LOEW'S ST. JAMES (William Jones, mgr.; agt., Lowe);—House playing capacity and turning away big crowds week end.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agt., Lowe);—Capacity and steady business. This is the fourth anniversary week and the house is filling up beautifully and good Loew's type bill with the St. James.

NATIONAL (Charles Harris, mgr.; agt., Lowe);—Capacity and steady business.

PARK (Dick).—Opens in a fortnight with pictures.

PARK (W. F. Somber, mgr.; agt., U. B. O.);—Small time vaudeville with big-time attraction.

PARK (Charles J. Rich, mgr.; agt., Lowe);—Capacity and steady business.

PARK (Charles J. Rich, mgr.; agt., Lowe);—Capacity and steady business.

CITY (David Smith, mgr.; agt., Lowe);—Capacity and steady business.

HOLLYWOOD STREET (Martin J. Dixon, mgr.; agt., Lowe);—Capacity and steady business.

The usual fair-sized crowd.

Anniversary week is being celebrated at the Park, Auditorium. The stock company has completed its first year.

The Palace of Dance, a new addition to the Prudential Winter Garden, was opened Wednesday. Admission free.

The Lincoln, which is to be built shortly by the Massachusetts. The old New York Sporting Club and the Lincoln are both located at the same point, and will be equipped with every convenience and comfort, and it will be a seating capacity of 1,500.

Joseph Busbee, a professional acrobat, was arrested last Friday charged with disorderly conduct. The complaint entered the court, and the offender was served with a warrant and was brought before the judge who charged him with misdemeanor.
FIRST APPEARANCE IN AMERICA

The Unconcerned Juggler

Opens on the ORPHEUM CIRCUIT, NOV. 2nd


WALNUT (Ben Probst, mgr.; B-H).—

The Tenderfoot; 25. Maggie Pepper.

GERMAN (Amedeus Horn, director; stock).

EMPIRE (McGilligan).—

TAMPEC (Pomier).—

GAYETY (E. F. Jackson, mgr.).—

Dreamland (Durieux).— 25. Roeländ trip.

STANDARD (Charles Arnold, mgr.).—

Gas turning Goblins; 25. City Reels.

OLYMPIC (Tom McCready, mgr.; Progressives).—Darktown Burlesque; held over until next week. Best of week, "Girls with the Dreamy Eyes."

John Bunny is booked for two performances, Sunday and Monday at the Standard, to fill the open date between the "Queen of the Vagabonds," which closes on the preceding night, and Margaret Anglin in "Lady Windermere's Fan," who opens on Monday.

Detroit.

By Jacob Smith.

TEMPLE (C. O. Williams, mgr.; U. B. O.).—

Irene Franklin & Hurl Grun, stellar brunettes; Jane Connolly & Co., pleasing sketch humor; King, well liked; Werner-Amoso o, diversified; Doc O'Neill, laughs; Lee & Co., excellent; Bellharr Bros., splendid sketches; Three Stubbins, opened.

MILES (C. W. Porter, mgr.; agent, Lowa).—

A Night in LoveLand; good facsimile; Roy & ramba, comedy jugglers; Clark & Rose, comedy jugglers; King's Dogs, good; Valentine's Vest-Technique.

ORPHUEM (H. D. Williams, mgr.; agent, Williams).—

Agent, antagonistic; Dunlap and Verdin, big; Gullan & Drake, excellent dancers; Feye O'Call, or Sisters, refined singers; Stage-Dick Lunt, comedian; Files Troupe, skilful bandleaders; Malamut & Rust, pleased; Stupa Entertainers.

FAMILY (J. H. McCarron, mgr.; U. B. O.).—

Bob Warren, good monologist; Kake & Lane, acrobats; Martini & Troise, character rita; Alge Richards & Co., comedy sketch; Baby Zeld, clever imitators; Adeline Warren, Trio, good; Taussig & Claxton, novelty musicians; Two Frank, good balancers.

COLUMBIA (M. W. Schoenberger, mgr.; agent, Rub).—

Alice Day, pleased; Buell & Backwood, talented; Mirllell & Blakely, comic; "The Playground," excellent; Hagen & Bennett, good; Abe & Marks & Co., splendid; Donnelly & Tri, good; Louisa & Co., novelty.

NATIONAL (C. E. Hagerty, mgr.; agent, Dyer).—Arthur Angel & Co., in musical comedy. "The Trolls," replaces six acts of vaudeville, was a big hit and has been retained for another week with changes of comedy and songs Fizzimmons & Cameron, hit; Stuart Trio, pleasing; Loflin & Loflin, comedy sketch; Gene & Katherine King, excellent; Two Georges, comedy acrobats; Mattie Dream, popular.

PALACE (C. A. Hoffman, mgr.; Ind.).—

Grace Wassen, contortionist; George & Ven- tin, elocution; Alma Russell, strong sketch; Herri & Weilhem, hit; Coward & Dyer, good; La Vox, pleased; Paramount Dear Foot, well received; Milton Trio, good; Merri & Donlan, pleased.

GARRICK (Richard H. Lawrence, mgr.).—

Sam Bernard in "The Vels of Bond Street." Big business. Next week, "The Midnight Girl."

DETOIT (Harry Parry, mgr.).—

Miss Hilda Byrke in "Jerry." Next week, "The Little Russian." MRS. SHADY (C. F. Lord, mgr.; agent, Lowa).—

A Night in LoveLand; good facsimile; Roy & ramba, comedy jugglers; Clark & Rose, comedy jugglers; King's Dogs, good; Valentine's Vest-Technique.

GAYETY (James Rhodes, mgr.).—

GAYETY GIRLS.

CADDILLAC (Sam Levey, mgr.).—

The Garden of Girls.

Polly (Hugh Shutt, mgr.).—Rock burlesque.

BROADWAY (Bert St. John, mgr.).—

Sixth week. "Who's Who?" the Kneale, "Wife Wanted." Next week, "The Hildred of Venice." Eddie Wheeler, Jacob Ashby, Joe Qualters and Dan Akers have formed a quartet and are at the Hotel Griswold.

The failure of an automobile accessory store on Woodward Avenue leaves a twin is listed as one of the creditors, at 8675.

It is reported Jess Dandy will again be represented by Henry S. Bavage. The comedian is slated, it is said, to appear in a new play late in the season.

Lucretia Del Valle is again star in the Mission Play, "California's Obermann."

Harry Overton, former well known theatrical man, is here for the winter.

Frank Wolf and Shirley Lewis, heading an organization of players, are playing at San Luis Obispo. In the aggregation are Allyn Lewis, James F. Abbott, Billy Bevan, Frank Budd, Lois Norris, Faye Lewis and ten chorus girls.

Harry James is directing the musical rehearsals for the new Gaiety production of "The Red Widow."";

Raymond Laparra, a French composer, is here writing an opera.

Bert Levey, down from San Francisco for a few days, is instituting a new policy at the Republic. Motion pictures will be a feature of vaudeville, the two probably splitting the program fifty-fifty.

Morgan Wallace and wife have gone to New York. Wallace recently resigned from the Keystone. He is well known as an actor on the "leit" stage.


THE GREAT FRIDKOWSKY TROUPE

BIG SUCCESS AT THE PALACE THIS WEEK (Oct. 19) Booked Solid. Direction, PAUL DURAND

Notice Managers!!!

"Spirit of Harmony" With the Dagwell Sisters and Co.

10 People—An Allegorical Fantasy

At Proctor's 5th Ave. Now Direction, M. S. Bentham
Thanks

At the WINTER GARDEN, NEW YORK
(“Dancing Around”)

Management, MESSRS. SHUBERT

Received a letter from Mr. Hershfield, of the New York Evening Journal, asking me to apologize for the advertisement in “Variety” of October 11th, stating that I did not have his permission in writing or verbal promise regarding the use of the title of “Abie the Agent” in any form of advertising whatever. Mr. Hershfield came to see me twice during my engagement on the Low Circuit and complimented me very highly on my impersonation of “Abie the Agent” character, and even suggested ways of improving same. We even had a talk regarding a possible future show.

Through a misunderstanding, however, I used the title of the character “Abie the Agent” in my advertising. As yet I have no rights to the same in any form, and hereby wish to apologize to the Evening Journal and Mr. Hershfield.

(Signed) JOS. K. WATSON

AL JOLSON

ARTHUR PRINCE

Platform’s Band

Assisted by LILY SHEAFFER

In popular songs.

WINES

HOWARD

ON TOUR IN

“THE WHIRL OF THE WORLD”

Direction, MESSRS. SHUBERT
BERT LEVY
INDEPENDENT CIRCUIT
VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novice Feature Actor
EXECUTIVE OFFICES, ALCAZAR THEATRE BLOCK, SAN FRANCISCO

Can arrange from three to five weeks between callings of hotels for all first class acts. Communicate by wire or letter.

THE WEBSTER VAUDEVILLE CIRCUIT
CHICAGO
Suite 7, 101 North La Salle St.
JENNY WEBSTER, Prop.
Affiliated with EDWARD J. FISHER, INC., Seattle; BERT LEVY CIRCUIT, San Francisco;
GEORGE H. WEBSTER, General Manager

Harry Rickard’s Tivoli Theatres
and AFFILIATED CIRCUITS, INDIA AND AFRICA
Combined Capital, £5,000

HUGH McINTYRE, Governing Director
Registered Cable Address: "HUGHAMIC"-Sydney
Head Office: TIVOLI THEATRE, SYDNEY—AUSTRALIA
NEW YORK OFFICES, 71 Strand Theatre Bldg.

F利器LER-BRENNAN Vaudeville Circuit
(AUSTRAlia AND NEW ZEALAND)
HENRY J. FULFER, Governing Director
All correspondence to National Amphitheatre, Sydney, American Booking Office Temporarily Closed, owing to War Conditions.

95% of all performers going to Europe make their streamship arrangements through us. The following have been booked:
Emma Cuna, Willard Clark & Co., Conway and Lejand, Four Charles, Orion Co., L. W. Fassett, Cecil Clark, Crusader, Ross, Cordova, Castella, Carpeati Bros., Herbert Clinton, The Campbell, Cartinelli, and Harris, Chum and Craig.

German Savings Bank Ltd.
Telephone Stuyvesant 1280

AMALGAMATED Vaudeville Agency
R. A. MASON, President and General Manager

BOOKING—MONOPOLY CIRCUIT—PRUDENTIAL CIRCUIT

TRYOUTS CAN BE ARRANGED FOR ACTS UNKNOWN TO US

OFFICE: Columbian Theatre Block, TIMES SQUARE, NEW YORK—Telephone Bryant 496

GENE HUGHES, Inc.
Manager of High-Class Vaudeville Attractions. Artists desiring New York representation write:
Suite 1611-14, PALACE THEATRE BLDG., 1604 Broadway, New York City
Phones: 808, 809 Bryant

ROBINSON AMUSEMENT CORPORATION
ETHEL ROBINSON
SAMUEL L. TUCK
PELIX REICH


Fred G. Nixon-Nirgindler figured in the real estate news last week. Although this show as a residence of a large house at 320 South Forty-sixth street.

The Windsor, a picture house at Kennington, avenue, Wamsui and Frankford avenue, with a seating capacity of 1,100 has been sold by the Windsor Theatre Co. to John Molyneux and Abe and Louis Robson. The price, subject to a mortgage of $25,000, was not disclosed. The building is assessed at $50,000.

Work has been started on a $200,000 picture house at 325 South Forty-sixth st. for Jacob Ridgeway. The building is to be 60 by 114 feet in lot with a 50-foot front.

The Blue Bird, an attractively designed picture house, situated at a site residential, at Broad street and Sesquicentennial Ave. for and Friday afternoon with "The Man of the Hour."

Joseph C. Engel, of the Philadelphia-Chicago Opera Co. will stage the production of "The Hunchback of Notre Dame," to be given by the Philadelphia Opera Society, an amateur organisation at the Academy of Music Oct. 28.

David Levinson, of the Yiddish company playing at the Arch street theatre, was trimmed for $175 Monday night in the Teutonic. He caused the arrest of a girl, who was held under bail.

Paramount pictures have replaced one vaudeville act on the bill at the William Penn. The house is now playing five and is billing the pictures heavily.

LISTEN!!!

In the past several weeks a number of so-called "original" comic cyclists have been advertising ridiculous claims as to the "originality" of their respective offerings, particularly one PALM BEACH, older acts and comedians working out within vau-deville. Furthermore, a great many cyclists have adopted the name of BARTON, which adds to the confusion now prevailing.

There is only ONE ORIGINAL BARTON.

That is the GREAT JOE BARTON, now working alone, all other "Bartons" notwithstanding.

THE GREAT JOE BARTON
92 BERGENLINE AVENUE, UNION HILL, N. J.
PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.)—Nilek & Watson, bit; Courtney Sisters, scored; "Colonial Days," excellent; La Toy Brothers, good openers; Divine & Williams, funny; Allan Dickey & Co., clever; Five Mauchersians, good; Three Liehtons, good; McLellan & Carson, class.

MILES (Harry Woods, mgr.; Loew)—(Opening week)—Royal Palzome Troupe, headline; bit; James J. Morton, big laugh; Howard's Animals, good; Bell Roy Trio, excellent; Ogden Quartet, scored; Frank Stanford, clever.

HARRIB (C. B. Bucholtz, mgr.; U. B. O.)—Dr. McDonald, headline, seven; "Candy Store Girls," good; Mitchell Trio, clever; Leonard & Haley, next; The Tramps, scored; Musical Chaf, fair; Moore & Jenkins, laugh.

SHERIDAN SQUARE (Frank H. Tocher, mgr.; agent, U. B. O.;—Harden, headline, bit; Jane Hexton & Co., scored; Bauer Trio, excellent; William Mackay & Co., laugh; Frank Gabor, good; Luna & Luna, novelty.

NIXON (Thos. Kirk, Jr., mgr.)—Ray Tangney drew full house and was applauded, 28, "The Misleading Lady.

ALVIN (J. F. Ramos, mgr.)—"High Jinks" filled the house, 26, Grace George in "The Truth.

LYCEUM (Chas. Wilson, mgr.)—"The Calling of Dan Matthews," drew big; "Bought and Paid For.

SCHENLEY (Harry Davis, mgr.; stock)—Young O'Neil scored in "Magda." 26, "The Lily.

GAVETY (Harry Korteman, mgr.)—"Happy Posse Girls" drew big house. 26, "Happy Widows.

VICTORIA (George Gallagher, mgr.)—"The Charming Widows" charmed a full house, 26, "Beatryth, Youth and Folly."

ACADEMY (Harry J. Smith, mgr.)—"Darktown Follies" drew big house.

The automobile show in Motor Square Garden opened Saturday and is drawing thousands daily.

PORTLAND, ORE.

BY R. E. ARNOLD

HEILIG (W T. Pangle, mgr.)—Week 11, De Wolf Hopper and the Gilbert and Sullivan Opera Co.

VANDERS (Geo. L. Baker, mgr.)—Week 11, "Paid in Full." Next, "Broadway Jones."

PANTAGES (J. A. Johnson, mgr.)—Week 12, Frank "Slivers" Oakley, opened; Silber and North, laughs; Win. Hilding & Co., well acted; Bell Trio, fine; Webber's Juvetle Orchestra, bit.

EMPIRE (W. H. Piercy, mgr.; Loews).—Week 12, C. C. Duse, good; Wilson and Wilson, laughs; Morris and Beasley, pleased; Odessa, bit; Kline "Darktown," and her "Widow's League," bit; Montrose and Sydell, very good.

LYRIC (Dan Flood, mgr.)—Week 11, "Little Miss Wise."

The loss of $10,000 in cash and her wedding ring from a dressing room at Loew's was reported to the police by Mrs. Roy Mack (Dorothy Ashley), one of the performers in Gus Edwards' "School Days."

WANTED—Young, good-looking male dancer, with first-class engagement as partner for young lady, 5 ft. 4 in. Experienced society, musical comedy, and ballet dancer. Attractive appearance, personality good, wardrobe. Address, Professional, Variety, New York.

SPOKANE.

BY JAMES M. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, W. T. A.)—2-21, pictures: 8-6, De Wolf Hopper.

LOEWS (Joseph Muller, mgr.; agent, Director)—Week 11, Blanche Lambe, delighted; Patricola & Myers, counted; Psalm Bros., act little; Wheeler and Curtis, distinct; Gray and Graham, pleased; "School Days," still a winner.

PANTAGES (E. Clarke, mgr.; agent, direct)—Week 11, Two Keris, good; Walter Terry and Girls, popular; La Tourelle Four, good; Laraway and Moore, local ad big reception; Garrett and T Worse, comedy bit; "Five Million Frenchmen."" SPANO (Sam. W. Cohn, mgr.; agent, Finches)—Week 11, Miller and Walker; Russell and Russell, Colonel Bertram, 24-20, Smith's Barnyard Circus, Arthur Lyon, Miller and Walker.

The 9th Anniversary Number OF

VARIETY

WILL BE PUBLISHED DECEMBER 25TH

A REPRESENTATION IN THIS EDITION INSURES UNIVERSAL RECOGNITION

Applications and reservations for space are now acceptable, early applicants being assured of desirable locations.
VARDON, PERRY and WILBER

VARDON. LONDON.

SKIPPER, KENNEDY and BEEVES
RETURN ENGAGEMENT PANTAGES CIRCUIT

THE 9th ANNIVERSARY NUMBER of VARIETY WILL BE ISSUED DECEMBER 25th

HARRY RAPF PRESENTS HARRINGTON REYNOLDS, Jr. in "THE HABERDASHERY"
Oct. 18th, 61st St., New York. Oct. 22nd, Proctor's, Elizabeth, N. J.

Imperial Pekinese Troupe and Shangtun Mystery
Six Chinese Wonders, Lately Featured with Anna Held Jubilee Co.
All communications to LONG TACK, SAM
Sale Owner and Prop. VARIETY, New York
SAM J. CURTIS
in "GOOD BYE BOYS" By Jule McCrea
Direction, HARRY SHEA.

GAVIN and PLATT
The PEACHES TOURING
Phone 181-M Passaic
7 Hawthorne Ave., Clifton, N. J.

GAVIN and PLATT
VARIETY, LONDON

ALFREDO
Chicago Woodwind Quintet
AN ARTISTIC ENTERTAINMENT OPEN FOR VAUDEVILLE ENGAGEMENTS
Address care VARIETY, Majestic Theatre Bldg., Chicago

Imperial Pekinese Troupe
and Shangtun Mystery

Victor HERAS and PRESTON Ben
FAST AND FUNNY TUMBLERS
Now Playing Pantages Time
BOOKED SOLID ON W. V. M. A. opening Oct. 29

THE PELOTS
"Fun In a Tavern"

In Preparation—A new and Novel Act
By AARON HOFFMAN

SAM-HEARN-ELEY-HELEN
Personal Direction MAX GORDON

LEW SHANK
Booked Solid, LOEW CIRCUIT, E. & W.

WHO?
ALLEN MILLER and Co.
NEVER HEARD OF 'EM

8th AMERICAN SEASON

ALICE LLOYD
IN VAUDEVILLE
NEXT WEEK (Oct. 26) SHEA'S, BUFFALO

Representative, PAT CASEY
All Communications care VARIETY, New York

EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI
FLORENCE and MECHERINI

Original South American Dancers. The International Characteristic Transformation Dancers. The original and true creators of the authentic Tango Argentino and Brazilian Maxische in Buenos Ayres since 1905.


Originators of the Tango all over the world. Their Tango and Maxische not to be confounded with other dances bearing these names.

FLORENCE and MECHERINI

NOTICE TO MANAGERS AND AGENTS

We have the honor to present to the public of New York an attraction absolutely new to the United States—different in all others of its kind ever seen in New York.

We are the creators of the Tango Argentino and the Brazilian Maxische: we were the first to present these dances in 1905 in Buenos Ayres, and in Paris, where it was absolutely unknown in 1907, after which we made a tour of the world.

We are willing to pay $500 to anybody that can dance the Tango Argentino and the Brazilian Maxische as we do, but it must be authentic and with no immoral motions or motions of other popular dances. We have evidence in the shape of programs, press matter, etc., dated from 1905 to 1913, at the disposition of the public, showing the success of the Tango and Maxische, which we presented 300 times at Buenos Ayres where we won the first prize.
4 GREAT BIG SONG NOVELTIES 4
BY AMERICA'S GREATEST SONG WRITERS

"HAVE A HEART—HAVE MINE"
By That Dean of American Song Writers

GEORGE M. COHAN
A wonderful song—a Cohan song—a singable song. It was with great difficulty we induced Mr. Cohan to give us this song for publication—the first since "That Haunting Melody." Don't miss a great opportunity. Get it.

"DOWN IN WATERLOO"
By ALFRED BRYAN, the HIT WRITER
This Song will surprise you.
Call or send at once for a copy.

CHORUS
And there I met a pretty Belgian maid, with eyes of blue,
Sweet eyes of blue.
I stopped a while to listen to her "parlova,"
And kissed her, too.
And like the great Napoleon, What did I do.
What did I do.
I met my fate way down in Waterloo.

It's one of those "things." A timely, beautiful, applause-getting Song.

"CHINATOWN, MY CHINATOWN"
By WM. JEROME and JEAN SCHWARTZ
A quaint, dreamy Oriental ditty by two of the best song writers in America

"NO PLACE LIKE THE U. S. A."
By CLARE KUMMER

CHORUS
The sunny Rhine is very fine,
This season there's a reason.
But east and west, one place is best, you'll agree with me.
Why there's no place like home;
I say, no place like the U. S. A.

SCHERMO
I went down from Brussels town to Waterloo,
I saw where the bullets flew at Waterloo,
I stood where Napoleon was drew,
To do or die or fly from Waterloo.

"WHEN IT'S NIGHT TIME DOWN IN BURGUNDY"
By PALEY AND BRYAN

"AT THE BALL, THAT'S ALL"
By J. LEUBRIE HILL

"AT THE MISSISSIPPI CABARET"
By BROWN AND GUMBLE

"I WANT TO LINGER"
By MURPHY AND MARSHALL

"THE DRESS MY MOTHER WORE"
By MARION SUNSHINE AND H. I. MARSHALL

"BACK TO DIXIELAND"
By JACK YELLEN

"WAY DOWN ON TAMPA BAY"
By BROWN AND VAN ALSTYNE

NEW YORK
210 W. 46th St.

BOSTON
228 Tremont St.

DETROIT
137 W. Fort St.

SAN FRANCISCO
908 Market St.

CHICAGO
Majestic Theatre Bldg.
LEXINGTON AVE. OPERA HOUSE
GOING INTO POP. VAUDEVILLE
Frank A. Keeney and Walter Rosenberg Forming Corporation to Take Over Property from Oscar Hammerstein. If Closed, Possession Passes Immediately. House Seats 2,700.

Oscar Hammerstein's Lexington Avenue opera house may shortly shift its policy from the present feature film performance, to pop vaudeville, if the plans of Frank A. Keeney and Walter Rosenberg are brought to a successful consummation.

Messrs. Keeney and Rosenberg were on the verge yesterday of taking over the opera house, forming a corporation to operate it, and taking possession at once, placing a vaudeville show, looked through Harry A. Shea, in the Hammerstein property by Nov. 9.

The opera house seats 2,700. It is located at Lexington avenue and 50th street. From a vaudeville standpoint, it would be opposition to the Plaza (Moss & Brill) at Madison avenue and 59th street, and Proctor's 58th Street house.

Mr. Shea is at present booking the Keeney and Rosenberg out of town theatres playing vaudeville.

Mr. Hammerstein recently stated he wanted $75,000 annual rental for the Lexington avenue edifice, built originally for grand opera. It has done a fair business with a picture show since opening late in August.

REMICK RESIGNS.
J. H. Remick, representing his firm of J. H. Remick & Co., the music publishers, resigned Thursday from the American Society of Authors, Composers and Publishers.

It is the society that recently notified restaurants and cabarets in New York and vicinity they could not play copyrighted music published by members, without paying royalty to the society.

Remick & Co. is also of the Music Publishers' Board of Trade, a separate organization.

VERDICT KILLED IT.
The jury who disagreed as to the guilt of Mrs. Florence Carman, tried in Nassau County last week for the murder of Louise Bailey, came perilously near providing Loney Haswell with a sensational headline for Hammerstein's.

Just previous to the announcement of their verdict arrangements had been settled for Mrs. Carman's appearance at Hammerstein's. When the jury disagreed, Mrs. Carman's family called the proposition off.

Placing "Watch Your Step."
The Charles B. Dillingham show, "Watch Your Step," when completed, may find a New York home at the Knickerbocker theatre. It depends upon the success of "Papa's Darling" at the Amsterdam. Provided that fails to get over, "The Girl from Utah" may be removed from the Knickerbocker to the Amsterdam, though there is a chance Dillingham's newest show may go direct to the Amsterdam.

WEBER CASE SETTLED.
The suit against the Columbia Amusement Co., brought by L. Lawrence Weber for an alleged breach of contract by the company at Schenectady, N. Y., was settled out of court Wednesday.

"COUNTRY GIRL" REVIVED.
(Special Cable to VARIETY.)

"COUNTRY GIRL" was staged at Daly's yesterday (Oct. 28). The piece went over successfully.

TANGUAY WITH HAMMERSTEIN.
Eva Tanguay, whose "Miss Tabasco" piece closed last week after a short season, has adjusted her differences with the United Booking Offices and will open at Keith's, Boston, Nov. 9, for a tour of the circuit.

It is the first U. B. O. date for Miss Tanguay since she left the big time two seasons ago to promote her own vaudeville road show.

Johnny Ford will open a producing office in New York and proposes to launch a number of girls acts now in preparation.

"MR. WU" DISAPPOINTS.
"Mr. Wu," the piece in which Walker Whitehead is starring at the Elliott and which was expected to prove a sensational drawing attraction, has proven a disappointment for its producers.

The receipts last week were in the neighborhood of $4,200, the average nightly business running around $900 with Saturday pulling over the total.

Henry Savage, Walter Floyd, and Mr. Whiteside each have a third interest in the attraction.

"TIPPERARY" SELLING.
The English war song, "Tipperary," is having a strong sale here over here at the present time. The New York publisher handling the number is forcing a retail charge of 30 cents a copy for the song, with a probable sale of 1,000,-

MAGINELLI BACK TO U. B. O.
The action for damages against the United Booking Offices and others, instituted a year or more ago in the U. S. court by H. B. Marinelli, was discontinued Wednesday, when Marinelli again commenced booking with the agency.

It is said that in the settlement understood with the United, Marinelli is to have the exclusive representation of the U. B. O. and Orpheum Circuits for international tours.

In pursuance of this arrangement, according to report, Marinelli will reach an agreement with W. Passpart, who has been the Orpheum Circuit's foreign agent for some years.

DROPPING OUT TACOMA.
Tacoma, Oct. 28.

Within the next two weeks the Marcus Loew Circuit will drop the Express here from its route sheet as a vaudeville theatre. The house will probably continue with a picture policy.

The local Express hasn't seemed able to get started with a profitable patronage and the Loew people have concluded to close it rather than to force an inevitable loss weekly.

The line of Loew travel will be changed by the shift from Vancouver to Portland.

The Express has been leased for dramatic stock.

IRENE FRANKLIN HEADING.
Through uncertainty whether she would be prepared to open at the Palace Monday, Valeska Suratt withdrew from that engagement Thursday. Irene Franklin and Burt Green were substituted to head the bill.
GERMANY'S THEATRES RESUME; LONG DARKENED BY THE WAR


(Article from Variety.)

London, Oct. 27.

According to returning travellers who reached London this week from the Continent, Germany is awakening from the stupor into which it was thrown by the outbreak of the war. Many of the amusement places which have been closed for the last few days and the populace is grasping the opportunity to escape from the general feeling of depression.

The Wintergarten is open, as is also Luna Park, although part of it is used by the Red Cross service.

Others among the houses thrown open recently are Benz in Munich, Schuman cabaret, Frankfort; Central, in Stuttgart; Victoria Salon, Dresden; Hansa, Lubeck; Eden Nauke and all the halls on the Spielbuden Platz in Hamburg as well as the Mellini, Hanover.

There are, however, still some theatres dark. Among them are the Vogelweiss, Dresden, and Hansa, Hamburg.

KAIERS FIXED ALIBI.

According to a statement issued this week by the New York office, Emperor William is using one of that firm's European cinema-men to alibi the German army on the charges of atrocities which have been made widely.

The camera man is permitted to "shoot" scenes of actual battle as well as to accompany the German troops upon their entry into captured cities and take pictures of the proceedings. The views will probably be exhibited in the United States in the Kaiser's efforts to retain the good opinion of this government and people.

MUSIC PLATES FOR BULLETS.


If reports which have reached us here are true, the Germans are going to suffer for want of sheet music shortly. Paris hears that the German government has used up all its leading in search of new supplies has requisitioned the music plates of that metal—that is, the printing plates from which the music is cut into the melting pot to be made into bullets.

Although there is still some fear that Paris may be besieged by the Germans, commerce goes on. Vario is regularly received and its sale at the street kiosk stands has been uninterrupted.

GOING AFTER KIPLING.

(Article from Variety.)


The war must have gotten to a vaudeville agent here, who wrote a proposal to Rudyard Kipling to accept a theatrical engagement in America. A lecture tour was likely suggested, but vaudeville over there was in the agent's mind, he having been impelled to waste his time through the intimation of a New York vaudeville broker.

The London agent was gratified at receiving a reply to his missive, Mr. Kipling answering through his secretary, acknowledging its receipt.

NO RELIEF FOR ACTORS.

(Article from Variety.)


Stage folk have been declared ineligible to participation in the war relief funds being raised all over the country.

The ruling has been the cause of bitter feeling, since the players have been the biggest contributors to the fund through their stage benefits.

CREATURE CAUSED ROW.

The Victoria theatre was without an orchestra for the three acts Sunday, owing to a dispute with the musicians' union over the engagement of Creature and his band at Hammerstein's Lexington Avenue opera house for an extended engagement.

When the union learned Creature had been engaged for the Hammerstein establishment, its executives served an ultimatum on Hammerstein, Creature at the opera house or no union orchestra at the Victoria. Hammerstein declined to accept the terms. George May's musicians walked out of the world's most famous opera theatre and the show progressed to its third number without an orchestra. Then Hammerstein announced that he had reconsidered.

The orchestra went back to work and the Creature engagement was called off.

AGENCY FRANCHISE REVOKED.

Chicago, Oct. 28.

Mrs. Nellis Pearl, one of the many ten percenters operating on the 11th and 12th floors of the Majestic theatre building, has had her franchise with the United Booking Offices and the Western Vaudeville Managers' Association cancelled for booking her attractions with opposition agencies in town.

"MISS HOOK" REVOKED.

(Article from Variety.)


"Miss Hook of Holland" was revived yesterday at the Prince of Wales theatre.

"NO. 2 "ON TRAIL.

The "No. 2 "On Trail" production will start rehearsing, according to report, upon the first warning signs of the drawing powers of "Under Cover" at Cohan's Grand, Chicago. The second show of the Candler theatre success will succeed the Chicago attraction.

FEATURES SCARCE ABROAD.

(Article from Variety.)

London, Oct. 27.

Novelties for the music hall stage are growing daily scarce, with rote relief in sight. One important circuit here has notified the agents it must have new faces and urged them to be resourceful.

CUTTING IN AUSTRALIA.

Sydney, Oct. 1.

The depressing effect of the show business has sent some managers to extremes for economy. The J. C. Williamson firm has cut salaries of its principals in productions from 20 to 40 per cent, and it has also reduced its official staff.

PAT CASEY BITTEN.

Pat Casey has taken a vow never to go out of his way again to assist anyone. Last week Pat had to make good $1,500 to the Customs authorities, having given $1,000 to Louise Agnes and Tier Irish Colleens, for entrance at Boston. Mr. Casey happened to be in Boston at the time the act entered that port, and was called upon to assist them.

To release the bond it was only necessary the Agnes act should account to the Customs for the property bonded, before it was removed from this country. This the woman from Ireland refused to do, without giving any reason, leaving America for her home and leaving Mr. Casey to pay the bond.

CHESTER FOX RETIRES.

(Article from Variety.)


Chester Fox, for thirty years the European press representative for Charles Frohman, announced last Saturday that he had retired from that post.

Foxhams has cancelled the provincial tours during the war and there rests nothing for Mr. Fox to do.

FOLLOW LONDON'S LEAD.

(Article from Variety.)

London, Oct. 27.

Brighton and the other seaside resorts have followed London's example in revising their shows to the daily matinee and no night performances.

ACT HELD AT HOME.

(Article from Variety.)


The engagement of Bert Coote and Co. for an American vaudeville has been called off, through the English managers having Mr. Coote under contract declining to release him at this time.

AFFILIATED IN CANADA.

Chicago, Oct. 28.

The Affiliated Booking Co. has completed arrangements to operate the Walker Circuit in western Canada with its hills commencing Nov. 9.

South American Circus.

Cesar Gullette, who represents South American booking interests, is organizing a wild west and circus to invade that country in December. The Gullette circuit sails Nov. 21.

SAILINGS.

(Article from Variety.)


Oct. 28, Cyril Maude and his company (Celtic); Oct. 31, Seeley West, Pipifax Panlo; Nov. 4, Rosie Lloyd (Baltic); Nov. 7, Okabe Troupe (New York).

San Francisco, Oct. 28.

Oct. 22 (For Australia), Nola and Brooks, Aerial Lesters, Frank Coffee, Lester Brown (Sonoma).

HARRY WANTS HIS.

(Article from Variety.)


It now transpires that all that stands between Gaby Deslys and reconciliation with her Harry is a matter of $100 a week. Piller demands an increase of $150 in his salary; Gaby is willing to boost $50. Harry says he'll quit if the $150 is not specified.

Gaby counters with the threat that she will replace Harry with Morosoff, a Russian dancer, formerly with Payowa, next week, if Harry does not accept her terms.

MORE ENLIST.


Names of players continue to appear in the bond of men in the ranks of the British army. Additional enlistments this week include:


GERMAN SPY COMING.

Armgaard Karl Graves, whose uncanny predictions to the present European conflict earned him the title of "The Super Spy," will deliver a lecture at Carnegie Hall, Wednesday, Nov. 4, on "War and the Why." The outcome of the event may result in Graves either entering vaudeville for a series of lectures or continuing on a lecturing tour over the one-nighters.

The Carnegie Hall engagement is being handled by John Iris. Graves was formerly a member of the German Secret Service.

Musicians in the Army.


List of musicians now serving in the English army:

Butterworth George Mason Edward
Leith, John Hamilton Douglas
Rowas A. J. Terry, Geoffrey
Cirignan, Douglas Rawes, H. V. Wynn, Frank
Stead, Jervis H. Lambert, Frank
PLAYERS DEMAND FULL PAY EXCEPT IN LONDON HALLS

Declare Business is Normal in Provinces and Turn Down Managers’ Proposals for Sliding Scale. Reductions Based on Salary. Agree to Cut in Capital, Where Business is Bad.

(Special Cable to VARIETY.)


The artists have received the proposition of the managers for the sharing plan on a sliding scale basis and have made a return proposal of fifty-fifty cooperation in the London halls and full salary in the provinces. The artists are now awaiting the managers’ reply. At the Variety Artists’ Federation meeting Sunday the managers’ proposal was submitted as follows:

The 50-30 split shall continue where the gross is more than $1,750.

$1,250 to $1,750 the managers shall take 55 per cent. and the actors 45 per cent.:

Where the gross is less than $1,250 the split shall be 60-40.

James Tate suggested the managers be approached with this counter-proposition:

No reduction where the salary is less than $50.

Five per cent. reduction in salaries from $50 to $100.

Ten per cent. reduction in salaries from $100 to $150.

Fifteen per cent. reduction in salaries from $150 to $200.

Twenty per cent. reduction in salaries from $200 to $250.

And 25 per cent. reduction in salaries of more than $250.

All salary reductions to remain in effect only during the continuance of the war.

The discussion became general following Tate’s remarks. It was pointed out business is normal in the provinces and the depression is pronounced only in London. The proposal is to have the joint plan in place.

It was finally decided to put another counter-proposition to the managers on the 50-50-London and straight-salary-in-the-provinces basis. The Federation will make a stand if the proposal is turned down by the managers, it is decided.

It is worthy of note that within the last few days the English agents have changed their tone as to the need of new material. Probably inspired by the managers, they are now voicing the view that there is abundance of material available.

Members of the Federation believe the threat of the managers to close their halls if the performers decline to accept the cooperative-salary dictum is an empty one.

It is pointed out that should the halls close, it is very likely their liquor licenses would lapse automatically.

MORTONS PLAYING UNITED.

Sam and Kitty Morton, scheduled to reopen on the United Booking Office time this week at Cincinnati, had to cancel when Kittie Morton suffered an attack of neuralgia. They were about to sign with the Loew Circuit last week, but the U. B. O. compromised with them on the “salary cut.” They will play Indianapolis next week, booked by the U. B. O.

Another act, Irene Franklin and Burt Green, reported close to signing with Loew, stopped negotiating the latter end of last week, and this Monday opened at the Temple, Rochester (U. B. O.).

Barney M. Hughes’ “Lawn Party,” a “kid act,” is said to have been withdrawn from the road through being unable to travel with profit at the salary offered.

Clark and Hamilton, the English tux, are reported about to become part of a road show through having been given a cut in salary from $800 to $500.

Cincinnati, Oct. 28.

Just before the multitude yesterday at Keith’s, Carl Byal received a wire of his mother’s death at Findlay, O. He gave his performance, then broke down in the dressing room and left for home.

Charles Howard, Jr. and Co., on the Oregon Circuit, closed at Winnipeg last Saturday, declining to accept the cut in salary made for the act.

JUDGMENT AGAINST AGENT.

In the case of Barney Fagan vs. Louis Pincus, the New York representative for the Pantages Circuit, following August Dreyer’s motion to have the verdict of a jury for $2,614.78 on alleged contract violation in favor of the plaintiff set aside, Justice Newburger reserved decision and named a date for the attorneys on both sides to file briefs.

Fagan, through O’Brien, Malevinsky & Driscoll, brought suit, claiming Pincus agreed by wire to give Fagan 20 weeks on his vaudeville circuit. Pin-

Two sudden deaths.

Two deaths among the profession early Monday morning at Bellevue Hospital resulted in the coronor holding inquests to ascertain their real causes. They were that of James Cal-
than, formerly of Callahan and Mack and late of Callahan and Daly (Bern-

Sam Thall, of the tabloid department of the “Association,” has organized his department on the order of a burlesque wheel, and committees are sent on to find similar ideas.

The following is a list of the shows Thall is booking: Jack Trainor in “Watch Your Step”; Hal Johnson, in “Little Mediate”; Dewey & Rogers in “Safe First” and “This Is Life,” all Halton Powell shows. Max Bloom in “The Sunny Side of Broadway,” “Dream Girl,” “My Cinderella Girl” and “Who’s Little Girl Are You?” Boyle Woolfolk’s shows. "Follies of Broadway" and "The Rat Pit," owned by Dwight Pepple; “The Mas-

Though the shows are still in their infancy, there is a growing interest in them.

Hodges & Tynan, who are out in “A Night on a New York Roof Garden,” have broken all records in the south and are playing Phoenix.

Robert Sherman has three dramatic talents out, consisting of the following: “Bought and Paid For,” “Way Down East” and "The Squaw Man." Several other tabs are now in preparation which will be ready to open in December. They are being arranged by Woolfolk, Powell and Galvin.

LOW IN PORTLAND.

Portland, Me., Oct. 28.

It is understood Marcus Loew has made definite arrangements to bring his vaudeville into a new Portland theatre. The site named is that now occupied by the O. S. Furniture Co., on Congress Street, almost opposite the entrance to Keith’s.

A new house in Lewiston, Me., with which the Portland Loew theatre will split, is nearing completion.

MANAGER ESCAPES THUGS.

San Francisco, Oct. 28.

Jack Cluxton, manager of Pantages theatre, figured in an attempted hold-up that bordered on the sensational Monday night. Three thugs attack Cluxton as he was on the way to the bank with the day’s receipts. Cluxton escaped injury and also saved the money. One of the stick-up men was arrested.

85% ACCEPT CULT.

Chicago, Oct. 28.

About eighty-five per cent. of the acts have accepted in the week’s tabloid recently by the United Booking Offices (Chicago) and the “Association.”

A few acts have gone away from their agents and are booking direct.

BARRYMORE’S RECORD.

Chicago, Oct. 28.

Ethel Barrymore is promising to wreck the season’s record at the Majestic, where she is appearing this week. Her bookings have been at an all-time high, with the greatest capacity during the week.

With the return to health of Anna Aline (Adler and Aline) who was recently operated on for appendicitis, the couple will play the time they were forced to cancel through Miss Aline’s illness.
FROM NEW YORK TO AUSTRALIA IN 44 WEEKS IS NEW OFFER

Chicago Connections now Assured. Brennan Fuller Circuit Has Consecutive Time Arranged From Broadway to the Antipodes Via Chicago and the Coast.

Chicago, Oct. 28. — The Affiliated Booking Co. completed arrangements this week to act as American representatives for the Brennan-Fuller Circuit in Australia, Paul Goudron being delegated to look after the interests of the Australian string. Brennan, general manager of the circuit, is expected to visit the United States shortly and make a tour of the country accompanied by Goudron.

The Australian connection makes it possible for the A. B. C. to route an act from New York to London and consequently to Australia, having made previous affiliations with Moss & Brill of New York, Casper, Todd & Shaffer of Pittsburgh and the Levy and Fisher circuit in the west and midwest. The string permits the issuance of a blanket contract calling for 44 weeks in all.

COMEDY CLUB'S ELECTION.

Temporary officers were elected at the meeting of the new Comedy Club, Wednesday evening at its quarters next door to the Palace theatre. Bert Leslie is president; Frank Conroy, vice-president; August Dreyer, treasurer, and Bill Wollenenden, secretary.

The Comedy Club succeeds the late Vaudeville Comedy Club.

KID BROAD JERUSALEM.

Even of more importance than Paul Swan's faint at Hammonstein's Monday afternoon was the wire sent by Kid Broad to Loney Haskell. Mr. Swan, an aesthetic dancer of the bare flesh type, was billed as "The Most Beautiful Man in the World." Mr. Broad pronounced this alluding to Swan's face, and telegraphed Mr. Haskell Paul was stealing his bill.

The faint Monday afternoon by the dancer was not on the cards. Some thought it a part of Mr. Swan's act, but the house attached no guilt. Mr. Swan asserted so many another act stepped quickly into the breach, giving the danseur time to recover when he finished his turn. Nervousness and the smoke in the theater are said to have overcome Paul.

Wednesday night Mr. Swan stepped down to the footlights and rebooked the house for skivvings. He stated he was giving an exposition of art, and asked whether they wanted it or not. The house told him to keep it up. By Thursday Mr. Swan seemed to be a drawing card. Hammonstein's this week have a good-sized gross. The male dancer is accepted more seriously at the matinées than at night. Tuesday Loney Haskell, general attendant at Hammonstein's, received this wire: "Your headline (Paul Swan) may not appear tonight. He was just seen staggering out of Heyler's." — Tommy Gray.

"HOMESTEAD" FOR SCREEN.

The Famous Players announced they has secured the screen rights to Denman Thompson's "The Old Homestead." The Frohman organization has completed preparations to invade a New Hampshire village to pose for the film version.

The transaction was executed through Frank Thompson, son of the noted playwright, and the Frohman's agency acting for the owner. For many years the elder Thompson declined to permit the filming of the famous piece.

CLOSING PARIS THEATRES.

(Special Cable to Variety.)


It was learned here today that the Mont Rouge cinema operators in Paris were ordered discontinued by the French government and now only a few picture theatres are operating.

ARMY REJECTS ONE.

(Special Cable to Variety.)


Andre Charlot and his brother presented themselves to the French embassy today for a medical examination to determine the possibility of immediately joining the French army. Andre was rejected because of his recent illness, but his brother was accepted for the Canadian service.

The Charlot Fund benefit has been postponed until Nov. 24.

Maskelyne & Devant Closing.

(Special Cable to Variety.)


Maskeleyne & Devant will close at St. George's Hall shortly because of poor business. The closing date has not been set, but it is not far off.

FISHER AND GREEN AGAIN.

It was reported this week the United Booking Offices managers were contemplating cancelling the route given Fisher and Green in "The Partners." The team had wired the U. B. O. agreeing to the cut, and made the message very friendly. Afterward the partners telegraphed the Loew Circuit asking for time.

Fisher and Green will probably be called upon for a satisfactory explanation of the Loew wire by the United, if they wish to hold their route.

Rita Gould on Loew Time.

Rita Gould will return to vaudeville next week, at Loew's National, in the Bronx. She will be billed as "Direct from Ziegfeld's Folies."
Not Changing Policy, but Making it Easy for Feature Turns 
Wherever Possible in East, Says General Booking Manager. 
Western Time Remains as Before. No Idea of Ultimate Change in Daily Shows.

Reports of some headline acts on the Loew Circuit in New York playing but twice daily in a few metropolitan houses led to a story the Loew Circuit contemplated an ultimate change of policy in the number of shows given, from three as at present, to two a day.

Joseph M. Schenck, general booking manager, for the circuit, when asked about this: "The idea is to reduce our intention to alter the present policy in any way, but in a few of our eastern houses we are determining the value of the third performance or 'supper show' as it is sometimes termed, in the performance between five in the afternoon and the commencement of the regular night program. Its only value in some of the houses is to make the performance continuous. The current influx of big attractions to our circuit is another consideration. My experience has been that the average artist who figures his profession from a business angle is beginning to realize his relative value, and gauging his salary accordingly is making it possible for our circuit, at its small and limited admission scale, to stretch the quality of our bills to a point that has hitherto been impossible. We do not wish to uselessly waste the services of our headline acts, and whenever it is convenient to reliefe them from the third show in New York we are doing so, although this is a single instance in each case and does not affect the playing policy of any theatre.

"In the middle west and west the three shows daily is a fixture, accepted by the public and the custom there could not be changed under any circumstances.

Mr. Schenck would not admit nor discuss the possibility of the Loew Circuit, generally talking on a two-day policy. "That is foreign to our thoughts just now," he answered, "and is quite too unlikely to talk about."

Chicago, Oct. 28.

War on ten per cent. In theaters which has threatened for some time, has at last been declared by Aaron J. Jones, general manager of the Marcus Loew office in Chicago. Mr. Jones has issued orders that all bookings must be doled directly with the artist in the future. "We have eliminated the ten per cent from our offices bag and baggage," said Mr. Jones, "and they are loafing around. I think our artists are better off. About this being done business here, but we have decided they neither do the artist, the theater or the office any good, and for that reason they have been eliminated. Very few are capable; and there are very few who are able to book theaters. We are through with 'em. We do not want to cut any of our acts, and we want them to get all the money that is coming to them in these stressful times."

At the New York offices of the Loew Circuit, Jos. M. Schenck said the order issued by Mr. Jones here only affected the Chicago office.

"We will do business here with any agent who is on the level," said Mr. Schenck, "but he must be on the level, strictly, in every way, which means as well that he cannot charge an act over five per cent.

SONG RESTRICTION

A vaudeville act has had a song restricted to it, without requesting the publisher of the number to do so. It is "The War in Snider's Grocery Store" (Shapiro, Bernstein & Co.), and the act is Cross and Josephine. Wellington Atlantic City has scored distinctly with the comic song since using it. The United Booking Offices people evidently saw an opportunity to aid Mr. Cross' turn by giving him a clear field ahead with this number. According to report, orchestra leaders in the Keith New York houses were instructed not to rehearse "Snider's" for any turn that might be using it ahead of the Cross and Josephine appearance in the theater.

The order is said to have remained in effect until Monday, when George Whiting and Sadie Burt rehearsed at the Colonial. In Mr. Whiting's repertoire of songs was "Snider's." He is reported to have been informed of the conditions and replied by insisting he would sing the song, and was allowed to do so.

OLD TIMERS SEPARATE

Williams, Thompson and Copeland, presenting old "nigger" acts around the middle west for many years, have dissolved partnership, deciding it was impossible to continue because of a salary cut enforced by prevailing conditions.

"Fat" Thompson is in New York preparing a new act.

SPRING NIGHTS HELP

Waterbury, Conn., Oct. 28.

The Loew circuit here has been giving a "special night" every evening last week, in opposition to the Poli theatre, which does the same. The Loew receipts were more than doubled the experience. It will be continued at both theatres. Prior to the installation of the special, Loew's did a mild business.

Another Baseball Act

Hughey Jennings and Ben Smith opened a vaudeville tour at Keith's Monday.

MANAGERS WON'T CLOSE.

(Special Cable to Variety.)


The managers held a meeting here yesterday to discuss the Federation's vote to discontinue the co-operative plan with the hall proprietors, and while nothing definite was decided upon, the general opinion seems to be that the halls will remain open.

CARLE TRYING SKETCH

Richard Carle is playing next week at the Savoy, Asbury Park, N. J., in a new sketch. If the three-day trial shows the vehicle in a promising light Carle may remain for a while in vaudeville.

The comedian's plans, however, are somewhat uncertain. Charles Frohman is understood to be getting a fare ready to exploit Carle, jointly with Hattie Williams.

DIRECTOR COULDN'T LEAD

Florence and Meccherini did not show at the 81st Street Monday night. This new dancing act from South America refused to appear without their musical director, who was branded "non-union" by the theatre managers. The orchestra men would not agree to play with him directing.

The act declined the direction of a pianist.

EDDIE FOY'S STATEMENT.

Cleveland, Oct. 28.

The newspapers of this city, and Cincinnati, also, it is said, have received a statement from Eddie Foy, saying he has noted that in the newspaper and advertisements and the Loew theater's programs, it is announced that the Foy Family will appear in the Loew houses.

Mr. Foy adds he has had a contract with the Keith theatres all over the country since the early summer, and that he will not play in any Cleveland or Cincinnati house excepting Keith's. An attempt to mislead the public is most improper, and the Loew management must be blamed.

CORSE MOVES OVER

Corse Payton leaves the Lee Avenue Academy, Brooklyn, this week, opening at the Fox's Academy of Music, New York, Monday, in a sketch as part of the vaudeville show.

Payton returned to the Lee Avenue with a stock company, but failed to come back in the house where he had become so popular at one time, his weekly profit seldom failed to register below $1,000.

FIRST AMERICAN REPEATER

The Primrose Four, playing the Palace this week, will sail for Australia next April to play a return tour of the Rickards circuit in that country. The quarter claims to be the first American act engaged for a return tour of the Rickards time since Hugh McIntosh became its governing director.

Ada Lewis in Chicago Show

Ada Lewis arrived in Chicago this week to join the cast of "One Girl in a Million" now playing at the La Salle.

IT PAYS TO ADVERTISE.

One of the most singular and convincing arguments in favor of sensible vaudeville advertising is contained in the experience of Minnie Palmer, a progressive producer of Chicago who is presenting her four sons (The Four Marx Bros. and Co.) in a $1,500 (weekly salary) production called "Home Again."

The act was first produced in the south several weeks ago where it evidently lived up to expectations, and its sponsor visited New York in an effort to place the turn on the big time.

The piece was called to the attention of the managers through a full page advertisement printed in a recent issue of Variety and was immediately routed over the Keith time.

As far as is known, this is the first instance of an act of this proportion being booked as a regular feature over the U. B. O. circuits without first being shown in the east.

"101" ONLY TOP SHOW OUT.

With the Barnum & Bailey circus and the Hagenbeck-Wallace shows closing Monday and the Ringling Brothers ending their season last Saturday, the 101 Ranch is the only big "white top" to remain out.

The 101 show plays Atlantic City Monday and Tuesday, Birmingham Nov. 12, and New Orleans and Spring, Nov. 18. By wintering at the Arkansas resort the 101 will be able to take up early spring time in that section.

GOLF!

Dull times brings its recompense, at least to the vaudeville people and a few legit who have been able to buy machines.

The recompense is golf. To play it properly, according to those who claim they do, it is necessary to own an automobile.

Everybody is doing it nowadays, or everybody who can snatch the time away from business, now that the baseball season is over and money is too tight to bend to other things.

The Broadway information is that they locate golf links in far remote sections, away from street car lines, which keeps the game exclusive, unless the compagnon de course gets in to the links midnight of the day before.

Each perfectly adjusted golf aggregation has a club house and each club house has a bar. To become popular in golf, good playing or drinking of Scotch whiskey is absolutely essential, although a bright caddie has been known to lie a lot for little money.

FILMING LOEW STARS.

The press department at the Loew Circuit is billing its stars one week ahead on the western time through a moving picture, running about 100 feet, giving a few personal incidents. The pictures are made in New York, and directed by A. T. Granlund, the general press representative. It is thrown upon the sheet at each performance for the week prior to the act's appearance.
VARIETY

The annual minstrel show of the White Rats is now a thing of the past. The show held Thursday, Oct. 22, was the third minstrel show given by the Organization and it excelled by far the two others.

Much credit must be given to Joseph P. Mack, who worked hard and conducted the show personally. Upon it was based the entire show, and it was certain put on a grandiose scale. Not only the minstrel show, but the one that he provided following the minstrel show, was superb. The singing chorus of the minstrel show stood out as one of the features and reflected great credit upon the mastermind behind the show. The entire cast, under the lead of the mastermind, presented a show that was a highlight of the season. The audience was filled with joy and appreciation for the fine performance.

The following act in conjunction with the minstrel show appeared: Irving Berlin, Doyle and Dixon, Pearl Brothers and Burns, Belle Baker, Wohlm and Abraham, Six Brown Brothers and LeMaire, Inglis and Lewis. One of the real hits of the evening was the act produced by George LeMaire and acted by Mr. LeMaire, Tom Lewis and Jack Inglis. Everyone around the Club House is talking about it. It typifies a type in show business that we must have more of and the manner in which George LeMaire, Jack Inglis and Tom Lewis portrayed it made it a classic.

The cut-up on the ends were George Mullen, Waldo W. Watson, Harry Fern, Harry Kelly, Bob Daley and Matt Keefe, and these boys told some riddles that made the house weak with laughter.

During the evening Honorable Barrator S. Weeks, Justice of the Supreme Court, was the guest of honor and made a few remarks which were received in a very friendly spirit and the judge on leaving stated that he had never enjoyed himself at any affair as much as at the one held that night.

WILD WEST BLOWS UP.

Barboursville, Ky., Oct. 28.

Kit Carson's Wild West show blew up here this week, leaving 150 members, performers, riders and laborers stranded without a cent. The outfit was hurriedly loaded on the cars and pulled out without the crowd before attachment papers sued up by workmen could be served. A desperate attempt was made to catch the show and serve the legal notice tying it up before it got over the Kentucky line. The show people have not yet learned whether the attempt has been successful.

The Kit Carson outfit has been in financial difficulties for some time. The show followed the pay of a large verdict for damages for the death of a Cossack and injury of another performer by a bear. The stranded company is helpless and the authorities have probably appealed to the government for protection.

The corn husking season is at its height and they may earn their transportation in that labor.

MEMBERS ON THE ROAD.

In order to further the good fellowship spirit which prevails in and around New York as evidenced by the weekly Scampers on Thursday evenings, permission to hold Scampers in various cities in which members may desire to do this, will be given any member in good standing upon application to the Secretary-Treasurer, Will J. Cooke.

If you desire to hold a Scamper, wire us collect, and where you desire to hold the Scamper. It is of course an important item that these Scampers be held in a place which will do credit to the Organization and also that these Scampers shall be self-supporting.

Many members will undoubtedly be pleased to learn that this privilege will be granted upon application, inasmuch as it will assure them of many social and entertaining evenings which otherwise would not be possible.

Be a booster and organize a Scamper wherever possible. Send in an account of the Scamper so that it may be published and if you are in a city or town where a Scamper is held, go to it.

Any information regarding what the organization is doing and any items of interest will be sent you so that they may be discussed and you may know at all times just what is going on.

If, while on the road you hear someone complaining about the White Rats, write us the particulars, and we will let you have our side of the story. It may be that we can give you some information that will enlighten you regarding that particular matter, and it may also be that the complainant owes money to the White Rats.

TIM O'DONNELL NEUTRAL.

Ching Ling Foo, piloted by Timothy O'Donnell, came into New York Sunday on the Philadelphia, the Chinese troupe bonded for entry into the Port of New York by Pat Casey.

Ching will open at Hammerstein's Nov. 9, to remain two weeks.

Mr. O'Donnell went over to the other side about three months ago. He sailed the progress of the war, and incidentally looked after Ching. Upon nearing the Chinaman was marooned in Antwerp and the Germans were about to bombard, Timmy had to go over to the Belgian town, smuggled his charges out along with other refugees leaving, sailing with them for this side.

Outside of remarking that the Kaiser seemed to be some guy, Mr. O'Donnell remained neutral in his war talk, although he did mention that while in Paris, several of the young women he met there told him expected to be in New York shortly.

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is quoted for by that organization. VARIETY, in its editorial policy, is not responsible for it.)

...badly. Bear in mind that this is an age of Organization. The manager in your branch of the theatrical business is organized. So is every part of the theatre employ. So is the author and the producer and so is the actor and if you do not belong to the actors' organization, the White Rats, or you and your excuses do not agree with you, you are making a big mistake. A word to the wise is sufficient.

Sincerely yours,

FRANK FAGARTY.

NOT A VICTORIA BID.

When the $3,598 shares of the Ham- merstein Amusement Co. stock was offered at auction in the Exchange Salesroom, 80 East 24th street by Austin H. Muller Wednesday there wasn't one bid offered.

Oscar Hammerstein when seen late Wednesday afternoon and asked why he did not bid the stock in, stated: “Why should I? I have enough money in Cypress Hills and Green- wood; why invest in any other cemeteries?”

SUING JOSE COLLINS.

Suits have been brought against Jose Collins, through Maurice Goodman, representing M. S. Bentham, to recover $500 Bentham alleges is due him to date for managing Miss Collins, and placing her with various attractions.

A. V. A. F. WRITES.

AUSTRALIAN VAUDEVILLE ARTISTS' FEDERATION.

Registered Trade Union No. 466.


P. CLARENCE, General Secretary.


In reply we quote No. 3000. To the Secretary, White Rats' Actors' Union, America.

Dear Sir and Brother—I have the honor to report that the matter of Bates vs. Brennans Amphitheatres, Ltd., when finally called upon, resulted in the defendants offering a settlement and same accepted by Bates.

In another matter in which a member of yours was concerned (clipping enclosed) we were also successful as well as in a matter the same week on behalf of V. A. F. members, to wit, the Carpos Bros. The V. A. F. have given the executive power to take legal action for protecting any of its members without having to wait for report being sent and consent given; as this means a saving of time to your members I will be pleased to receive authority from your organization authorizing the A. V. A. F. to proceed with any legal matter on behalf of members of the White Rats that may be deemed necessary and I assure you that the case will be taken in hand unless justification exists and that legal expenses will be kept down. Please forward supply of necessary material to enable this office to collect subscriptions and secure orders for your organization together with full instructions re same. As I am now acting for V. A. F., England, in that capacity, I can assist your organization similarly.

Best wishes.

Yours, fraternally,

P. CLARENCE.

NOTICE.

On account of Tuesday, November 3rd, being

ELECTION DAY,

there will be

No Meeting of the White Rats Actors' Union of America.

The next regular meeting will be held

Tuesday, November 17th, 1914, at 11.30 P. M. sharp.

Drop in at Chicago Office.

Cut this out and paste it in your book and when in Chicago call and see our new suite of offices, 411 Tacoma Building, Corner LaSalle and Madison streets.
Alice Gale has opened a dramatic school in Chicago.

The Rigoletto Brothers open on the Orpheum Circuit Nov. 2.

Ina Claire is due to arrive in New York the end of this week.

Abner Greenberg, the attorney (who has also written several songs), is now located at 299 Broadway.

Eddie Small is placing the bills for the Mark-Browns house, in the Loew office.

Paul Nicholson and Miss Norton are with "A Pair of Sixes," playing the principal roles.

Keeny's, Newark, has its first anniversary next week. A special bill is being prepared by Harry Shea.

The F. F. Proctor theatre, Richmond avenue, Port Richmond, Staten Island, is expected to open around Thanksgiving.

The Savoy, Fall River, Mass., and the opera house, Newport, R. I., are being booked by the M. R. Sheedy agency.

Madame Othick, widely known through the northwest, was married Oct. 14 to Roy P. Madden, a film distributor, in Salk Lake City.

The Family, Lebanon, Pa., is booked by Arthur Blondell in the Fam. Dept. of the U. B. O. Billy Delaney, in the same agency, is now taking care of the Temple, Syracuse.

Mr. Tausky, who represents Henry W. Savage on the other side, also the Wintergarten, Berlin, and Wilmer Burg theatre, Vienna, arrived in New York this week.

Sade de Waltoff has taken over the former William Fox theatre, at New Haven, and recalling it Waltoff's Grand, opened it Monday with pop vaudeville, six acts booked by Phil Taylor, New York.

The Jack Shea Vaudeville Road Show got under way Thursday with three days booked in Cortland, Geneva, Ithaca, Little Falls, Fulton and Gloversville, N. Y. Five acts are carried. Shea is personally managing.

Gerta J. Souterland has started suit, through her attorneys, Eppstein & Cattanach, against Edward G. Robinson, receiving $200,000 from the actor for the use of his name for a D. W. Griffith picture, "Othello Outdone." The act has been forced to cancel its tour on account of the suit.

William Woodin, manager of the Majestic, Towanda, N. Y., has leased the Keystone opera house and has severed his connection with the Majestic. Lester C. Gillette, former manager of this house, is being replaced by A. M. Slocomb succeeds Mr. Woodin.

Edna May Spooner may not return to stage this season as reported. She is currently appearing with the Famous Fossil band, which is leading man with the Malley-Deison stock company there. Her sister, Ricky Spooner, is also resting after engaging in some strenuous picture work.

"What is Love?", the George S. Cooper picture which had short life at the Maxine Elliott theatre, is to be revived, according to new plans, and sent on tour through the popular-priced houses. Another piece which may go out within a few weeks is "The Arrival of Kitty." Negotiations are on for Robert Millikin to play his old role.

Arthur Goldsmith works while Mike Bentham polishes up the brass on his yacht. When Vinton and Buster dropped out of the Bushwick bill this week, through Mr. Vinton's illness, Arthur was there with Johnson and Wells as substitute, and when the Morton's could not make Cincinnati, Arthur was there again, with Byal and Early. Now you work out how much he was able to take that European trip.

Harry Swift, manager of the Harlem opera house, pulled real circus stuff to draw business for his house this week. This is Carnival Week at Harlem and as a counter attraction Swift installed a 19-piece orchestra for lobby concerts in the afternoon. A special stunt is the sending out of three automobiles through the Harlem and Washington Heights sections with moving cameras to take pictures of pedestrians. These pictures are shown the following day, in addition to a monster carnival vaudeville bill.

To Lester Whitlock came a down-and-out actor a day or two ago, and requested a "breakfast loan." "I'm 15 cents strong myself," counted Whitlock, "so I've got to lunch yet. Then he had an idea. "Tell you what I'll volunteer, "I'll send you to Corona, Long Island, for the day," said Whitlock. "How much?" said the other. "One dollar," said Whitlock. "Can't be done," refused the other. "But this is NET," urged the agent. "Oh, right you're on," sighed the actor. Whitlock calls the transaction "Doing a Shady."
SYNDICATING "TRY OUT" HOUSE FOR FIVE NEW YORK MANAGERS

Adolf Phillip Theatre on 57th Street Reported as Limited Proposition for New Productions. Each Manager Allowed Four New Shows Yearly, Before Invited Audience that Will Be Pledged Not to Diverge Character of Play in Advance of Regular Presentation.

It is said there is a movement on foot in which at least five producing managers are interested that may culminate in a syndicate taking over the Adolf Phillip theatre in East 57th street and using it as a tryout house for productions intended for Broadway. The managers mentioned refused to either confirm or deny the story.

The source of information stated it was the purpose of the managers to produce plays and bar the general public and the critics of the daily papers. Five managers were to deposit $1,000 each as a guarantee to try out four productions annually at the theatre. The managers in addition to posting the $1,000 would have to guarantee the sale of a certain number of seats to each of his productions and also further guarantee that they would be placed in the hands of "reliable friends" who would not generally divulge the character of the entertainment witnessed.

DRESSING ROOM RUN.

Charles Cherry is changing companies but not theaters. He has been one of the principals with "The Beautiful Adventure." When that show withdraws for the road Saturday night Cherry retains his dressing room as he has been cast for an original role in the "Outcast" new Elsie Ferguson show which opens there Nov. 2. Cherry has been showing from time to time at the Lyceum, but yet has to hit a play to enjoy a long run at that house.

ARTHUR CASHES IN.

Two companies playing "High Jinks" last week turned in a net profit of $6,500 to Arthur Hammerstein, owner of the property. The No. 1 engagement with Stella Mayhew and Billie Taylor did $14,000 gross at the Alvin, Pittsburgh. It was the capacity of the house.

KOLKER IN "HIS SON."

Los Angeles, Oct. 28.

Henry Kolker has been withdrawn from the original "Help Wanted" to appear in reproduction of "His Son" by Louis Anspacher.

The play was produced here several weeks ago during Oliver Morosco's eastern visit.

ARBUCKLE SHOW OFF.

The dramatized version of the "Judge Priest" stories which was prepared by Bayard Veiller and Irwin Cobb and intended by Selwyn & Co., as a starring vehicle for Macklyn Arbuckle will not be put into rehearsal this month, as originally planned.

Arbuckle has been placed under contract by Joseph Brooks for the revival of "The New Henrietta" which is to open in the middle west shortly. Others in the cast will be Mable Taliferro, Thomas Ross, W. H. Crane and Amelia Bingham.

BENNETT LEAVES MUTUAL.

H. Whitman Bennett, who left the general press agency of the Shuberts enterprise eight months ago to join the Mutual Film Corporation staff, in charge of the Continental (feature) branch, resigned this week.

Mr. Bennett has several plans about he will likely work out on his own account.

IRWIN SHOW NAMED.

Rehearsals are expected to start Nov. 15 for the new May Irwin show, "The Crimson Rambler," which is the joint production of Grant Stewart and Robert Baker.

In addition to the Irwin piece, the Liebler Co. plans to bring out "Pollyanna" and "The Philosopher" after the first of the year.

Redressing "The Only Girl."

The company to appear in the new Joseph Weber production, "The Only Girl," opening at the 39th Street theatre next week, have been laying off in New York. The company ended its road tour in Buffalo Saturday.

The reason for the week's layoff was to give the producer an opportunity to have new scenery and costumes prepared for the New York opening.

COLLIER THANKSGIVING.

The Cohan & Harris office say the yet unnamed farce in which they are to star William Collier will be ready to open Thanksgiving week. In the cast will be the comedian's wife, son Buster, Louise Dresser and James Bradbury.

SECOND BEST ADVANCE.

Los Angeles, Oct. 28.

The second best advance sale of the season (Harry Lander holds the record) greeted the return to this city of Oliver Morosco's "The Bird of Paradise" this week, the affair being made up sort of home-coming event for the show and five of the cast. Bill Desmond, David M. Hartford, David Lancau, Robert Morris and John Burton are all former local people who left here with the original company.

Ann Swinburne Featured.

Ann Swinburne is to be featured in a new play which Henry Blossom and Victor Herbert are writing. It's the second musical show these men have collaborated upon for production this season.

OWNER-PLAYWRIGHT-ACTOR.

When the new Punch and Judy theatre, on West 49th street, opens Nov. 12, Charles Hopkins, owner-playwright-actor, will have realized one of his long-cherished ambitions. Hopkins not only constructed the little house, but will direct the plays and play principal male roles.

After his first two productions have been made Hopkins will then present his own piece "How Much Is a Million?" which he brought out on the Fine Arts theatre, Chicago, two seasons ago.

Hopkins' wife is also a member of the company as are Herbert Yost, Louis Closser Hale and Lionel Barymore. The manager and press publicist is Claxton Wiltach.

MOROSCO'S NEW PLAYS.

Los Angeles, Oct. 21.

Oliver Morosco's next production will be "The Right of the Seigneur," a western drama from the pen of Thomas Bradhurst. The coast producer has already accepted two plays from Alfred H. Barron, called "Overland Red" and "The Lady of the Index." Both will have early productions.

LEAVES WITH RECORD.

Robert Graves, Jr., who organized the Robert Graves, Jr., Co., and produced "The Refomer" out of town, has backed out of producing and is now exploiting an auto shock absorber for a New York area.

He's understood to be the first manager who over raised a company's salary list at a dress rehearsal.

New Producing Company.

A new producing company has several productions planned for the ensuing season. Heading the new concern is J. Clyde Rigby, of the elder Mackay Productions Co., which brought out "Red Canyon." It's the Academic Production Co. (Inc.), offered by J. Riter, president; G. W. MacNamara, secretary-treasurer, with Rigby, general manager.

No Play Conflict.

There is said to be no conflict in "The Perfect Lady," with Rose Stahl, that opened at the Hudson Wednesday, and "A Mix Up" that has Marie Dressler.

The authors of the Stahl show looked over the manuscript of the Dressler piece. Both plays have a woman from burlesque in them. Miss Dresser opened last Saturday at Stamford, Conn.

Another "Twin Beds" Co.

Selwyn & Co. have placed a second "Twin Beds" company in rehearsal. The second company is intended for a road tour, while the original show remains at the Fulton.

Joe Totten, Picture Director.

Joseph Byron Totten left Sunday for Chicago where he joins the Essanay Co. as picture director.

OPENINGS.

Six new shows were shown to New Yorkers for the first time this week and six others are to be produced next week. Monday night saw "Experience" at the Booth and "The Highway of Life" at Wallack's. The former was unfavorably compared with "Everywoman" by the critics. The "Highway of Life" may prove a draw with a certain element who are " MADAM WASHINGTON" junkies.

Wednesday night Rose Stahl appeared in "A Perfect Lady" at the Hudson. The critics praised the star but regretted she did not have a bettervehicle. The same evening at the 44th Street Andrew Dippel presented "The Lilac Domino." The score was pronounced delightful, but the book, adapted by Harry B. and Robert B. Smith, was taken to task for its weakness.

Thursday night Adele Blood made her debut in New York as a star in "Milady's Boudoir" at the Garrick. It was said by the papers the play will not act at least for a time. Tonight at the Lyric "The Battle Cry" will be shown for the first time in town.

The openings for next week include three musical pieces. Two of them, "Papa's Darling" and "The Only Girl," will be given Monday night. On the same evening Marie Tempest will open in repertoire and Elsie Ferguson will appear in "Outcast." There has been an advance for latter piece since the sale opened Thursday.

"Susi," the Lew Fields production, is to be shown for the first time in New York at the Casino Tuesday night and Madame Nazinova in "That Sort" to follow "The Salamander" into the Harris Friday night.

There is also to be a special opening Monday night at the Broadway Rose under the management of Ed. E. Pidgeon.

Monday a week Mrs. Patrick Campbell in "Pygmalion" will move from the Park to the Liberty, succeeding Douglas Fairbanks in "He Comes Up Smiling" at the latter house. "The Garden of Paradise," another Liebler production, is booked for the Park.

MANAGERS MOVING ABOUT.

Chicago, Oct. 29.

Jones, Linick & Schuster has shifted their managers around, dropping George Harrison from the Colonial and moving Norman Field of the Willard to the "loop" theatre. Chester Anderberg has moved to the Willard.

Harrison came over with the Chicago firm when they purchased the American Music Hall.

"SEPT. MORR" ORGANIZING.

Chicago, Oct. 28.

A new "September Morning" company being prepared to tour the west to the coast, scheduled for a Nov. 15 opening.

MANAGER CAN'T BE FOUND.

Spring Valley, III., Oct. 21.

Traveling combinations playing Spring Valley had sent on paper and billing matter only to have the show arrive and find the stuff in the freight-house.
**ACTORS-MANAGERS’ MEETING TO ASSURE FAIR CONTRACT**

With Both the Managers’ Producing Association and the Actors’ Equity Association Willing to Get Together on Uniform Agreement. Important Session Pending.

With a view to reaching a mutual agreement by the parties interested a meeting will be held within the next fortnight between committees representing the Actors’ Equity Association and the Managers’ Producing Association wherein a uniform equitable contract will be submitted.

The managers have been sounded by the actors and at the forthcoming meeting all the salient points pro and con will be carefully gone over. As contracts now stand one manager may give two weeks’ notice, another one week, a third five days and still another three days, etc. This is expected to be changed by a stipulated time for all players in the new contract. Furthermore, the actors would like to have two weeks’ work guaranteed if they are given four weeks’ rehearsal.

The Equity Association enters a denial to the report it is shortly to operate an employment bureau in connection with its present offices.

**DELRINE,” $12,000 LOSER.**

Savannah, Oct. 29.

Klaw & Erlanger’s production of “Oh, Oh Delphine,” closed here today after a tour here.

The musical comedy is reported as $12,000 behind since leaving New York.

**DELEGATES SELECTED.**

Local Union No. 2, Billposters of New York, affiliated with the International Billposters’ Alliance, held an important meeting Sunday afternoon.

The following delegates to the International meeting in Scranton, Pa., starting Dec. 5, were elected: Edward McCarthy, John Busby, Henry Galagher, Harry Regansburg.

**JOS. BROOKS’ “CHICKENS.”**

“Mother Carey’s Chickens” is being dramatized by Rachel Crothers and is reported as a January production by Joseph Brooks, with Edith Taliaferro in the leading feminine role.

**NEW PLAY COMBINATION.**

Sacramento, N. Y., Oct. 28.

A star who has never before appeared in spoken drama, in a play never before exhibited, by a playwright who has never before been known as such, formed a novel combination at the Empire Thursday night.

The combination was Mme. Lopokina in "The Young Idea," by Ethel Watts Humphreys, and produced by Harrison Grey Fiske.

The play is a comedy based on the conflict of the ideas of democracy, the rights of labor and the sphere of woman on the one side, against the oppression of capital, wealth and social position on the other. The play did a good business for three nights.

**HIGH PRICES FOR GLOBE TICKETS.**

The high price obtained by the speculators for tickets to the Montgomery and Stone show at the Globe gave no signs of falling off this week. Nearly the entire orchestra has been sold out. "Sonic the Bride" reported to have secured the majority of the coupons for each evening.

From $6 to $7 and $8 a pair have been obtained for front seats. Notwithstanding this, the present rate, that Globe since the "Chin Chin" opening has seriously cut into the receipts at the Knickerbocker ("Girl from Utah") and the Winter Garden ("Dancing Around"). The Knickerbocker's gross each evening last week averaged $700 less than for the same day the week before, and the Garden, always good for 10 weeks of solid business with a new attraction, felt the immediate effect of the opposition.

**SALAMANDER” CLOSING.**

"The Salamander," the dramatization of Owen Johnson's novel which Selwyn & Co. presented at the Harris theatre last week will breathe its last Wednesday next. Until Monday the Selwyns had made up their mind to "plug" the show, but on that day they cancelled $3,000 worth of newspaper advertising laid out.

"Honeypock Henry" is a new Halton Powell attraction which Harry Rice is blazing the trail for in the west.

**5-HOUR "MERCEDES."**

Boston, Oct. 28.

Julia Arthur (Mrs. Benjamin P. Cheney, Jr.) is to return to the stage, after Oliver a number of years ago. She will give one performance, the proceeds to be given in aid of the European Actors Relief Fund and the American Red Cross Fund to be sent to Paris. Rehearsals have been in progress for two weeks and it was intended to produce the Bailey Aldrich masterpiece "Mercedes" at this house Friday afternoon, Nov. 6. The advance sale has been so heavy that the play was moved from the Plymouth for two weeks and it is expected to produce the Bailey Aldrich masterpiece "Mercedes" at this house Friday afternoon, Nov. 6.

**RAMBEAU DIVORCING MACK.**

Marjorie Rambeau is preparing a suit for divorce against Willard Mack, and has instructed her attorney to file papers as a result of the affair which has disturbed their marital happiness for several years. A separation was threatened a year ago, but through the kindly offices of a mutual friend the pair were reconciled. Miss Rambeau is quoted as saying this action will be final.

Mack is the author of "Kick In," at the Longacre theatre, New York. It was elaborated from a vaudeville sketch he wrote the sketches by Mr. Mack and Miss Rambeau.

Another Mack Play Rehearsing.

Helen Lowell has started rehearsals of a new play by Willard Mack, the author of "Kick In." In the cast there will be Charles Crompton, Katherine Belknap, Peli Trenton and Frances Carson.

**STRAIT & HAVALIN WITHDRAW.**

Altoona, Pa., Oct. 28.

All Stair & Haivalin bookings for the Mihaler theatre, this city, have been cancelled, as well as at the Cambria, Johnstown, owing to dull business. Attractions appearing at the local theatre the first half of the week and at Johnstown the latter half failed to draw at popular prices.

Burlesque and such shows as are obtainable will appear at the local house the remainder of the season.

**ROAD BILLING COMPETITION.**

When Phil de Angelis started a number of bill posting outfits over land he did not know he started something. Nevertheless, sending one outfit to Bridgeport billing every foot of the Boston Post Road; another to Poughkeepsie, via the Albany State Road, and a third to Long Island, resulted in the Shubert sending out road crews, with A. H. Woods following it up last week.

**PATTI TROUPE SOUTH.**

"Lucky Sam from Alabama" is the title adopted by the Black Patti troupe for their three-act musical show which has been given a southern tour.

**BRANDON TYNNAN SPRING STAR.**

It’s Broadway talk Brandon Tyannan, now with "Joseph and His Brethren" is to appear as a star in a new Irish piece early in the spring under the direction of Liebler & Co.

Line on Stock Play.

"The Woman on the Wall," a new play which may hit the road later, was given a stock production last week by the Ewald Co., Akron, O.

**STRICT ORDERS IN BOSTON.**

Boston, Oct. 28.

Bare legs, aisle parading, and the use of the runway by the chorus were officially taken up by Mayor Curley at the petition of the Watch and Ward Society and Police Commissioner O'Meara after the first performance here of "The Passing Show of 1914." E. D. Smith, manager of the three Saturday night shows called "Chickens," after a noon excursion to City Hall and after the conference it was announced that for the next three and a half weeks, which is the length of time the present mayor has to serve, there will be no more mistakes made with the audience in any Boston theater. Bareness is forbidden hereafter.

"The Passing Show" when it reached the Shubert theatre carried trunk crews, tight fitting, that had not found necessary in Philadelphia and it was the Philadelphia agitation that started the storm here.

The previous week Al Reeves at the Gaiety sent his girls down through the auditorium with a sign, "Keep off the grass," which "purity squad" which has kept Boston managers on their ears ever since "The Easiest Way" was banned from every Boston theatre.

"Caudity or a draped form is no more art at the Old Howard in a burlesque show than it would be at the Boston opera house," said Mayor Curley emphatically. "But it is not any less art, either." Tuesday afternoon the mayor positively stopped the use of even the runway on the backs of the orchestra chairs which dates back to "Sumurum" in this city. Later he changed this for a "trial wing" on condition that the chorus cover their thighs and not kick footballs or display their legs unnecessarily.

Keith’s this week is showing Henriette De Serris and her 15 models in living reproductions of famous works of art, but no objection was raised.


Director of Police Porter has announced that hereafter chorus girls in burlesque and musical companies must not appear in bare legs. A charter has been established and plain clothes men will attend first night performances to prevent undressed displays.

The police decided, according to one wag, that "a knee is a joint and not an entertainment," and have put the ban on for good.

"Blindness" on a Shoestring.

Ed. "Coyes" Dolan and Frank Barry (the latter formerly of the A. H. Wood's office) are going to put out "The Blindness of Virtue" for a contemplated tour of the one-nighters on a shoestring. The "firm" has exactly $60 which they are willing to spend on the production.

None of the members of the company is permitted an advance.

The production is to open in Somerville, N. J., with two dress rehearsals, matinee and night. Saturday two additional dress rehearsals are to be given in another town.

The "firm" hopes to get a little fall money for the troupe in this way.
ROAD "FIRST NIGHT" VERDICTS AUGUR WELL FOR NEW SHOWS


Providence, Oct. 28.

Not in several seasons has a musical piece received so much rousing reception in this town than did "Suzi" at the opera house Monday night. It is the unanimous opinion here that in the opereta Lew Fields has introduced a valuable bit of property. Mr. Fields himself came on Sunday night for a dress rehearsal to which most of the newspaper folk of the city were invited. When the final curtain rang down, the audience cheered Mr. Fields and his entertainment.

The music of "Suzi," by Aladar Rayey, is brilliant and sparkling; the adapted book by Otto Hauerbach is the best thing he has done in moos; and the settings are superb. Joseph Collins as Suzi won many admirers by her intelligent and sympathetic portrayal. Tom MacNaught has a good comedy part, which will improve with age. Others who made laughing hits were Connie Ediss, Fritz von Busing and Lew Hearn. With a week's turning up here "Suzi" will be right for its New York opening next Tuesday.

While in the city Mr. Fields spoke up bravely for Providence as a knowing "dog" town against the attacks of A. E. Thomas and others recently.

—

When Lew Fields attended the dress rehearsal of "Suzi" in Providence last Sunday night he was so dissatisfied with the two sets he immediately sent to New York for John Young and Robert Law to design and paint a new production. Young and Law, accompanied by William Kellam and Robt. Williams, went to Providence Monday and looked over the production, and Wednesday delivered new scene models to the Fields office which were accepted.

The new sets will be ready for the opening of the show Tuesday night.

—

Atlantic City, Oct. 28.

Mme. Alla Nazimova's new play "That Sort" was shown for the first time at the Apollo late last week. Basil McDonald Hastings is the author. The play is built on the theme of mother-love, the principal character being Diana Laska, a woman of the streets, redeemed by love of a daughter. The story has several moments that will probably be called disgraceful.

Diana is cast off by her husband for unfaithfulness and sinks to degradation, but always remembers her child. The play begins with her attempt at suicide. She recovers and by the influence of a kindly doctor is introduced into the household of her former husband and their daughter, now grown up as young womanhood. The girl is engaged to a man with whom the mother had lived as mistress. The mother protests against the match and threatens to make disclosures. The man thereupon offers the mother terms. He will give up his girl if she (Diana) will return to her old relations with him. Otherwise he will tell the girl her mother's history.

There the play ends. The cast includes Vincent Serrano, David Glassford, Beatrice Prentice, Charles Brown, Mme. Alla Nazimova, Merriless, Mildred Seagon, Clifford Brook. Produced the piece for the Liebler Co.

—

San Francisco, Oct. 28.

George Arliss in "Disraeli" registered over $40,000 on his first week at the Columbia. Indications point to an increase on this week's business.

"The Whip" opened to capacity at the Cort Sunday.

Business is light at the Alcazar, with stock.

SHOWS IN FRISCO.

San Francisco, Oct. 28.

Emma Bunting's stock company is outdrawing every legitimate attraction in its first week's occupancy of its own theatre.

"Too Many Cooks" at the Crescent is doing better business than "The Midnight Girl," a mediocre attraction the last week.

Receipts have slumped with the Berucrice-Gypzene Players at the Lyrical. South Pole pictures draws fair patronage at the Lafayette.

SHEFF SHOW ON ROAD.

The Fritzi Scheff ("Pretty Mrs. Smith") show, which closes its Casino engagement tonight, will play off next week and on Nov. 9 will play a week of one nights through New England to follow with a week's engagement at the Majestic, Brooklyn. The tour has been arranged by George Anderson, Miss Scheff's husband, who has taken the show over from Oliver Morosco.

Charlotte Greenwood and Sidney Grant will remain with the company.

A complete route is to be laid out through the Shubert houses before the Brooklyn engagement is at an end.

SHEFF SHOW ON ROAD.

The Fritzi Scheff ("Pretty Mrs. Smith") show, which closes its Casino engagement tonight, will play off next week and on Nov. 9 will play a week of one nights through New England to follow with a week's engagement at the Majestic, Brooklyn. The tour has been arranged by George Anderson, Miss Scheff's husband, who has taken the show over from Oliver Morosco.

Charlotte Greenwood and Sidney Grant will remain with the company.

A complete route is to be laid out through the Shubert houses before the Brooklyn engagement is at an end.

SHOWS CLOSING.

O. E. Wee closed the western "The Girl He Couldn't Buy" at Harvard, III., Oct. 28.

"The Marriage Game" closed Saturday night at Chicago. It is the John Curt show which had Olive Tell in the former Alexandra Carlisle role. Just when it had been set for Florence Roberts to head the road tour the management called the whole thing off.

KOLB AND DILL SHOW OFF.

San Francisco, Oct. 28.

As a result of Max Dill fracturing his ankle the opening night of "The Rollicking Girl" at the Gaiety, it has been decided by the management to temporarily close the show Nov. 1 and keep it idle until Dill's condition permits his return to the cast. The notice also affects of show announced by the box office receipts led to this decision.

"Let's Get Married," scheduled to tour the interior one-nighters, has been secured to replace the Kolb and Dill show, opening Nov. 2.

"RED WIDOW," FAIRLY.

Los Angeles, Oct. 28.

"The Red Widow," given at the Morosco by a cast secured in New York, was fairly well done, with Harry Gribbon playing the role created by Raymond Hitchcock. Grace Edmond was prima donna. Others included Edwin Wilson, Bessie Devoie, Jack Pollard and May Emory.

BOTH PLAYING "GOODS." There are two productions of "Damaged Goods" in Newark this week. The Richard Bennett Co-Workers are at the Newark theatre with one production, while the Forbserg Players are at the Orpheum playing the same piece in stock.

Manager Forbserg said Monday he was willing to gamble his organization would play to four times as much as the Bennett organization. When asked the reason he said his goods were more damaged than the regular attraction.

ROSENBERGS ARE IN.

Walter and Jerome Rosenberg have an interest in the Daly Theatre Co., the Charles Taylor enterprise scheduled to begin at the long dark Daly's theatre Nov. 23 with a revival of "Yosemite." Taylor is understood to have interested others in the project to the extent of investments totaling $11,000 in stock.

BRIGHTER IN SOUTH.

Norfolk, Oct. 28.

Business in local theaters is better this week and the managers express themselves as much encouraged. The Wells theaters are hampered by notices of many cancellations.

Princess Theatre Sketch Out. "Phipps," one of the sketches at the Princess theatre, may be removed from the repertoire this week. There is possibility "The Outcry," by Henry Kitchell Webster, will replace it.
London, Oct. 16.

Although London has been operating under half lights at night for some time past the Secretaries of State for the Home Department, under regulations for the defence of the realm, has issued additional strictures on the subject and the town will be still further subdued in the matter of illumination. From now on, all sky signs, illuminated lettering and powerful lights of all descriptions used for outside advertising or for illumination of shop fronts must be entirely extinguished. The effect is anything but conducive to the gayety of the city and this, added to the closing of all saloons at 11 o'clock, gives one small opportunity for late festivities. The early closing regulations apply to the numerous clubs which have sprung up in the past two or three years so that now it is impossible to secure liquid refreshment anywhere but in the legitimate clubs and one's own domicile after the stipulated closing hour. It is an uncommon sight to see a bevy of visitors to a music hall turned out of the bars promptly at 11 o'clock with the show still in progress.

Two signs constantly appear before one's view throughout the United Kingdom at the present time, to the exclusion of almost all others. One reads "A call to Arms. Your King and your Country need you" and the other is "Funds urgently needed."

At one of the suburban parks, which maintains a public tennis court, there were a number of young chaps engaged in tennis when a grizzled old war veteran, much the worse for wear, walked in indulgence passed. He stood for a moment and watched the chaps, when suddenly his stentorian voice was heard crying: "Change your racket for a rifle." It was a rather impressive moment. Everyone stopped and the youths dropped their tennis rackets, rolled down their sleeves, donned their coats and slapped away more or less shamefacedly. It is a rather odd coincidence. Everyone thought, that the English chappies have enlisted with such uniformity. It is safe to say that you could traverse London from one end to the other and find a single monodole gentleman of eligible age who is not wearing the uniform.

Chappell & Co., the English music publishers, conducting a large concern in agents in connection with their business, have issued a notice that they will not be in a position to offer artists dates who sing at charity concerts "got up by irresponsible people and advertise themselves." This is construed by some to mean that they prefer that the artists shall not give their services for any of the numerous relief funds, excepting those that they may organize, or which will interfere with their regular business. It has called forth a large amount of adverse criticism for the concern.

A number of the German people who have become citizens of England have been compelled to register as alien enemies and are proscribed from travelling further than five miles from their domiciles. At a recent jury trial counsel for the defendant objected to a German serving as a jurymen in his case on the ground that he might be unduly prejudiced.

The new production "Business as Usual," at the Hippodrome, shortly due, has been secured for America. For this reason all the musical numbers will be of native origin. The book is by Albert, the Coits wait on W. Mark (the latter being Lucas, the well-known writer for Punch). The music is by James Glover.

At one of the west end halls last week, out of twelve turns, eleven came on singing patriotic songs. The closing number was an acrobat and the audience felt that, at last, they would escape another outburst. But at the close of his performance he waved a huge Union Jack.

All the old Boer war jokes are being brought up to date and gags that were told a few years ago about Buller, De Wet, etc., slightly altered and the names of French, Jelioce and the Kaiser substituted.

George Robey entered the Cavour the other day with an envelope addressed to the Crown Prince of Germany and directed from an English firm. It had been returned to sender bearing the endorsement from the English Post Office as follows: "Not known, return to sender." Robey is keeping it as a souvenir of the present European upheaval.

A story they are telling is about an Irish regiment secreted in ambush in France and waiting for some Germans to pass. The enemy, according to information, is due in about 20 minutes. With gun in hand the Coits wait on W. Mark (the latter being Lucas, the well-known writer for Punch). The music is by James Glover.

At the Eltinge theatre "Innocent" has Pauline Frederick. A better selection couldn't have been made. Miss Frederick is superb in her role. The part calls for much dressing. Miss Frederick's house gown of white satin with pink bodice was enveloped on a mantel of fine white lace (act three). In act four Miss Frederick appears in a cloak of tan brocade with matching collar and cuffs. An evening gown underneath was wonderful. The foundation was Nile green over which was a robe of emerald green in chenille dots outlined with brilliants. The bodice was merely diamond straps. Another gown was of three flounces of gold lace. The waist in straight lines was in blue and gold design, faced at the sides with gold lace. The dress was flat black hat, edged in feathers, was worn with this dress.

Miss Mone at the Broadway Rose Gardens, is wearing a stunning dancing frock. The straight waist of gold and golden silk is faced with ribbon platings. A gold and red cap, with much fringe is employed, adding to the striking costume.

"Under Cover" at the Cort is very interesting, but it doesn't become so until the first act is nearly ended. The play calls for well-dressed women, and with Lucille Watson in the cast one expects good clothes. Miss Watson lives up to expectations. The one evening gown worn by her was very beautiful, black satin combined with jet and tulle. Lola Fisher looked sweetly girlish in a pink and gold frock. Lily Cahill in the flat top wore a good-looking tailored dress of black broadcloth with pointed flounces and patent belt. An evening dress following Grecian lines was of white satin with gold shoe straps. Miss Cahill did considerable work in a negligee of white and pale blue. Rae Selwyn looked very pretty in a striking costume of coral cloth.

Bert Baker and "The Bon Ton Girls" at the Bastable, Syracuse, the first half of this week, had good looking girls, and they played to an entire gum-chewing audience. There is about all that one has to do in Syracuse after supper, chew gum or go to the theatre, and the Bastable bunch does both. I suppose in these hard times, the Syracusans are cutting off the dessert. On the evening of this night, no deserts. In the penurious-in-the-top-sloshy. The first part of the Baker show is a quarrel between two married couples. It wasn't funny and made almost as much noise as gum chewing. Midge Miller was the single bright spot in it. She was a picture in blue tights and white jersey. Mr. Baker is so prominent in the performance he must confess to himself that it is too much for Miss Miller. For the opening chorus the girls wore shirt waist costumes of different colors with hats and parasols of the same shades. Miss Miller first entered in a gown taffeta with jacket trimmed in black and white stripes, with a pink belt. She is a pretty blonde, somewhat resembling Mary Pickford. Miss Alvin, a brunette, was unusual in a black and white checked tailor made. Her specialty Miss Alvin wore a striking dress. The skirt was figured satin in purple, yellow and green. The bodice was plain purple. Miss Alvin encountered some trouble through a few "Johns" seated down front, but she handled them properly. It's just as well, too, for any "John" in Syracuse who was ever lucky enough to buy a regular meal has gone broke, leaving only the beer-and-pipe college boys to pose around. Lucille Manion, rather stout, wore a blue crepe de chine fur her first. She changed to a flowered dress of three flounces, and then to green and white. One tight number was well dressed. The girls look nice in evening clothes, made along upward-to-date lines. Miss Manion's evening gown of black with white bodice was very becoming. A soubret dress of black velvet with diamond top was worn by Miss Miller, and Miss Alvin also wore a red skirted dress with white waist and black belt. During the action of the show a rapid transformation is executed, the scene going from a dive to a ballroom. "The Bon Tang" did fairly in Syracuse.

"Lady Luxury" changes hands.

It is understood along Broadway that when "Lady Luxury" is finally produced in New York it will be under a management other than the one originally sponsoring the production. The piece is at present in rehearsal after having been recast.

Fred C. Whitney was the first manager. The piece opened in Detroit several weeks ago and later went to His Majesty's theatre, Montreal, for two weeks. All the reports from the road that reached New York regarding the production seemed to indicate that it was a big hit.

VARIETY'S ROAD LOWE, In Charge.

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

London, October 16.
We have all heard of the fellow who plays a "conservative" game of poker. He never "stays" on less than two pairs, and he wouldn't open a jackpot with less than threes unless it was his last say and everybody else had passed. When the time set for quitting arrives, he usually insists upon sticking to the arrangement if he is winner, and if he is loser, urges an hour's extension. If everybody stays and raises and hopes it will go round once or twice more and he is last man, you may be certain he will call, even if he holds a straight flush up to a king, because, he figures, someone may have a straight flush up to an ace. You will see him covertly scrutinizing the backs and the edges of the cards, because the "conservative" player is also a suspicious man and nobody is going to put anything over on him. You couldn't get him into a table-stakes game. A stiff raise, such as he might go up against with no limit, would give him heart disease unless he held a royal flush and knew that the other three aces were in the discard!

**It is wrong** to call this fellow a "conservative player." The fact is, he is a piker. The wonder is that he would sit in a game at all. And there are a lot of this kind of "conservat-ives" in the theatrical game. In planning a production their one absorbing idea is how cheaply they can get it together. They are not prompt- ed by the "go after it" spirit. They are cheaters and there are not broad- minded enough to see that in the end they simply cheat themselves.

--**As Jack Havelly used to say,** "some fellows go this way, some fellows hole up as far as they can go, and then they try to convince the comparison with his hands indicating the tapering of a cone. You will observe that the "big fellows" that sit in the theatrical game go the limit in all circumstances. If they stand pat they "play it to the ceiling." When they draw and "help," you couldn't drive them out. If they fail to improve on the draw they will take a chance and stick. I remember the very first production Klav & Erlanger made. It was a big melodrama for those days called "The Great Metropoli." They believed they held a good hand on the go-in. That was the manuscript. In the draw they "helped," and when they were asked for a convention they was no limit to the ad- vertising equipment. The order to the advance man was, "cut loose. Don't be a piker!" The money that was spent ahead of the show, or the bets that was made as we may call them, would have frightened your "conserva- tive" player into a fit. The "cash in" when that "play" was over in the spring provided Klav & Erlanger with a bank roll that enabled them to ham- mer the game without let-up and al- ways along the same lines, and they have stuck to the same system ever since.

In contrast with this are the little fellows that play their cards close to their chests and make bets that even if they win them keep in the piker class. Real showmen, the kind that achieve, and are entitled to think prett- well of themselves, don't whine and look for spots to cut. They know how to dodge false economy and they devote their knowledge of the business and their intelligence to discovering where they can build up and improve rather than redden to cheap and charging. Having the goods to deliver, they go out business by the only method that gets business, and that is reaching the pub- lic with attractive advertising and lots of it.

In three different divisions of manage- ment in this town are to be found real showmanship. There are others, but these will serve to illustrate the point. From the moment you look into a lobby or book a house, the Palace theatre and the Strand, until you emerge after the per- formances, you are impressed by the evidences and the results of sagacious management. The entrances are beau- tiful and there is a display of expen- sive, attractive announcements that create a distinctly favorable and invit- ing impression. Inside there is refined splendor at every turn, and the feeling of elegance and comfort is so irresistible that you are glad to be there. The attaches look right and the orchestra sets you into the proper mood to en- joy the show. The detail of the set- up and appearance of the house pro- vides a basis to create, as well as con- tributes to the generally favorable im- pression of all the rest of it. From the moment the curtain goes up until the last word is spoken, it is all on-the- level entertainment. No cheating. No attempt to "get by" with a four- flush. It is playing cards without a sign of cold feet. The house is packed, of course.

And when you get outside you see conspicuous advertising everywhere. But you had seen that before you bought your tickets, and you had read all about the show in large display advertising in the newspapers. If it had not been for this advertising, you would not have gone in the first place. Most of the management that gets you into the house he sur- rounded you in such a way and gave you such perfect entertainment, you kept on going and told all your friends about it. "Conservative" showmen don't play this system. They lay down. They don't go after it. They are pikers. There are some burlesque managers that might think this over.

**PROGRESSIVE ATTACHMENTS.** Since the Board of Directors of the Progressive Circuit, appointed James D. Barton, the Circuit's representative to clean up its affairs, Mr. Barton has been an extremely busy man with the lawyers.

Last week on behalf of the Progressiv- e he attached five companies. One was Sim Williams, reported elsewhere. Another was Joe Ospenheimer's "Pee- Foster" show, attached at the Gaiety. Brooklyn, last Saturday for $60. A cash bond was given to cover the claim, alleged to be for $500 money loaned and booking fees. Strode & Franklin's "Girls of the Folies" was attached for $400, unpaid rental and fees; Frank Calder's "High Life Girls" at the Haymarket, Chicago, found a claim lodged against it of $478; Issy Wiegarten's "Sept. Morning Glories" sued for a progressive claim of $75 at Rochester, for booking fees.

Other actions started are a $5,000 damage suit against L. M. Crawford, of St. Louis, for breach of contract; a suit against the Cleveland Em- pire Co., same cause of action; an- other suit for $3,000, liquidated dam- ages, against the Progressive Amuse- ment Co., of Detroit, operating the Cadillac in that city.

The report in brought against the Bedini "Mischief Makers" show in Baltimore last week was settled Wednesday in that city, when the show paid to Mr. Barton's attorney, J. B. Brodie, $1,352, the amount of the claim.

**CO-OPTERATE WHEEL.** Sam Ross, of the Odeon theatre, Newark, N. J., and Jeannette Dupre are principals in the organization of a new burlesque circuit not affiliated with the former Progressive Wheel or the Columbia Amusement Co., preliminary announcement of which was made this week.

The concern's prospectus declares that it has no connection with any of the interests identified with either cir- cuit. Advertisements are being printed calling upon theatre managers to enlist in the venture on a co-operative basis.

The concern has offices in the Gaiety theatre building.

**SUING SIM WILLIAMS.**

Baltimore, Oct. 28.

An attachment for $346.10 was taken out in the Court of Common Pleas here last Saturday by the Progressive Cir- cuit, Incorporated, of New York, against Sim Williams and the Sim Wil- liams Theatrical Enterprises, Incorpor- ated. The claim is for booking fees, rent and telephone calls between April 4 and Oct. 10. The attachment was laid against theatrical properties at the Gayety theatre, said to belong to Wil- liams. "The Moorish Masts" was the attraction concerned.

The Progressive Circuit also brought suit for $5,000 damages in the same court against Williams for alleged breach of a contract.

**PROGRESSIVE "INSIDE STUFF."**

Charles E. Franklin, former treas- urer of the Progressive Wheel, and at present affiliated with the Columbia Amusement Co., indulged in some per- tinent comments a few nights ago in discussing recent happenings in the burlesque field. Mr. Franklin said: "There never was a chance for the Progressives after the organization of the Columbia Extended Circuit. Last spring, with several men of financial responsibility and a thorough knowl- edge of the business, it looked better than merely encouraging for the future of the Progressive. But when the COLUMBIA, with its immense capital and great resources trained its guns on us, the death knell sounded.

"The result was financial disaster, not only to many of the individual producers, but to the owners of theatres on the Progressive Circuit as well as to outside business men who had advanced money to the undertaking."

"It does not signify anything that we men are referred to, as we have been recently, as having a 'yellow streak.' There was no alternative left us but to go out of the burlesque business or seek affiliation with the Columbia. And absolute knowledge of all pre- vailing conditions, both as to individ- uals and the general theatrical situa- tions, decisively prove the utter futility of any effort to create an additional burlesque circuit. Even so great a sum as one million dollars actual cash in hand might be lost in any such undertaking.

"The country is overshadowed now, generally, and the burlesque business in particular."

**MASONIC MARKET.**

Baltimore, Oct. 28.

It is doubtful whether or not the Masonic theatre can be used for bur- lesque attractions in Baltimore by the proposed Barton Burlesque Circuit while the house remains the property of the Grand Lodge of Kentucky Mas- sons.

At the closing session last week, the Grand Lodge unanimously adopted a resolution recommending the trustees of the building take such legal steps as will completely lease the house in conformity with the terms of their contract in the character of shows given, seeking in- junction relief if possible, and if nec- essary cancel the lease.

The resolution adopted recommends that as soon as possible the Grand Lodge "go out of the theatrical busi- ness by selling the property." The Masonic has been dark for three weeks since the collapse of the Pro- mene Wheel, but Manager Edward F. Galligan has stated he expects an attraction of the new Barton circuit to show in this city about Nov. 15.
THE COLLEGE GIRLS.

What a serene condition of mind a producer must have who firmly believing he can go on in and year after year sacrificing the public to the same show! It doesn't make any difference how good the show is. It cannot be done. This applies with special force to a show that plays the same circuit every year.

The longevity of 'Ben Hur,' "Way Down East," and a few other exceptional successes, is due to the fact that they are removed from one territory to another and to theaters of differing scales of prices, thus constantly appealing to different classes of people. With burlesque shows, however, the same cities and the same theaters are reached every season and practically the same patronage is appealed to because every house on the circuit has a large regular membership that can be offered every engagement.

If there is justification for the belief that the same burlesque show can draw money every year in these circumstances why should Charles B. Dillingham persist in making the same show every year? To make a new and expensive production for Montgomery and Stone so often? It would be weak argument to assert Montgomery and Stone get double the prices charged at burlesque houses and can, therefore, afford to make the new production.

Burlesque producers can afford to do anything that producers of two-dollar shows can afford to do. If their prices are one-half, their investment and expenses are less than one-half. It is all right to repeat a show once or twice, but it is only natural that regular patrons of burlesque theaters should balk when they are asked to patronize the same show half a dozen times.

The present engagement of "The College Girls" at the Columbia marks the ninth week of the show at that house. Excepting in its musical numbers and scenery, no changes have been made. It is the same brilliant performance that always gives the Max Spiegel organization, and to those who see it for the first time, it appeals as strongly as any show on the circuit. A new second act scene that is very beautiful, and the musical features are practically new and distinctly effective. The costuming has undergone noticeable changes, and this important detail of the production is fully up to the Spiegel standard, which means that for the display of taste, richness and originality of design, the wardrobe compares favorably with that of any two-dollar production of musical comedy.

It is in these particulars of sartorial elegance that Max Spiegel excels and that give distinction to his productions. In spite of its frequent repetition, "The College Girls" performance keeps the spectators in a happy frame of mind from beginning to end and the unalloyed piquancy of its musical numbers evoke the vociferous applause that denotes thorough enjoyment.

ZALLAH'S OWN CO.

It's as foolish as it is impossible to dodge the returns or the facts. That is a prelude to the announcement that which this week Zebbenoom is endeavoring to force on the public at the Olympic this week, is a fair show for the Extended Circuit, it is a decidedly off-color performance Zallah and her troupe are giving.

It alibi may be pressed that this occurred at the Olympic, where so much has happened elsewhere on the Columbia turn-table, but even so, that could hardly be so accepted as an excuse for the "wiggling" executed by Zallah at the ending of the second part. This surely was never pronounced in accordance with the Columbia's stand by the Board of Censors.

Several sagacious remarks during the dialog were unnecessary and probably not in the original manuscript, if the show had such a thing. In leniency it might be said that some of these bluffs were inserted for the Olympic engagement. The "Juliet" number is also full of off-color lines. If the theatre is responsible, its punishment may be reflected far in the future in the complication of the Tuesday matinee audience, almost entirely "stagh" with the few women present secreting themselves as best they could in the boxes.

Three of the musical numbers have been built for the Extended Circuit. It was a recognized attraction of a certain sort when on the Western Wheel. With its advancement to the Columbia ranks, and the prestige that goes with that, it certainly behooves someone to give a bit more of intelligent thought to the companion shows on the same time, and attempt to make the Zallah performance attractive at the box office by half-way legitimate methods at least.

The male principals, headed by Dewy Cambell and Manny Koler, work hard with little material. Cambell, as a tramp, secures laughs, and Koler weares neither beard nor whiskers. He plays an Englishman without much English. Joe Rose's contribution is a "slide," now so familiarly used by so many who don't originate it. Rose in Dutch plays opposite Walter Parker's Irish character. Mr. Parker won laughs throughout.

Vera McKenna is the hardest working among the women. This little girl dressed nicely, but appears to be unfortunately saddled with numbers that won't go over. The other women might accept Miss McKenna as a model for their roles. Nola Sibley who appears (with the Fields and Fields Progressive show at the opening of the season) has a large wardrobe, with a voice that was not running properly Tuesday night. Her voice has never happened in the action often enough to wear two dresses.

Two girls entitled to credit are Edith Leifer and Margie Martin, who led numbers. They look alike in blonde wigs and their liveliness covers up their vocal shortcomings.

The show girls are not extravagantly dressed. Their costumes in the first part seemed odd. A much better choice could be selected for their burlesque. Several of the changes ran to Oriental or harem costumes.

For the honor of the Columbia Amusement Company, the only alternative is to close it up.

SHOWS MUST CLEAN UP.

Recent reports that have come to the directors of the Columbia to the effect that there are still some shows on the Main Circuit disregarding the edict for clean performances, has resulted in a letter signed by President J. Herbert Mack demanding in no uncertain terms the instant and complete elimination of anything that is not in strict conformity to the idea of clean burlesque.

Copies of the letter have been sent to house managers in advance of the next engagement. Orders to closely scrutinize the performances specified and report at once to the main office.

It is the determination of the directors to send an official censor to inspect any show complained of, and empowering him to proceed forthwith to make the desired changes.

BARTON IS OPTIMISTIC.

James D. Barton, who has been on the road exploiting the new Barton Burlesque Circuit, announced upon his return Wednesday afternoon he had tackled on theatres in Detroit and Columbia, O., to his list, the names of which he promises to divulge later when more theatres are lined up.

The Barton shows will consider the road for its regular season Thanksgiving. Barton said the Circuit, complete, would be in full operation during the first or second week in December.

Barton went to Baltimore Thursday to settle up the Club Theatre affairs there and expected by Friday night to have disposed of the entire theatre holdings to new parties. The Progressive shows played the Club, the Progressive having an interest in the house with Barton the heaviest stockholder. Barton said he did not intend to buy the house, but instead decided to pass Baltimore up as a spoke in his new circuit for the present.

He emphatically denied the story from Rochester, N. Y., to the effect that the J. Leubrie Hill show, "Darktown Serenaders," had been attached and was unable to play its engagement there.

Barton has been given an option on the Arch Street theatre, Philadelphia, and on his way back from his Baltimore trip, intends to stop off in Quakertown and give the proposition there closer inspection.
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance In or Around New York

"Justice," American (1st Hal).
Ko-Ko Carnival Co., American (2d Hal).
Alfred and Siegfried Naess, Boulevard (1st Hal).

Adeline Genee. Danseuse.
22 Mins.; Full Stage. Colonial.

The daintiest of dancers, Adeline Genee is again with us. The little Danish woman has lost none of her charm since she was last seen in this country and still thrills with her terpsichorean art. Genee is a keyword for that all is delightful in dancing, and as she floated before the Colonial audience Monday night she raised an ovation that must have gladdened her heart. The artiste is doing four dances from her repertoire, ably assisted by Serges Litavkin. For the waits between is a little sprite who weaves her way about the stage in graceful manner. The program names Mlle. Vanoni, who shows how long has followed the steps of the only Genee. The opening number is "Pierrot e Pierrette," a neat exposition of the art. This was followed by another double number, a Waltz, also pleasing. Then Genee appeared in the ballet costume in which the audience remembered her, and the dancer's mere appearance in this costume was received with applause. Following Mons. Litavkin offered his conception of "The Warrior Dance," clad in a costume that must have been designed by Paul Tribler. The "brother-in-law" was modern and careful as anything Richardt has brought to this country. As a male dancer, Mons. Litavkin reminds one much of Nijinsky. He is fully as graceful and equally as clever a dancer in his role that he showed on the stage. For the closing number Genee does her Hunting Dance Gala and at its conclusion two encore were demanded. Two beautiful floral bouquets were thrown their way across the footlights to the dancer as she bowed her thanks. In accepting the flowers the dancer showed she was also a capable actress and comedienne and with several little tricks managed to capture a neat little laugh from the house.


Two female misses. Appearance decidedly sisterish. One girl plays the piano and the other the violin. Both sing with piano girl displaying better voice. Typical kid act. Popular numbers got the usual results although the applause at the finish gave evidence of home sympathy. Preeciousity of youth, ever a jewel, valuable asset with the Wiltons.


For Louise Dresser's return to vaudeville she has selected an entertaining little comedy skit with a splendid idea and a fine line of dialogue and one that should keep her continually playing, for Louise Dresser is popular wherever she is known. The story is that some eminent City Inspector (Geo. W. Howard) who is due to play a principal role in a wedding 15 minutes after the rise of the curtain. The scene is his apartment on the 10th floor of a hotel. His future wife (Edward Langford) rushes out for the ring and during his absence an insurance solicitor (Miss Dresser) gains entrance through a ruse and proceeds to talk the bridegroom into a policy. Having just completed a searching investigation of the local insurance companies, his name to a policy would be a valuable asset to any firm, and the solicitor is anxious. In his attempt to escape the door-knob becomes locked and the window is unapproachable. Immediately afterward, while endeavoring to reach the office via the 'phone, he breaks the telephone wire. To be brief, the girl finally secures the contract but not without the aid of the other chaper companions. Finding the couple alone in the room the visitor demands an explanation and, although unaware of the promise or its meaning, insists it be fulfilled. Incidentally, the 'brother-in-law' recognizes the girl as his ideal of a wife and upon the men's exit, locks her in to await his return when he proposes to resume his interrupted business of making love. Langford is a bit weak for his particular role, his enunciation failing short, although as the part is of minor importance he passes muster. Miss Dresser looks better in this role than in any previous vaudeville effort and scored with individual hit, fittingly fills his role nicely. The piece works jery in sections, but should eventually develop speed and accumulate strength with playing. It pulled one of the hits at the Palace and well deserved.

Jack Lorimer and Co. "The Wedding in Old Tomoon" (Songs). 14 Mins.; One (6); Full Stage (8). Hammerstein's.

Jack Lorimer returns to this side with what the program says is a "song scene," "The Wedding in Old Tomoon." The latter isf the "Old Tomoon" series is presumed over here to be a "song production." Mr. Lorimer had the song, singing it in a full bare stage woodland scene, assisted by Stella Stahl, but that was all it amounted to. Not only that, but the two dummy "tomoon" was "Doing the Seaside" with several familiar Scotch melodies interwoven. His next was a Spanish number, costumed. It has a bit of humor in the idea, a Scotch Spanish dancer. Miss Stahl did not appear until the "song scene." Mr. Lorimer has hardly a turn of strength as it played Monday at Hammerstein's.


New York men haven't been educated up to classical dancers of the Paul Swan type. He is wholly classical. One wonders why the women the more they will like to see him float about the stage, with his arms moving snake-wise, and his body twisting, almost swirling. But others, like Miss Dresser, don't understand. Art isn't held very high at Hammerstein's, and Mr. Swan got more sprinklers than applause, but the horrid men were responsible, the brutal Mr. Swan danced three times, each time in a different costume, but never at any time wearing enough clothes to cover him up. He was almost as naked as some of the women who have danced around for different reasons. Mr. Swan wore some silkener drapes for covering. They exposed his bare arms and his bare legs and his bare back and his bare chest. The program said he is "The Most Beautiful Man in the World," but Mr. Swan ducked this and then ducked that way, and he would never stand tall enough to let the house see his face. Of Mr. Swan's three dances, the first, second and third seemed to be over the heads of the audience. He died in his last dance and it's tough to die at Hammerstein's.


Boston, Oct. 28.

Another baseball star shot into vaudeville from the Braves after winning the World's Series. Maranville played last year and has a little merit. His program of coach tricks which includes his indescribable antics in the limited space that won him the name of "Rabbit" long before he became the Braves' shortstop brought down the house. Monday afternoon, with Eddie Howard, Maranville scored three hits and one error, the error coming in his forgetting the lines of "Playland," a ballad that he had done well with in rehearsals. It is an act, all like the others, that will have a short life, but Maranville puts more ginger into his turn than is the custom. Anywhere in New England he will pack a house. Whether he will play New York and Philadelphia depends on how those managers dope the prospects.


Fred Weber is offering a very ordinary ventriouloist turn that will pass on the small time and that is all. He opens with the box dummy and runs through usual routine. His best hit is with the "crying baby," which he thinks so much of that he repeats it until it loses all value, becoming tiresome. With his cry-baby and a good exit he could work out a comedy act that would take him along nicely. An idea is all he needs and this seems to be lacking at present.

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions in New York.

"Outcast" (Elise Ferguson), Lyceum (Nov. 2).
"The Only Girl," 39th Street (Nov. 2). "That Sort" (Nazimova), Harris (Nov. 6). "Sual," Casino (Nov. 7).


George T. Stallings, the miracle man of baseball, came to bat at the Palace Monday night with nothing but a prayer and a few pieces of note paper. The marvellous smile, of which page after page has been written, was left in the dressing room. George was a very nervous person when he appeared before the Palace audience, so nervous that the poor fellow was afraid to walk or a wheeze from the gallery would have sent him right through the roof. But nobody sneezed and nobody wheezed and George went right through his little task of earning that $1,500 like a major, once he wound up, and finished the expected hit amid loving cups, floral pieces, and the usual introductions that go along with the engagement. Stallings formally apologized for his presence and after announcing he was totally unprepared for the ordeal, proceeded to tell of his troubles with the Boston Braves and his fun with the Athletics. He delivered his little talk in a nice even tone, continually pacing up and down the stage. A fine looking type of athlete, he is brimful of personality and with a few more shows should overcome the nervousness and proceed to develop into an attraction. Always remaining, of course, in the classification of freak acts. Occasionally he provoked a rousing hand during his little spiel, but threw a dumpy chill over the assembled fans when he rebuked them for their fickleness. Needless to say the house was packed to the rafters. Johnny Evers, the utility man for vaudeville baseball players, was introduced, and at the finale, Bozeman Bulger presented Stallings with a loving cup. Stallings made a good pulling card and although he is a bit wild in control just now he will undoubtedly become accustomed to the glare of the footlights and soon be able to get them over the plate quite as well as Charlie Conlin, Babe Ruth, Marquard or even "King" Cole.


Man loses $2,500 on a horse named "Birdie White." Unusual complications.
This sketch was performed for the first time in 1902. It is old-fashioned, artificial at times, and the trick by which tears are wrung from the most hardened is as palpable as the players themselves, and yet it strikes home. It is a domestic tragedy showing how husband and wife, who still love each other, unconsciously drift apart, each one thinking the other careless and callous. Lady Gwendoline Bloomfield (Ethel Barrymore), whose loss of her child, turns to frivolous society for comfort, dawdling about with one Sir Anthony. Sir Geoffrey Bloomfield (Charles Dalston) is following in the wake of some Duchess or other. Husband and wife seldom meet and a barrier seems to have grown up between them. They bicker and quarrel, when they do meet, and the house divided seems ready to fall. The woman, who has stealed her heart, and is ready to break the marriage tie to free herself from the mockery, is touched when she finds her husband has been sleeping in the bed, and that for a long since has been deserted by their only child. Coming from the opera, she decides to have a talk with Sir Geoffrey and asks him to get her some needlework that she used to work for the Red Cross. By a mistake, while rummaging among the parcels, he finds one containing two little silk shoes. And, herein are the tears. In the midst of a high quarrel, the woman in the gown under her cloak, whose face before her eyes, are the shoes worn by the little feet that “have found the path to heaven.” In the playing of this scene Miss Barrymore has perhaps never reached a higher mark. It hits the heart a blow that is irresistible. Mr. Dalston is effective as the husband, giving a fine, clean-cut performance.

VARIETY

19


Chicago, Oct. 28.

This sketch was performed for the first time in 1902. It is old-fashioned, artificial at times, and the trick by which tears are wrung from the most hardened is as palpable as the players themselves, and yet it strikes home. It is a domestic tragedy showing how husband and wife, who still love each other, unconsciously drift apart, each one thinking the other careless and callous. Lady Gwendoline Bloomfield (Ethel Barrymore), whose loss of her child, turns to frivolous society for comfort, dawdling about with one Sir Anthony. Sir Geoffrey Bloomfield (Charles Dalston) is following in the wake of some Duchess or other. Husband and wife seldom meet and a barrier seems to have grown up between them. They bicker and quarrel, when they do meet, and the house divided seems ready to fall. The woman, who has stealed her heart, and is ready to break the marriage tie to free herself from the mockery, is touched when she finds her husband has been sleeping in the bed, and that for a long since has been deserted by their only child. Coming from the opera, she decides to have a talk with Sir Geoffrey and asks him to get her some needlework that she used to work for the Red Cross. By a mistake, while rummaging among the parcels, he finds one containing two little silk shoes. And, herein are the tears. In the midst of a high quarrel, the woman in the gown under her cloak, whose face before her eyes, are the shoes worn by the little feet that “have found the path to heaven.” In the playing of this scene Miss Barrymore has perhaps never reached a higher mark. It hits the heart a blow that is irresistible. Mr. Dalston is effective as the husband, giving a fine, clean-cut performance.


Chicago, Oct. 28.

These musical entertainers have some new ideas. Act opens with girl coming on for song and little dance. Man follows with violin and girl dances more. Then actor turns to stage and man offers some good numbers. Man has solo, playing Irish air, and girl comes out as boy in green plush for an Irish dance. Next, some Scottish music and girl in kilt and red plaid. Man offers in costume of British naval officer with girl in brown pluss (still as boy) in Colonial regalia. Act needs speeding up. Lacks gitter. Not enough red fire at close.


A farcical playlet with mistaken identity for the foundation. When you can get four people at a limited price, too much is not to be looked for, and if you don’t look for too much in this “farce,” you won’t be disappointed, either in the playlet or the players. Otherwise it’s a bad play.
Four Rubes. Talk and Songs.
16 mins.; Two (Special Drop).
Columbia (Oct. 25).

Two views could be taken of the Four Rubes, a comedy quartet. It would depend where they were seen and in a way, exemplify the difference between big time and the smaller and smaller time. The views might run like these:

Small Time.
The Four Rubes could be called The Rube Minstrels as it is a man idea, fashioned somewhat after the Crane Brothers and Belmont turn. Each of the men is in eccentric rural dress and make-up, going in somewhat for rough comedy, having plenty of the farmerish jokes and singing during the turn, which concludes with one of the men yodeling that gets over very big, earning an easy encore. The comedy talk and the characters will please in certain of the smaller houses.

Fred B. Hall.
Imitations.
11 mins.; One.
Union Square (Oct. 25).

Imitations are best listed in Fred B. Hall's Intelliency. Good in trying to be a decededly German accent. A lot of fol de rol which foreign music hall "singles" revel in. For small time this monkeyshine making will hit, but Hall in trying to be a good copy, but did continue his attention to a whistling-imitation single. Some of his imitations were off color and some very good.

Francis and Rose.
Dancers.
9 mins.; One.
Hammerstein's.

Two boys, one taller than the other, both dressed in black cutaway suits, wore white tails and they were seen trying eccentric dancing, something after the style of many better-known dancers. The opening is different and odd, but not well worked out. Position was against them.

Aerial LaValle.
Bars and Rings.
10 mins.; Four (Exterior; Special).

Rigging and setting brand new. Man and slender legged as he acts, a good acrobatic act for the pop houses. Man works for comedy that will be effective on the small time. Closing trick flashy.

The Law and the Man" Co. (5).

Dramatic.
14 mins.; Three (Interior).
Union Square (Oct. 25).

Strong play for melodramatic thrill. Miner escapes from prison where he was for a life term for robbery. He gets with Bud, a friend who tells him to beat it to the Mexican border. Jim from Death Valley says "No." He wants a song; a smile from a woman's lips and a woman's dream of what a life might have been. Jim gets it and with it the sheriff's hand shackles. But Jim puts one over and makes the officer captive. As he starts with him for the border, General Crockett, whose daughter loves Jim (none other than Harry Wayne who killed one Trenton, crazed with drink, who threatened a woman's life and reputation), says the Gov of California is an old friend of his and that Jim should write the General to get the boy a pardon. There's a vaudeville thriller for you. Fine pickings for the novel-reading kids.

The Mirth Makers (10).
Tabloid Musical Comedy.
24 mins.; Full Stage (Exterior).
Bronx Opera House (Oct. 25).

The Mirth Makers are presenting a tabloid musical comedy with four principals, three men and one woman and choice of something. There is a thread of a story that is constantly shoved into the background to permit the introduction of numbers and comedy. The act will be a big flash for the small time providing it can get along on a small time salary. There are a pair of comedians in the cast that are fair for small time and the chorus is the next best thing in the act. Poplar numbers get the act over.

Dorothy Hunter and Jack McEnnes.
Dancers.
12 mins.; Three (Interior).
Union Square (Oct. 25).

If this pair had displayed their dancing wares a year ago they might have started something. It looks now as though the pardon came too late. The Fox Trot was the closer and the best of the lot. The team let loose here and the woman actually really relieving the mechanical animation of the preceding numbers. The dancers work very well together.

Ramsay and Hartle.
Musical Maze.
6 mins.; Full Stage.
Bronx O. H. (Oct. 25).

One of the usual modern dancing turns, although in this case the girl is a much better dancer than the customary run of steppers in acts of this type on the small time.

Max Rossi.
Talk.
13 mins.; One.
Bronx O. H. (Oct. 25).

Ordinary single for small time is Max Rossi. He opens with a fast number and then goes into talk that seems to have all of the "old boys" in show business. He also has a song for his closing number, on a par with his opening hit.

Nan Halperin.
Songs.
16 mins.; One.
Prospect.

Nan Halperin is different and at the Prospect she was very well liked. Without music Miss Halperin walks on the stage and tells the leader that she does not have a soul in the house. She also informs the audience she has a fair amount of personality, and with that will try to please them. The girl management has two numbers that she has entire act of her own without imitating any sourest and prima donnas. Miss Halperin has personality and a way of putting over her songs that is also pleasing.

Geo. Hibbard and Lila Lucile.
"The Girl, the Boy and the Piano.
15 mins.; One.
Majestic, Milwaukee.
Milwaukee, Oct. 28.

Brother and sister (Lila Hibbard), who have been engaging Milwaukee since they were youngsters, with natural talent. Both have stage presence and personality, particularly the young woman. She is vivacious and attractive. Each has his own specialty, and is a writer of original songs. In next to closing, after Lina Abakanow and other strong acts, they made good outside of native element consideration. Considered by management as easily qualified for big time.

"The Wrong Bird.
Tab. Musical Comedy.
Full Stage (Special Mts).

Margaret Whitney is listed as author of this musical bit in which are featured Morse Moon and Mignon Heywood, supported by a chorus of eight pretty girls. The scene is laid in a saloon and fairy routine. The affair has attractive mounting, costuming and tuneful music and the comedy gets over nicely. It scored at Pantages last week.

She, He and the Piano.
Piano Act.
11 mins.; One.
Bronx O. H. (Oct. 25).

She and He are doing a mighty interesting little turn that will answer for an early spot on any small time show with the present material. The man has a fair voice and both he and the woman have plenty of imposing steps. The numbers the team are using at present seem to have been written by one or perhaps both members of the act. They are not of the quality that will make it go forward. With a couple of real songs the turn might double in value. The woman has a pleasing personality and her comedy number is very well put over.

Debelio.
Operatic.
12 mins.; One.
Bronx O. H. (Oct. 25).

The sketch offered by Jack Ellis and Co. cannot be designated as either fish or fowl. It isn't dramatic nor is it burlesque nor a dramatic sketch. It is between and not enough of either. Its theme seems to have been taken from "The Man of the Hour." There is the young and honest mayor who is beset by the Boss who wants him to sign a bill. Which makes the unlimited opportunity for graft. The young man playing the mayor passes by nicely, but the boss is as fine a burlesque character as ever seen. The third man, the one in love with the mayor, is poorly played. Mr. Ellis will have to make up his mind one way or the other regarding the offering. It must either be played straight, without trying after comedy, or burlesque throughout. It seems as though there would be room for the sketch on the small time as a straight dramatic, with another woman in the role of the daughter.

Hallen and Hunter.
Comedy and Music.
11 mins.; One.
Comedy, Oct. 25.

A young man and girl, the former playing the violin, also acting as straight for her partner's foolishness. That consists of a James J. Morton-Frank Craven imitation that shows a nice discrimination by this budding comedian. The "copy stuff" seemed to do at the Columbia Sunday afternoon. The girl plays fairly, but looks a bit small. No visible reason why she should use the violin at all in this act, excepting it sends the young copyist off the stage now and then to permit her to do so. The point of merit about the turn for consideration is that it has new jokes, or at least not any heard on the stage to date. That is something, really a great deal, and it might induce the man of the team to evidence originality as well in other directions.

Sawyer and Tanner.
Novelty Sketching.
13 mins.; Curtailed Rael.
Union Square (Oct. 25).

The man does the painting. The woman, wearing wigs to correspond with type of nationality drawn, inserts her head in opening in frame. Each figure he has offers a dance, usually by an announcement by artist. At the finish, the woman comes down front and sings while a man's head appears in the easel opening, a comedy picturing being the result. Proved a novelty at the Union Square Sunday.

Newkys Troupe (7).
Russian Dancers.
6 mins.; Full Stage.
Columbia (Oct. 25).

Three women and four men, all Russian dancers, open in the usual picturesque costume, playing string instruments while hunched together for a "nightgy" dance. The dance, in of the men featured for this portion. The girl dance also, to the customary fast closing routine. N. a bad act of its sort.

VARIETY
There is a little too much vaudeville to the Palace bill this week with nine acts bringing the final curtain down around midnight, the Agoust Family closing to a continual walkthrough, made more interesting by the presence of a necessary stage delay previous to their opening. Of the entire combination, two are new, George Stallings (New Acts) opening for his vaudeville act with routines of "Gray matter" that should carry him through nicely once he becomes accustomed to his surroundings. Louise Dresser and Co. (New Acts) are showing a new sketch, both getting away with considerable success. Van Hoven almost ran into a snarl Monday evening, calling for boys. A strange kid went on the stage, but the crew coaxed him into the audience and sent him away. Van Hoven had some new talk, and he got enough laughs to suit anyone, but should drop the "dirty neck" dialog.

A revival of a playlet was made by S. P. O'Mahoney in a sketch which is very talky and hardly fitted into the Hammerstein atmosphere, although holding attention. Truly Shattuck preceded the sketch, having been moved from the "9th" acting out his part. Helen Trix (New Acts) originally billed "6" was "9", causing her to follow as well the singing number by Jack Lorimer (New Acts) just ahead. He had a good act and an impression and really started off a show that picked up quite some speed from her appearance until Swan swapped it for a few minutes.

Jack Nelson, a singing and talking cartoonist, opened. Mr. Nelson's idea of humor may be contained in one of his announcements that said: "I will now give you an imitation of a Swede singing an Irish song in a front of a girl wearing a "pop for a peanut." His cartoons were better.

Aurelia was "No. 2", a position likely assigned for this quick return date to keep him far away from the main acts. He showed some more clothes. He is a modiste shop in his wardrobe, and can create talk through his dresses alone. He's rather remarkable and stands alone for female impersonation on the clothing thing. Francis and Rose (New Acts), a couple of dancers, did little, with Sherman and DeForrest in "A Jay Circus," appearing under No. 5. T. C. and Dan Statham played in Times Square. But he's been working steadily, nevertheless, and showed the booking bunch why toward the finish when he had the audience laughing straight off the bat. There was no interval of slapstick in the turn, but it's within the characters, and Mr. Sherman, together with his company of four or five people, go in for comedy only. Miss Shattuck was very well and had a brand new song, "Tippertary Mary" for decided assistance.

Maud Lambert and Ernest Ball had to follow the classical dancers near the finish. Reynolds and Dowler closed the bill.

There is nothing this week in the show for Ioney Haskell to talk about—at the stage—but he and others could find plenty for outside converse. The Monday matine audience afforded enough for a week's topic. All of our set were there.

Not enough people on the American Roof Tuesday night to call them a crowd. They were left straddled as far as applause was concerned. Not any of their finish, including encores, probably (and justly so), considering extra effort would be lost. The first cool weather may have kept people away upstairs. The theatre held capacity, although Tuesday night in the theatres around Times Square was as poor in attendance as Monday.

Lew Palmore opened the Roof program. He is a juggler with a couple of new tricks, working really well in his different way of handling the bounding hats, but the only time Mr. Palmore smiled was when taking a bow. He should loosen up, and aid his comedy. There are many laughs, but work if he goes after them properly. Not a bad opening turn, with too much time taken up in one.

Next were Grace Leonard and Tom Dempsey, who seem to have changed their ways since its appearance inipop. More of the cross fire talk on family relations has been put in, and the act runs more smoothly. Miss Leonard makes but one change, to man's evening dress, and remains in it to the finish. After them came The Dancing Mara, three—a woman, boy and girl. They dance and seem to be working out a story in the steps, but are rather lazy. Both girls and boy of this couple's acting is limited, and the attempt are discussing a great deal when trying for pantomime. The woman's solo dance is wholly wasted. A transparency is employed as a special drop, though something might be made of this, it amounts to little as now used. The trio needs staging unless it is decided for the youngsters to continue as a two-act. They can only flower and die without advancement as at present framed.

One song used by Polly Prim, "There's a Fellow I Can Never For- get," did enough to bring her over. The song of the other number, describing different loves and one of a poor imitation of George M. Co- han. Miss Prim also sang a "Rainy Day" number in a rubber raincoat, re- taining it to recite Frank Fogarty's "(an- nounced) to be "Haberdashery" and "Learn," which she did fairly well, getting the points over well enough for the small timers in front. Waterbury Bros. and Tenney closed the first half. The band and special suspense and permision. This Roof intermission, by the way, is too long to have the second part start off well. Following the team came Owen McGivney, the head- line, in his protan turn, "Bill Sykes." He did a good part, being carried in a small space on the roof stage for his rapid work, but interested the house with the story and mystified them with his lightning changes. Bigelow, Camp- bell and Reaves were the first of the double turn (New Acts).

It will do no harm to register this one—very average, yea, very. Derkin's Animals opened the show with the entire turn revolving around the antics of the drunken dog. Wynne.

The Broadway did not have good business Monday night. At eight o'clock down stairs held but a few people. They straggled in up to 9:30. Those there saw a good show that contained big and small time acts.

The biggest name the show had was Norine Coffey (New Acts) put into the second spot, much to her disadvantage. If Miss Coffey were capable of headlining a show at the Brighton Beach Music Hall last summer there is no reason why she should be forced into the second spot at the Broadway. Had she been placed in the last half or any later position Miss Coffey undoubtedly would have been one of the biggest hits of the bill; as it was there was applause enough to warrant an encore.

The Scotch Players with their sketch "My Wife from London," put over a nice hit. The Scotch people have a vehicle that contains many laughable instances. It is exceedingly refreshing after the usual run of dwarf plays. Willie, the actor-son, should primp up a bit on his appearance. A London music hall artist would not wear clothes Willie wears. The entire cast did some good acting that was well liked. "The Haberdashery" with Har- rington Reynolds and Co. (New Acts) was another of the popular turns.

Keene and Sharpe, under the name of Fox and Witt (or vice versa) played the piano and sang some character songs that pleased to some extent. The man who handles the songs is the real worker, his partner posing conti- nuing only. Possibly the number holds up as the best and puts the two over at the finish with a bang.

The well-known back-stage skit presented by John Delmore and Co. scored mightily. The leader of the first part dragged somewhat. The four Chinese boys consisting of the Chung Wah Comedy Four, had the next to closing spot and did some good harmonizing. The heavy fellow seems to be aching for a chance in comedy, but fails to get an opportunity until the last, a Scotch number, in which he uses a comedy make-up that is old but good for a few laughs. Surprisingly good harmony from these four.

The Littlejohns closed with club swinging and balancing. The spinning of the three dishes on sticks placed in her mouth while balancing on a large ball and juggling knives is the best the girl does. A good closing turn the sparkling "toss abouts" being a novelty.

The two remaining turns under New Acts were Mrs. "Mlle." Williams and Florence Doyle in modern dances and Cervo, an accordionist. The two acts fared moderately.

Evidently some of the acts were there to show as there were a number of watchers, the left hand side of the balcony resembling back of third base at the Polo Grounds during the sum- mer with the agents present.
VARIETY

STANDARD.

Last Sunday's vaudeville concert at the Standard (Broadway and 90th street) was one of the best, if not the best in the entire city for that particular day, ten good acts comprising an exceptionally entertaining bill throughout. Considering all circumstances, business was fully up to expectations with a rather enthusiastic business audience present, and representative managers and agents included.

The Brightons opened with a novelty in rags, a turn that is both good and different. Following this was Harry Rose with a good repertoire of comic songs. Rose was unfortunately handicapped with a small stage wait previous to his entrance, but accumulated sufficient speed as he progressed to close a big hit; and had he appeared a bit later might have taken away the afternoon honors. His appearance could stand some attention, but otherwise his close-up act was one of the better small time singles.

Camille Personi and Co. added a little dignity to the gathering with their musical comedy character skit, the group playing their parts with applause with the curtain's ascension. They seemed especially pleased with this turn at the Standard, a suggestion in itself, and while the piece is not strange vaudeville, it carries all the essentials of a standard vehicle and should keep continually busy.

John T. Doyle and Co. were another sketch to register with emphasis, the comedy running a bit long.

The show provided by the house was in itself noteworthy of comment and went some way to help in the eventual result. The principals work together well and unite in bringing a good clima to interesting summit.

El Cota with his xylophone was probably the best individual number and took away the applause honors. He is now playing with two sticks at a time, and his climents to date are an accomplishment, as does he, adding harmony to the music a little novelty to the specialty.

The Dancing Mars have as yet neglected to pare their offering down to a reasonable length. The boy is extremely clever in a dancing way, works continually and keeps the turn in action, but it runs a bit long without the necessary accompanying kick to warrant the time.

Walsh and Bentley's acrobatic specialty in "one" was a diversion and kept things moving nicely. Walzer and Lane, also, acrobats, nicely did the apparently a decided hit, although the man's state department is a bit suggestive of the unprepared. More repose would help the woman, with a splendid clearance, good control and well-coordinated, held up the specialty and deserves whatever it gained.

Lew Shank in vaudeville by virtue of his recent administration as Mayor of Indianapolis, recently told a story of fishing which proved to be a possible solution and explained the journey of a Hoosier egg to a high-brow audience who probably never took the trouble to learn whether there is a vegetable or a nut. Whether educational, comical or freak Shank is here, probably to stay as long as there are a few towns left.

How ever lauded the majority of Indianapolis is problematic, but since he has the look of a fool is foolish to leave politics for vaudeville.

Lawrence Crane and Co. closed without a walkout, a fact which speaks equally well for the Irish magic man and every other about. The Standard Sunday programs and who by this experiment proves that he knows just a little more about his particular business than a large majority of others who have themselves as showmen with all the accompanying billing that goes with that title.

JEFFERSON.

The cold wave that struck the town Tuesday seemed to have scared the inhabitants of the lower East Side into their burrows, for there were hardly a handful present in the Jefferson on that evening at 8:30 when the show was in Lonlevy. The theater could have stood for a little heat for an overcoat was as comfortable indoors as out. The house was less than one-half filled at the earl hour and as the evening went along it thinned out continually until there were hardly fifty persons on the lower floor when the last act went on. The low temperature inside the theater killed any chance of the audience growing enthusiastic. A bill of eight acts, split in the centre by a two-reel Imp picture furnished the entertainment which ran until eleven.

The bill wasn't one that would have gotten over in any small time house.

The material wasn't there and that on hand badly filled. Opening with Lucille Tilton (billed as Frederica Yont), a female dragoon in a "cone," the show ran throughout the evening without a real hit showing until Hamad's Arabs appeared, closing the bill. This troupe was the most like a show we have seen anywhere to be the likes of those in front.

A sketch entitled "Check-mated" (New Acts) presented by Tom Davies and Co. under the billing of Harold Lindsay and Co., had to be managed to pass. Franklin and Franklin did nicely with their dancing. The talk the team indulged in is a bit wearying and should be freshened up.

The Sible Mullen Brothers (New Acts) closed the first part of the show, with King Baggot in the Imp two reeler, "Silent Valley," released about a month ago, filling in lieu of intermission.

For the past three seasons a ventriloquist opened the second part and did fairly well. Margaret Knowlson (Nan Hewin) and Co. presented the old Toomer-Hewin comedy sketch. It was an old favorite; and the act was too long and rather dragged. At the finish the laughs that should have been were not present. The man in the act did not get his lines over at all and could not be heard back of the tenth row.

Kollins and Ross (Daly and Healy). Two boys who worked over the Fox time last summer, were down next to closing and with an ordinary singing and dancing act that was not strong enough for the position. Hamad's Arabs in the closing spot with a Hearst-Selig Weekly as the finisher.

FIFTH AVENUE.

The new policy in vogue at Proctor's Fifth Avenue, under the management of Loring was apparent, working with gratifying success, although still in its infancy, but that business could stand some improvement, notwithstanding the many and various hands in the composition thereof. The show proper starts around 8:45, with eight acts and a film of weekly events making up the total.

"Pop" Ward is the feature for the first section of the current week, presenting a routine of comedy talk with a special drop in "one." Despite his many years, "Pop" still steps around with the agility of a young gazelle. His manner is excellently suited the audiences and combined with his prominence should make the turn a standard offering. Well down on the program he registered an emphatic hit. "Pop" Ward and Curran) is now doing a single.

The Novelty Alroses opened with a series of contortion stunts, the cast carrying two men and a woman, one of the men was filled with gas; the woman is an accomplished bend and executes a rather sensational leap at the finale. The act lacks the required class to carry it beyond the small time, but is good enough for the community.

A dramatic-comedy was handled by Mr. and Mrs. Edwin Evans. It's one of those melodramatic affairs with a complicated plot that is handled rather roughly by the principals. Unfortunately the comedy is uncovered probed some results, but otherwise the vehicle ran a trifle slow. It doesn't look promising for present-day vaudeville, and since the principals are on the road might provide themselves with a suitable offering.

Weilly and Ten Eyck helped somewhat with their dances. Unless it be indifferent management, there seems no reason why this couple should continue on the smaller circuits. They have something away from the stereotyped specialty of their kind and can hardly fail and although the Gillhew tells kid character yarns with a fair share of success and looks sufficiently good to keep continually busy. Fitch Cooper needs new material to support his imitations. He did fairly in spots, but exhausted his welcome with superfluous encorages.

Brown and Brown marked up a safe hit with some songs and a little comedy and Payton and Green, who closed, were even better. The majority of similar acts now traveling the big circuits. The falls are excellently done and with some sort of brushing their abilities the men should attract attention.

COLONIAL.

Business took a big jump at the Colonial Monday over the first night of the week previous. Both the lower floor and the balcony were crowded. It was about a $1,000-dollar house, and that kind has not been frequent Monday nights in the Colonial neighborhood so far this season.

The house was filled with entertainment as has been seen hereabouts in some time. With Adeline Gneece (New Acts) as the headline the bill stood out as an extraordinary show, and there wasn't a slow spot through.

Arthur Barat (New Acts) started the audience applauding. It is an ideal opening act. Cecile Weston and Louise Leon held down the second spot and certainly are doing a Hebrew comedy number that gets better each time heard. There is, however, still that dull opening.

Franklyn Ardel and Co. are still presenting a rather indifferent act, and the travestry is still making them laugh. That is all the act is intended for.

Next to closing the first part George Moore and Francis Yates (New Acts) hand in a good showing.

Elizabeth Brice and Charles King closed the first part, with a man at the piano. The act was the hit of its section. Opening the second part Joe Cook had the audience laughing from the "Eyes." At the close of the show at the finish had the house guessing and helped him to finish a strong favorite.

Adeline Gneece, assisted by Sergeant Litavkin and Mlle. Vanoni, second, after the intermission.

Next to closing George Whiting and Sadie Burt shared the honor of the evening with the Danish dansanse. The question number with which they opened their show did suitably to show Miss Burt's personality and it got over strongly. Her single number, "Treat Her Like a Baby," which follows, was rendered with finesse and won applause. George Whiting has cut his "Close Call," and "The War in Snider's Grocery Store," which is a good number as George puts it over. The double version of "I'm Going to Make You Love Me" is used by George.

Closing the show the Tuscano Brothers gave an interesting exhibition of battle-axe juggling that held the house in nicely.

23RD STREET.

The booking at Proctor's the last half must have alarmed to some extent, for the attraction of the evening held up the names of four acts that did not put in an appearance which were capably filled by others.

Dancing, comedy and covered a great amount of music and singing. The best of the bunch was "The St. Paul Band," and next were Paye O'Neill, who sang and changed characters. The Punch numbers at the finish put this little girl over nicely, the published number "The Whole World is Waiting," (New Acts) added more singing, and was off of the bill.

The dramatic sketch with Harry Sullivan and Almira Smith, closed the program in Pittsburgh Sunday morning. Instead they discovered later they were speeding far away from the Smoky City in the direction of the Great Metropolis.

The "Victor Book Juggling" was putting one over on a certain party who was awaiting his arrival at Colonel Allen's old burlesque stand on Liberty street, not far from the scenes of Andrew Carnegie's early activities.

SOMEONE FOOLLED.

When "The Dainty Maids" company boarded the train at Toledo after the performance Saturday night, the members of the company thought they would have a day off in Pittsburgh Sunday morning. Instead they discovered later they were speeding far away from the Smoky City in the direction of the Great Metropolis.
The "contest" affair in the dancing cabaret is descending to a pretty low level, on a par with that of the "amateur night" in a burlesque house. One dancing place on Broadway runs a "contest" almost to the finale, when an announcement is made that the judges are unable to decide. The contest is then stretched out for another trial of the professional and contestant couples, when the announcer states a decision is still unreached, it will be left to the audience's applause, the dancers going on the floor in pairs, with the most applause giving the decision. Thus the spectacle is seen of people in evening clothes standing motionless on the dancing floor, while the audience--hulas or dance--applaud. Of all the high sights under the sun, this is the real thing. At the Broadway place in question the evening they turned off this stunt, one of the contestants was a professional dancer out of state. He stood on the floor with his partner, and found himself defeated in the end by a couple of amateurs, who had no more class than himself, but more friends in the house.

The one o'clock closing order that recently went out, compelling all places not operating under that license to close promptly, has brought Maxim's, on 38th street, into conflict with the police twice within as many weeks. Maxim's has been running for years with "no interference," and with the attention of the cops focused upon it, the place will probably adhere strictly to the ground rules.

The Broadway Rose Gardens will have Lew Quinn as principal professional dancer among the men very shortly. Mr. Quinn may dance there with (Miss) Bitty Bridges. A report late yesterday said the Rose Gardens dance place had been purchased by Johnny Hoagland, but there was nothing in the story. The formal opening of the Gardens on the direction of Eddie Pidgeon has been set.

So far the afternoon dances have drawn but little patronage, excepting in one Broadway dancing-cabaret. With a change in the weather, more business is looked for at "thee dansants." Saturday afternoon in a well-known ball-room, opened for matinees under the patronage of a popular young woman professional, but three parties were in the place. Each of the parties was being entertained by a professional dancer, either connected with the cabaret, or who wanted to be.

An odd circumstance presents itself by the two dancing places under one roof, in the Winter Garden building. Joan Sawyer remained over this season as the hostess of "the Persian Room" on the top floor. About two weeks ago Maurice and Walton asserted charge of the room just below, formerly the dancing cabaret and in which Miss Sawyer had no concern. With the entrance of Maurice and Florence Walton to their new abode (calling it "Chez Maurice"), the "Persian Room" attendance dropped dreadfully, the Maurice room appearing a watering hole all the time. This is said to have discouraged Miss Sawyer to the point of inactivity, while the reverse happened with Maurice and Miss Walton. They are here, and everywhere about the room, dancing together professionally and with all of the guests who wish to dance with them individually. Maurice is a natural showman anyway. The reward of his efforts comes through the box, which has been doing about $1,200 a night in the "Chez" room, while Miss Sawyer has seen the bar receipts of the "Persian Room" fall to about $500 an evening. Both rooms are said to have the same arrangement with the Shuberts, the principal dancers in each receiving a percentage of the gross receipts for their share. The exact percentage is a bit of a mystery. Miss Sawyer has been obliged a volume of boshiness in order that the house management secure all profits after cost of refreshments and operations is settled for. With Maurice drawing in the box, it pays around $7.50 a quarter, there is still considerable of the gross left after all deductions.

Rector's is doing as large a gross bar business as Maurice's room, though getting the money in smaller lots. Rector's, as so expertly directed by Paul Salvain, is drawing from opening until the closing hour. It is packed at all times. Monday night Rector's turned them out at 2:10. Mr. Salvain saying it was necessary in order to observe the "gentleman's agreement" entered into between the men and the Mayor on the all-night license that calls for closing at two. Mr. Salvain has an unique position as a restaurateur. Almost next door to Rector's (at Broadway and 49th street) he also manages the Garden cabaret, quite as successful in its own way as its more classy competitor. $39,000 was spent by Mr. Salvain re-modeling the Rector ballroom. In addition to this Max Marx, the tailor, who surrendered much of his space for that purpose, received $12,500 for doing so, Rector's and the landlord equally sharing on that amount. Next Monday Rector's Pompeian Room opens. It is on the ground floor, facing Broadway and adjoining the present restaurant. The Pompeian Room will be for diners only. It will give Rector's a total seating capacity of 1,400.

Beer has climbed to 15c a pint, the five-cent raise going into effect generally around town Monday.

Howard Turner is conducting the dances at the Hotel Montague, Brook-lyn.

Daisy Hoffman and Jacques Stone are dancing at Rahl's, Brooklyn.

**STOCKS OPENING.**


James Moore, with Keith's stock, Portland, Me., for several seasons, has taken hold of the Auditorium here and opened Monday night with J. W. Steven-son and Marie Pavey as leads.

---

Akrón, O., Oct. 28.

"A Woman's Way" was the opening bill of the new Feiber-Shea stock at the Grand last week.

---

E. J. Hall, of Steubenville, O., where he has a stock Co., is in New York organizing two companies, one to open at Braddock and the other Allegheny, Pa., Nov. 2. Braddock will play two engagements at the Empire.

Nathan Appell is also recruiting a new company to open Nov. 9 at Malta.

Ulta, N. Y., Oct. 28.

Winter stock for the first time in this city will be inaugurated at the Majestic Nov. 2. William Jeffrey will play the leads, with Eva Marsh. Other members of the company are Harry Hayden, Augusta Durette, Donoh Benrimo, J. C. Matthews, Ernest Rand, John McKenna, Frank Kirk, Patricia Baker. Joseph W. Walsh is stage director. "Broadway Jones" will be the first.

---

New Orleans, Oct. 28.

The Gagnon-Pollock stock opens an infinite engagement at Ehrlich's opera house, Shreveport, La., this week. The company has been playing in Houston.

---

**STOCKS CLOSING.**

Gertrude Ewing and Co. have closed until business conditions on the road become more encouraging. She may take up a tour in "Camille" later in the year.


The Players Stock, 16 in number, headed by Theodore Johnstone, a western producer, last week shook Edmonton, after playing 12 weeks of what was intended to be an indefinite engagement. War conditions and the higher admission charged in comparison with another stock house almost across the street are the reasons.

---

**RECORD CHANGING DEALS.**

Newark, N. J., Oct. 28.

The Orpheum is making a record on changing leading women. The stock here has had four within seven weeks and A is headed this way. First Frances McHenry played two weeks, then came Florence Gear for a fortnight and she was followed by Ottola Nemsith, of "The Vanishing Dixie." Frances Nemsith and now Miss Nemsith has taken over the new Crescent stock, Brooklyn.

---

**STOCKS EXPANDING.**

Despite the wail that "show business is shot to pieces" and there is no money in producing this season, stock managers are going right ahead, confident profits await them in the end.

Not only are many stocks booking up throughout the United States but men having stocks in operation are now organizing new companies to open elsewhere. This is further refutation that the stock thing means suicide for any of the managers attempting this season.

Reports from several districts have the stocks making money. Others indicate an increase and better prospects, while some are wobbling along in the hope of business becoming better.

In New York conditions appear to be getting rosier. For the first time this season capacity was registered at the Wadsworth last week where "The Ghost Breaker" was on view. The Broadway managers (via J. J. Maloney) are putting in new features at the Empire, the Strand, Brooklyn, and the Bronx, uptown.

Of the managers having two or more companies the last takes in Monte Thompson, who has organizations at Walham and Lowell, Mass.; Opera House, St. John, B. C., and plans to install another shortly in Hathaways, Brooklyn, Mass. The Poli Circuit has companies in Waterbury, Baltimore, Scranton, Wellington, New Haven and Worcester. The Malley-Denison Co. has stocks in Lawrence and Taunton, Mass. The company is lining up several new ones for other New England points.

The Wilmer & Vincent Co., operating in Reading, Pa., is organizing a new company for Utica, N. Y., Oct. 28. O. D. Woodward, managing the Denham, Denver, opened a new one at the American, Omaha, Monday, starting with "Ready Money." Feiber & Shea, in addition to their stock at the Canton, O., opened another at the Grand, Akron, O., last week.

James Moore, with Keith's, Portland, Me., house for Edward Forsberg, owner has two companies, one in Lancaster, Pa., and the other in Newark.

There are numerous traveling stocks and many of them are now invading eastern territory. Most of these far are ahead on the season and have boxoffice statements to prove it.

Lester Lonergan is running two stocks, one opening this week and the other at Lynn. E. J. Hall will have three companies going by Nov. 2. at Steubenville, O.; Braddock and Allegheny, Pa.

---

**COMPANY TO REORGANIZE.**


Satisfied his stock company isn't strong enough W. W. Miller contemplates a complete reorganization.
**FILM FLAVES**

H. E. Robbins, director of St. James Church and dean of the Cathedral of Saint John in the Diocese of Bridgeport, Conn., has announced that the church will present a series of films. The first in the series is "The Testament of Dr. Mabuse," which will be shown on May 10. The series will continue every Sunday afternoon at 2:30.

The Board of Directors of the New York State Film Commission has appointed a new committee to study the problem of censorship. The committee, which will be headed by Mr. J. B. Smith, will consist of representatives from various organizations, including the Motion Picture Association of America.

**NEW YORK CITY**

The New York Film Festival, which began last week, continues this week with a series of special events. Among the highlights are the screening of "The Big Sleep," which will be shown on May 15, and the premier of "The Maltese Falcon," which will be shown on May 16.

**INDIAN DRAMA ON FILM**

Edward S. Curtis, an authority on the North American Indian, is to enter the film industry, backed by a number of wealthy friends in New York and Seattle. The friends have financed a three years' stay among the Indians of the North Pacific, during which time Mr. Curtis secured enough material for a four-reel feature. "The Land of the Head Hunters" is the title that has been bestowed upon this Indian epic-drama, and it is to be shown at one of the Shubert theatres, New York.

All of the actors in the photo-play are primitive Indians and all the action is true to native life, with their leaders who have viewed the film privately pronounced it a thriller. A successful whale hunt and raids on the sea-lion rookeries far out to sea off the coast of Alaska are features.

**FOX SIGNING "EM UP"**

William Fox has completed arrangements with Sanger & Jordan, play producers, for the future reproduction of "The Idler," Haddon Chambers' play, with Charles Richard featured. It will be released by the Box Office Attractions Co. A Fool There Was and "The Girl Left Behind Me" (with Robet Edeson) are other acquisitions of the Fox feature film concern, in addition to "Children of the Ghetto," "The Thief," "Samson" and "Israel," previously announced.

Mr. Fox has signed contracts with Roy McCardell, humorist; Max Marcin, contributor to the Saturday Evening Post; Anthony F. Kelly, scenario advisor of The Man of the Iron Cross; and other more obscure writers, this important trio will write the scenarios for all the Box Office Attractions Co. features.

**Screen Club Ball at Astor.**

The Screen Club ball Thanksgiving eve will be held in the gold room of the Hotel Astor.

**Hammertor's New Policy.**

Three shows a day with the program changed twice weekly is the new order which has been decided upon by the independent opera house by Oscar Hammertor. Since the house opened it has been playing the same feature film for a full week and two shows a day.

**RELEASING WEEK (Nov. 9 to Nov. 16, inc.)**

**BAURMAN'S**

A private showing of Sir Gilbert Parker's "The House of Life" and "The Love Mill" will be given this Saturday by the World Film Corporation in the Hotel Astor.

**NEW YORK CITY**

The 

**MARGUERITE CLARK**

Who will appear in the Lasky picture portion of the Lubitsch Co. success, "MARY ANN," by arrangement with the Far Parade. Miss Clark is under contract for Famous Players.

**"ORDEAL" K'D.**

The State Department of the U. S. government has declined to interfere with the public presentation of "The Ordeal," the picture feature exhibited privately last week in New York, against which the New York German Chamber of Commerce and other Teutonic bodies protested.

Jesse L. Goldberg, executive manager of the Life Photo Film Co., conferred last week with Robert Lansing, acting secretary of State and the third assistant secretary. He presented the film's concern's contention that the film did not purport to present any true state of affairs, but was merely a poetic conception and in reality an argument for universal peace. At the same time Mr. Goldberg laid before the department the endorsement of clergymen and other public men.

Mr. Lansing studied the facts of the case and then announced that the state department would not entertain any protest against the exhibition of the subject.
MOVING PICTURES

PATHE IN MUTUAL?
A rumor has it that Charles Pathe, who arrived in this country last week, has come to conclude negotiations to place the Pathe interests with the Mutual program. Since leaving the General Film, Pathe has been releasing through the Eccentric, but the sales of film have not only been a very small percentage of the business done with the General Film. If this deal goes through it will mean an added release of seven reels weekly, making a total of 35 on the Mutual program.

ITALA’S TWO SERIALS.
The Itala Co. is to release two serials in the near future. The principal characters are Maciste, the giant in “Cabiria,” and Tigris, the Super-Criminal. Work on both of the series has been in progress for more than a year.

“RED SEAL” BRAND APPEARS.
The release of David Horsley comedy films as part of the General Film Co. program will begin within ten days. They will be marketed under the Patents Co. license owned by Melies and will be designated as the “Red Seal” brand.

FILMING “OLD DUTCH.”
By arrangement with Louis J. Selznick, Lew Fields has agreed to give his services to the World Film Corporation in a screen version of “Old Dutch” as the first of a series of moving picture productions.

LASKY PLAYERS OFF.
The Lasky Feature Play Co. this week sent the largest delegation of film players to the Pacific coast ever dispatched by a moving picture concern. In the party were Jesse L. Lasky, president of the company, Edith Taliaferro, Marguerite Clark, Frederick Thomson, Dustin Farnum, Winfred Kingston two camera men, Mrs. Frances Arnold an expert in costume productions and several minor actors.

ANOTHER PROGRAM.
There is talk going on of the formation of still another program. The backers of this new proposition are very loathe to make their plans public, but announce that when completed it will be one of the biggest successes of the film world.

SAY FILMS INFRINGE.
House, Grossman & Vorhaus have been retained by a coterie of song writers to bring an action against certain film producers for the infringement of a new sort of copyright infringement. William Grossman, of the law firm, will have charge of the writers’ suit which is based on the use of a set of lyrics as the basis of a film story. The song writers point to several recent screen features which have taken their theme from published song titles and lyrics.

MUTUAL CHANGES.
Important changes are understood to be impending in the executive department of the Mutual Film Corporation, but just what nature is unknown. Some minor developments have become public, however. One of these is said to be the extension of the powers of the Executive Committee of the Board of Directors, made up of three members. These are Harry Aitken, president and executive of the corporation; Crawford Livingston, of the New York Moving Picture Corp., and a Thanhouser official who succeeded the late Charles Hite. It is understood that the powers and command of the executive committee has been given larger powers in the direction of the concern than it formerly exercised, but whether its powers supersede those of the presidemt is not taken.

Mr. Aitken himself declined through his secretary to comment on the matter.

PASS UP THE EXPO.
Four of the largest picture manufac- turing exchanges in the east have been offered the exclusive rights to take pictures at the Panama-Pacific Exposition, but all turned down the proposition. None of the concerns approached would accept, as they did not see wherein the Exposition authorities could give them a guarantee that their rights would be exclusive and that the authorities could maintain a sufficient force of men to enforce the right.

KYNE TALES IN FILMS.
San Francisco, Oct. 28.
The Monarch Feature Producing Co. of Alameda, has reincorporated under the name of the Famous Authors Films Co. with headquarters and studio in Alameda.

The concern will make from three to seven reels oUt of the successful stories from the pens of Peter B. Kyne and Oliver Curwood. It is understood that the new company is negotiating to secure Leo Vosburg of the Vitagraph Co. to play the leads.

SAMPLE WAR LOSS.
The European whirlpool, that has cost American show business so much so far in every way, has been a catastrophe almost to the picture makers, who considered Europe “velvet.”

The Famous Players as a sample has its foreign sales lessen5 $50,000 monthly, or at the rate of $600,000 yearly, by the war.

MECHANICAL TICKET SELLER.
A new mechanical ticket seller, being marketed by a cash register manufacturer, is being tried here for a preliminary test. It prints the tickets, registers the sale and keeps an account of receipts by pressure on keys resembling those of a cash register.

BOSTON’S 75C. SHOW.
Boston, Oct. 28.
The big Boston opera house will not be through next week without a visit of the Boston Opera Company’s season. W. R. McDonald, the manager of the house, has formed The Allied Arts Association. One of the most notable entertainment ventures in the history of the city is being tried out.

The price scale is 75 cents, top, and the performances are given only in the evening, with a Saturday matinee. Refinement and exclusiveness are the passwords. It is McDonald’s intention to get the best eight-reelers on the market at any price. This week he is using “Antony and Cleopatra.” The remainder of the bill consists of the famous Symphony Orchestra, one classic dancing specialty, one modern dancing specialty, a straight vocal solo of exceptional merit as regards voice, and one condensed act of grand opera.

UNION LOSES POINT.
Syracuse, N. Y., Oct. 28.
Organized labor through the state has lost its fight to have a union shop hand employed in all picture theatres, having a curtain, to raise and lower it twice a day.

The matter was brought to the attention of the trade by a group of theatricals and a special committee appointed to investigate. Theatre managers and owners united in a strenuous protest with the result that the committee reported against the plan.

200 NATIVE FEATURES.
There are about 200 “Made in America” feature film productions available from the various picture sources for the exhibitors of the country. And the list is growing.

At the rate the features are being turned out some film makers are going to have their toes pinched before the lapse of another year.

Too many “features” are going to hit the picture exchanges a body blow if some of the makers persist in cutting rental rates following a “first showing.”

One of the feature film program corporations has laid down the law as to the daily and weekly release and from that stand of prices does not intend to budge a single inch.

PAYING FOR BAD FILM.
Film has been returned in such very bad condition lately by the exhibitors to the exchanges that a movement has been inaugurated by Harry Buxbaum, branch manager of the 4th avenue General Film Exchange, to make exhibitors pay for film ruined.

Despite the system of inspection maintained, many of the picture theatre owners permit their machines to become so depreciated that it is extremely hazardous to run any kind of film through them.

Mr. Buxbaum has received assurances of co-operation from other branch managers with the same trouble.
A decision by State Attorney General Boynton has been made public and sent to every theatre manager as the result of complaints received from the navy yard that United States sailors in uniform have been barred at some of the box offices when trying to purchase tickets either alone or accompanied by young women.

Hereafter any theatre in Massachusetts that bars a sailor, soldier or artillerist in uniform without sufficient reason that would be consistent with the treatment generally accorded civilians will be liable to prosecution.

The attorney general has enlisted himself to aid the uniformed ranks who have complained that the theatres that have been barring them or treating them unfairly have been steadily increasing in number.

CASINO DRAWS $644.

With the price reduced to 15 cents all day, the Casino (with formerly played Sunday pictures at a top price of 75 cents) drew $644 last Sunday. The attraction was "The Threads of Destiny," featuring Evelyn Neblet.

The Sunday-only picture policy at the Casino has been doing between $300 and $400 with the high prices. Last Sunday's performance ran from 1 to 11 o'clock with seven or eight shows.

The success with pictures Sunday nights the Casino, as managed for that day by Mr. Rosenberg, it is said, has impressed him with the thought of other Broadway houses for the Sabbath, with the same policy. Negotiations were reported on between Rosenberg for the Astor (Cohan & Harris) and the Globe (Chas. B. Dillingham). Either theatre would likely be supported Sunday evening by the turnaway from the Strand, if not drawing on its present strength.

The New York theatre, which plays a legitimate attraction now during the week is giving a pop vaudeville show Sunday.

PLAYGOERS CO. LOSES.

Nathan Burkan, attorney for John E. Keller, obtained judgment against the Playgoers Film Co. in the Supreme Court Tuesday for $775, the jury holding that Yonkers was just as good as Paris for the taking of pictures.

May Day Decatur and James V. Arthur on March 21 to appear with Lina Cavalieri in "Manon Lescaut." The engagement was for three weeks and the price agreed upon was $1,000.

After ten days the management gave the players their books but informing him the picture would not be taken in Paris and that his services would be dispensed with. The actor sued for the balance of the contract price.

The Varsity

Boston, Oct. 28.

NEFF'S PAPER REPUBLIQUED.

Cleveland, Oct. 28.

M. A. Neff, president of the Ohio division of the Motion Picture Exhibitors' League of America, Robert P. Wilson and Harry Vestal, members of the Ohio Board of Censors, were severely rebuked by the local exhibitors' organization for their recent activity in establishing a trade magazine.

The local exhibitors drafted resolutions calling upon these men to resign from the company engaged in promoting the magazine or to sever all connections with the union.

These resolutions were sent to manufacturers of films, projecting machines and theatre accessories, as proof that Mr. Neff's paper has no official sanction and is not the official organ of the Ohio exhibitors.

GETTING FILM CHEAPER.

The newly organized association known as the Leading Photo-Play Exhibitors, Inc., have moved into larger quarters in the Tower World.

The primary purpose of this organization is the mutual booking of film, and with a 50-day contract of consecutively booking, they have been able to get many of the big features at reductions in price. Lee O. Chas is president of this new organization.

FEIST SUCCEEDS HAMBERGER.

Chicago, Oct. 28.

Felix Feist has succeeded Alfred Hamberger as president of the Celebrated Players Film Co., of this city, having bought Hamberger's interest in the concern and then sold him back some of his own stock. Hamberger remains as a director, but will take very little active interest in the running of the business. Hamberger still retains control of his several Chicago theatres, however, the sale only affects his film company.

Immediately after assuming charge Mr. Feist made arrangements to handle the weekly program of the Alliance Film Corp., calling for one future weekly for the next year.

SAVED FROM FIRE.

Los Angeles, Oct. 28.

The prompt and efficient work of actors and cowboys saved the home of the Thomas Ince Motion Picture Co. from complete destruction by a fire which started in the projection room through the carelessness of an automobilist who threw a lighted cigarette near the building.

Lipton Ordinance Up Again.

The ordinance against the extensive use of cigarettes in front of picture theatres, killed in committee some time ago, has been revived in a different form and will be presented to the Board of Aldermen shortly.

JACKIES UNFAIRLY TREATED.

Baltimore, Oct. 28.

A raise in the price of admission to the leading downtown picture theatres only Saturdays was started last Saturday. Instead of five cents, a dime is charged.

DAILY RELEASE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

The Godfather.


Walter No. 5.

Drama. Old photofilm reprint.

The Los! Melody.

Drama. Old-fashioned style. Well made picture.

Begel of Antwerp.

Historical. Weekly may need war detail to make it necessary for others.

The Gates of Liberty.

Drama. Picture interesting.

The Love That.

Comedy. Big laugh getter.

Suffragette.

Two reels. Drama. Fair story, but not particularly for surgery.

Pawer of the Angels.


They Called It "Baby."


His Loving Spouse.


Comedy. Good wife. The beach casts husband trouble. Only fair.

The Last of the Kickballers.


The Persistent Lovers.


Our Mutual Girl No. 41.

Gold and clothes make up ordinary serial installment.

The Lynbrook Tragedy.


Get Out the Excitement.


State's Witness and the Microscope.

Comedy. Amusing episode dealing with present day problems.

The Squaw-Skull School.

Comedy. Sunday morn. Picture reporting to inflated bladder. Too much like usual school seat.

The Villains Uproar.


A Madonna of the Pines.

Two reels. Drama. Artic. fails for model. All juvenile damsel and settings and photography.

A Girl from the Sky.

Comedy. Picture by new company. It stands up well.

Waltz of the Troops.

Drama. Story poor, photography necessary action. Medium.


Split reel comedy. Raw stuff.

Blond of the Quarter.

Comedy. UVolcano with extra. Girl acrobats bring laughs in rough comedy as tomboy. Above average.

An Unnatural Law.


Mystery of Greyson Hall.

Two reels, Drama.

Detective story well worked out. Not well placed. Fairly interesting.

Race for a Bride.

Comedy. Cheaper kind of picture. Poor.

BEST REELS OF THE WEEK.

(Selections made by Variety's reviewers daily, up to Wednesday, of the best scenes.)

The Mysterious Hand.


Suspended Sentence.


The Hidden Eaves.


The Yellow God.


Walter No. 5.

Drama. Old photofilm reprint.

The Los! Melody.

Drama. Old-fashioned style. Well made picture.

Begel of Antwerp.

Historical. Weekly may need war detail to make it necessary for others.

The "Butterfly."'

Two reels. Drama. Apparent theft of $10000 pearl necklace sets dandies to work. Comedy noblemen worried in suit for girl. Suspense well handled.

William Henry Jones' Courtship.

Comedy. Amusing, with novelty folks. Complicated love affair. Picture well directed and acted.
FEATURE FILM REVIEWS

FLORA FOUR FLUSH

Exhibited as part of the bi-weekly change of bill at the Vitagraph Theater, "The Fate and Flora Four Flush" is a freestUD on the art, a little bit of social satire, and a moving picture melodrama. It was probably conceived by the person who first laughed at the one-man show in the back room, but it is a delightful thing. A one-man tour of the world can be saved by Flora Four Flush as it travels around the world and back again in one day. The story is about the escape of a beautiful young woman, the capture of her lover, and the ultimate triumph of her beauty and heart. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

VARIETY

SYLVIA GRAY

"The Strange Story of Sylvia Gray," is the title. Strange. Right. One might even call it most remarkable. The cream of the Vitagraph's rich parade of dramas can come to be confused with the 'Frankenstein' type of feature film. The story is about a young woman who is told by a fortune-teller that she will die unless she marries a man who will not marry her. The woman marries the man and is saved from death. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

SALOMY JANE

"Salomy Jane," a film version of the novel by W. R. Lister, is presented by the California Motion Picture Co. in five reels. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

BEHIND THE SCENES

The famous cloak-and-dagger production of "Behind the Scenes," by Margaret Gish and F. W. Murnau, with Miss Pickford's charm, and the Mark Pickford music, is presented by the Vitagraph Co. in five reels. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

POPE PIUS X AND THE VATICAN

In the six-reel feature, "Pope Pius X and the Vatican," with James Hutton of Pope Pius X, the Vatican and Rome, and with a subject which is best brought out in the film, the story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

POPE PIUS X AND THE VATICAN

In the six-reel feature, "Pope Pius X and the Vatican," with James Hutton of Pope Pius X, the Vatican and Rome, and with a subject which is best brought out in the film, the story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

LOVE AND BASEBALL

A two-reeler manufactured by the 101 Blond and a feature through Christopher Matheson as its star player, "Love and Baseball" stands more as a popular investment to Matty's greatness in a field of sport loved by the eternal youth of Uncle Sam's heart. It is a story of two young stars, one of whom is Matty, who are engaged in a baseball game. The story is well acted and directed, and it provides an enjoyable evening of entertainment.

MIDST WOODLAND SHADOWS

A single reel Vitagraph subject released as part of the new bill at the Vitagraph. It is a story of two young stars, one of whom is Matty, who are engaged in a baseball game. The story is well acted and directed, and it provides an enjoyable evening of entertainment.

THE WAR IN EUROPE

A three-reeler, "The War in Europe," a Sawyers feature. About to be placed on the market, this three-reeler is a stirring picture of the war in Europe. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

THE TEST OF MANHOOD

The Balboan people crowded action into the End of the Road. Their present, and action is a sequel to the Balboan people. The film is a sequel to the Balboan people. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

POPE PIUS X AND THE VATICAN

It is reported that Pope Pius X has been the subject of much interest. The film is a sequel to the Balboan people. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

UNDER THE BLACK ROBE

Plain murder is used in this wild and lurid melodrama. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

THE WICHING KING

Sally, by Richard Markham and Victor Merton as its star player, "The Wiching King" is a story of two young stars, one of whom is Matty, who are engaged in a baseball game. The story is well acted and directed, and it provides an enjoyable evening of entertainment.

THE TEST OF MANHOOD

The Balboan people crowded action into the End of the Road. Their present, and action is a sequel to the Balboan people. The film is a sequel to the Balboan people. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.

THE WICHING KING

Sally, by Richard Markham and Victor Merton as its star player, "The Wiching King" is a story of two young stars, one of whom is Matty, who are engaged in a baseball game. The story is well acted and directed, and it provides an enjoyable evening of entertainment.

THE TEST OF MANHOOD

The Balboan people crowded action into the End of the Road. Their present, and action is a sequel to the Balboan people. The film is a sequel to the Balboan people. The story is about a young woman who is forced into a life of prostitution by a man who is obsessed with her beauty. The film is well acted and directed, and it provides an enjoyable evening of entertainment.
NEW ACTS


Percy Haswell, just closed stock engagement in Toronto, will enter vaudeville in New York later this spring. Ben Barnett's "The Black Sheep," melodramatic, has been re-released for the pop houses.

E. V. Culberson has organized the Cathedral Band, 25 musicians.

Roy Wilkins is reviving "Drifting Apart," at Majestic, Chicago, this week. "Faust," condensed version, with Ed. Manchester as Faust and Louette Jane Babcock as Marguerite.

George J. Flock, just returned from Germany, where he was held in captivity for one month with his trained troupe of monkeys, is arranging a new act.

Jeanette Louden will revive "A Fourth Ward Romance," Fred Armstrong and Margaret Birth engaged. Jack Hawkins has gone back to his old act, "Mammy." E. Ryan will revive "The Country Editor" at the Palais Royal in Detroit, next week.

Wilton Lackaye, with four people in a sketch, opening end of November; Mike Bernard and Amy Butler, reunited; John E. Henesh and Grace Avery, new act (Wm. L. Lykens).

Blossom Sedley will join his husband, Rube Marquard, in the Little League, on baseball dinner. Nellie McCoy is preparing for a vaudeville debut within a fortnight.

Roy and English, dancing, opening Nov. 9 (M. S. Bentham).

Rawson and Clare, new act by Ed. Arden. 14 people and 4 musicians.

Clara Palmer, new act.

Priscilla Knowles in a sketch by Marion Short called "Easy Money," with Mr. and Mrs. Ainslie Johnson. Mercedes Clark, new act.

Homer Mason and Marguerite Keeler, in sketch by Porter Emerson Brown. Rose Coglin in sketch by Edgar Allan Woolf (M. S. Bentham).

Percy Plunkett and Co. in "Dad's Visit" with Helen Davis and Elsie Thomas.

NEW BUILDINGS.

Nor. 20 is set as the date of the opening of the opera house, Le Beur Centre, Minn. Seats 1,000.

The new Royal, Polletten, Neb., L. M. Bentham, manager, has been completed. It will play vaudeville this winter.

MAY WARD DIDN'T SHOW.

May Ward and her "Dresden Dolls" did not open at Frank Gersten's Prospect, Bronx, Monday. The company appearing there this week under the Ward paper, is billing itself as the "Calaret Girls" that closed at the Murray Hill Saturday.

Freeman Bernstein agreed with Gersten to play Miss Ward for four weeks, changing shows weekly, and starting with "Dresden Dolls" that opened the season as a Progressive Wheel attraction. The contract between the two men is said to have been for a 50-50 split of the gross, with a forfeiture clause of $500 weekly for default.

DER this provision Gersten is reported to have started suit against Miss Ward and Bernstein Tuesday, to recover the full amount of liquidated damages, $2,000.

No one appeared to know why the Ward show did not go in the Prospect Advertised and advertised. Gersten is reported unaware of the change, up to last Saturday. The Prospect with burlesque would be in opposition to Miner's Bronx, playing the Columbia Amusement Co., shows. Bernstein places the Sunday vaudeville concerts at two of the Miner theaters.

It was said later in the week that the May Ward show might find its way to the main circuit of the Columbia Co.

The Jeanette Dupro burlesque show is said to be next week's attraction at Gersten's house.

JACK SINGER MAROONED.


Jack Singer, owner of "The Behman Show," spent last week, marooned in his hotel, in order to avoid breaking a stage hands' union order.

Such a union exists in the International Association of Theatrical Stage Employees, and when he reached this town found a strike was on, including the burlesque house, and the stages being run by non-union stage hands.

The union order forbade the presence of union men in the banned theaters, so Singer decided to stick to his hotel rather than run risk of having a card called into question on complaint of the Montreal local.

NORFOLK O. K.'S BEDINI.

Norfolk, Oct. 28.

After witnessing "The Mischief Makers" this week, Norfolk puts down the arrest of its manager in Richmond last week to the narrow minded puritanism of that city, and absolves the Jean Bedini aggregation of giving an offensive show.

Last week members of the company were haled before Justice John Crutchfield (who is said to have been the model of W. C. Kelly's "Virginia Judge") on a charge of presenting an improper performance. Richmond's last spasm of virtue was the stopping of "The Easiest Way." "Before and After" also shocked the town.

Here the Bedini show is looked upon as one of the best the circuit has so far sent to the Academy. It has plenty of ginger and snap and a lively chorus. Its principals are good and its comedy skits. The manager declares it has not been censored since it left Richmond, except that the specialty, "The Girl in the Muff," has been trimmed slightly and certain restrictions placed on the way they hole up in the "Sons of the Nobility." The publicity attendant upon the Richmond affair resulted in boosting local business.

LEWIS WITH MARION.

Wednesday Andy Lewis signed a contract to be featured in Dave Marion's "Dreamland" show.

Mr. Lewis recently returned to New York from his Progressive Wheel tour with "The International Girls."
GENERAL MANAGER LEWIS J. SELZNICK CONCLUDES AN ALLIANCE BETWEEN THE LIEBLER COMPANY AND THE WORLD FILM CORPORATION

The World Film Corporation has effected another pace-making combination and has started work at its Fort Lee studios on the following successful plays that it has secured from the internationally famous firm of theatrical producers.

THE LIEBLER COMPANY

That were written by that most resourceful American dramatist, PAUL ARMSTRONG

“ALIAS JIMMY VALENTINE”

In addition to starting work on these plays, preparations are under way to produce in photoplay form the greatest spectacle ever shown on the American stage, Pierre Loti's Chinese romance, “THE DEEP PURPLE”

Which was presented by the Liebler Company at the Century Theatre at a cost of $200,000.00, with Vida Allen starring in the title role. These features are to be released soon by the World Film Corporation. It believes everyone interested in showing the best features obtainable, to communicate with their nearest exchange of the.

WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice-President and General Manager

139 West 46th Street, New York

26 branches throughout the United States

12 more branches now being opened.

CHICAGO'S FAVORITE PRIMA DONNA

BESSIE KAPLAN

In response to popular demand

will open an engagement MONDAY, NOV. 9, of FOUR CONSECUTIVE WEEKS IN CHICAGO

WILLIARD McVICKER'S COLONIAL AMERICAN EMPRESS

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (November 2)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address which will be inserted when route is not received) for $5 yearly, or if name is in bold type, $10 yearly. All are eligible to this department.

REGARDING MAIL !!!

The one best way to insure prompt receipt of your mail is through VARIETY'S Address Department

It can't go wrong. No forwarding. No delay.

May be changed weekly.

ONE LINE, $5 YEARLY (52 times).

Name in bold face type, same space and time, $10.

Send name and address, permanent, route or where playing, with remittance, to VARIETY, New York.

(If route, permanent address will be inserted during any open time.)
The Country Mouse

A rippling comedy, replete with stirring social and political scenes. A film portraying graphic phases of everyday American Life, from Farm to Senate.

A typical drama of Love, Politics and the Home—the making of a Statesman—the awakening of a Woman.

A motion picture of highest quality, appealing to the great American public.

Released November 23rd, through the Paramount Program.

Bret Harte's Crisp Tale of the Redwood Forests

Salomy Jane

Done into Moving Pictures by the Cal. M.P. Corp., the best specimen of virile characterization ever put on a screen.

Five Famous Companies

Market Exclusively through the Alco Film Corporation, M.P. Corp., Popular Plays and Players, Alco Film Exchanges located at New York, Chicago, San Francisco, Pittsburgh, Philadelphia, Baltimore, Minneapolis, Denver, Spokane, Seattle, Portland, Ore., Los Angeles, St. Louis, Boston, Balt.
The Year's Greatest Success

KELCEY AND SHANNON

AFTER THE BALL

Taken from Chas. K. Harris' World's Greatest Song
Pictured and Produced by Pierce Kingsley

WHAT MANAGERS SAY:

Eastern Theatre Managers' Association.

Gentlemen: I desire to say that the feature "AFTER THE BALL" was the best feature ever shown in this theatre. We ran it two days, and played to over capacity.

Yours very truly,
D. M.

THE BRENNAN
The Baker Theatre.

Photo Drama Co., Inc.

Gentlemen: Congratulations are due to you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.

THE JOHN STAFFORD, Inc.

Gentlemen: Congratulations are due you for your wonderful screen production, "AFTER THE BALL." This production was presented in this city on Saturday afternoon and evening, September 24th and 25th, and has been running continuously ever since.

Sincerely yours,

J. H. SANDERS
Manager.
SHAPIRO, BERNSTEIN & CO.

MUSIC PUBLISHERS
Louis Bernstein, Pres.

SIX BIG SONG HITS
Blanche Ring's Sensational Success

"TIP TOP TIPPERARY MARY"
By MACDONALD and CARROLL

This song will sweep the country as the greatest number written by these boys.

MARIE DRESSLER'S OVERNIGHT RIOT

"LET THEM ALONE THEY'RE MARRIED"
(IF NOT THEY OUGHT TO BE)
By EARL CARROLL

The most wonderful single or double on the market. Absolutely sure fire.

THE FUNNIEST COMIC SONG PUBLISHED.

"THE WAR IN SNYDER'S GROCERY STORE"
An absolute laugh in every line—it talks for itself.

MACDONALD AND CARROLL'S ONE GREAT ENCORE GETTER

"THE FATHERLAND, THE MOTHERLAND, THE LAND OF MY BEST GIRL"

GUS EDWARDS AND BLANCA MERRILL'S MASTERPIECE

"JUST AROUND THE CORNER FROM BROADWAY"
The only real waltz number on the market—just released.

HALSEY MOHR'S SMASHING SUCCESS.

"THE TANGO IN THE SKY"
One of the most original novelties of the year.

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET, NEW YORK

George Edwin Orpheum Birmingham
Gray & Duncan Temple Hamilton
Gibson Hardy Variety N Y
Glinn Caryl Variety N Y
Godfrey & Henderson Variety N Y
Golden Girl & Elgin Girls Variety N Y
Goodings The Orpheum Duluth
Grau & Hong Orpheum Kansas City
Gray Trio Variety N Y
Guzetti The Orpheum Denver
Green Ethel Variety N Y
Green Karl 3 Marchfield Sr Hingen-Rhein Gern
Guests Laura Variety London
Guy & Variety N Y
H
agusa 4 Australian Variety N Y
Aimilou Jennis Touring England
arrah Great Job Company Bldg Chicago
Auburn Variety N Y
Ayama 4 Variety N Y
Baywood Stanford & Co Orpheum Des Moines
Baywood The White Rose N Y
Bermann Adelaide Pierpont Hotel N Y
I
original Opera Co Passages Edmon ton
inc Clare Variety N Y
med Orpheum Salt Lake
J
Jarrow Keith's Cleveland
Johnson & Wells Keith's Providence
Johnston's Musical Empire Newport Eng
Johnson & Wells Grand St Paul
Juggling Delicate Miles Cleveland
Juggling Wolffe Pantages Victoria B C
Juggling Nelson's Empress San Francisco
Julliet Keith's Indianapolis
K
Kammerer & Howland, Robotham Mass
Kelley & Caulin Pantages Los Angeles
Keno & Mayne Keith's centerpiece
Kneeling Edgar Louis Variety N Y
Kingsley & Edgar Orpheum Harrisburg
Korean Fred Orpheum Omaha
Kramer Joe & Co Pantages Charleston S C
Kramka Bros Keith's Philadelphia
Krausse Joe Pantages Seattle
Kronold Hans Speckle San Diego
L
Le Count Basque Cafe Rho 157 E 88 N Y C
Le Crest Paul Fountain's Ft Louisville
Lambert Temple Rochester
Langdon's The Orpheum Hartford
La Rue Grace Temple Rochester
Leon's Models Family Detroit

FRANK LE DENT

NOV. 8, ARDWICK EMPIRE, MANCHESTER.

Le Roy Lyson & Co Keith's Columbus
Leisure Bert & Co Variety N Y

Blanche Leslie

Next Week (Nov. 2), Empress, Tacoma

AL LEWIS

Orlon Co "Rathbunle Title" Ear Variety, New York

MANTILLA

Assisted by C. BALFOUR LLOYD
DANCING ATOP THE STRAND—4th Month

3 MARCONI BROS.
The Wireless Orchestra
BOB AL MATTHEWS SHAYNE
And Company
In "DREAMLAND"

Harry Weber Presents
McCaw June Columbus Theatre Bldg N Y
Merrill Stakes 50 W 2nd St N Y
Middleton & Spellmueter Freeport L I
Morris R. Stein, Loew Co
Morissay & Hackett Hughes Palace Bldg N Y

?MYSTIC BIRD?
Playing U. B. O. Orpheum
Direction, HARRY WEBER
Members of the
White Rats Actors' Union
OF AMERICA
and
ASSOCIATED ACTRESSES OF AMERICA
UNDER THE BY-LAWS unless your dues are paid TO
APRIL 1st, 1915
You are now Out of Benefit
JACOBS & JERMON'S ENTERPRISES
Columbia Theatre Building, Broadway and 47th Street, New York
The Original and Only BILLY WATSON
BILLY WATSON'S "BIG GIRLIE SHOWS" "ORIENTALS"
COLUMBIA AMUSEMENT CO.'S HOUSES

SAMMY WRIGHT
Get me in the "Burly-Cut" Management AL REEVES

FRANK FINNEY
Management, CHARLES H. WALDRON

THE GREATEST DANCER OF THEM ALL
Chooceeta
AT LIBERTY
Address 277 W. 46th St.
New York

Harry Cooper
"CRACKER JACKS"
Direction, COLUMBIA AMUSEMENT CO.

GEO. H. WARD
Featured Character Comedian
WITH BERNARD & ZEISLER'S "FRENCH MODELS"
Season 1914-15

WILL FOX
Featured Comedian
"Gay New Yorkers"

Joe MORRIS and CAMPBELL Flossie
With "BROADWAY GIRLS" Season 1914-15

Sam Micals

WILLIE WESTON
IN VAUDEVILLE
Booked Solid. Direction, MORRIS & FEIL

Joe GORDON
PRESENTS "GIRLS OF THE GAY WHITE WAY"

SIMMONDS, STEWART and LAKE'S "AUTOGIRLS" CO. Offer
HARRY M. STEWART FRANCIS ELLIOTT MADLINE WEBB
JAS. J. LAKE CAROL SCHRODER BILLY HALLAM
HARRY SEYMOUR SALLY STEWART TEDDY SIMMONDS
COLUMBIA CIRCUIT, 1914-15

BARNEY GERARD's "FOLLIES OF THE DAY"
With SAM SIDMAN, GERTRUDE HAYES, and an All-Star Cast
BIGGEST HIT IN BURLESQUE SINCE "WINE, WOMAN AND SONG"
NOV. 6, GAYETY THEATRE, MINNEAPOLIS

Steve GORDON and MURPHY, Frank
PREMIER ACROBATIC DANCERS with "BON-TON GIRLS"

Babe La Tour
With "GOLDEN CROOK" Management,
JACOBS & JERMON

HARRY Hickey LE VAN
CLAIRE DE VINE
Leading Woman Dixon's "Review of 1915"

Anna-ARMSTRONG and ODELL-Tommy
With DAVE MARION'S OWN CO.
Season 14-15

HENRY P. DIXON
PRESENTS "THE BIG REVIEW OF 1915"

MARGIE CATLIN
ALWAYS WORKING
"Happy Widows"

MAUDIE HEATH
"AMERICAN BEAUTIES" CO.,
"Queen Rose of the Rosebud Garden of Girls"—McCly in Variety.

WEBER & WEBER
524 W. 42nd St., New York

WHEEL, ELIMINATION, OVER-SHUFFLING, whereby it appeared that an application for appointment of a Receiver of the Y. M. C. A. of America, Inc., was filed after the suit had been dismissed for want of a substantial case.

ACT QUICK. SEND IN YOUR OPEN TIME. WE HAVE THE HOUSES AND THE SHOWS.

DO YOUR BOOKING WITH A CIRCUIT THAT IS NOT FORMED FOR THE PURPOSE OF SELLING OUT AND A FEW INSIDERS MAKE A FORTUNE AT YOUR EXPENSE.

FOOTNOTE:

Ask the Progressive Circuit, Inc., why a large number of shows were closed out and what they will give them for their stock in the company, and whether the representations made at the time it was purchased were true?

Important Notice:

MUTUAL CIRCUIT and AMUSEMENT COMPANY, incorporated under the laws of the State of New York, with a capitalization of $75,000.00.

New Circuit has been formed. A majority of the Board of Directors are owners of theatres and shows and it is not controlled by Theatrical Promoters. You are not required to buy stock upon fraudulent misrepresentations or otherwise and afterwards sold out and your shows left stranded and theatres darkened.

No one affiliated with the Progressive Circuit, Inc., is connected with this company.

Your attention is called to an article in the New York Telegraph of October 2nd, 1914, entitled "BURLESQUE WHEEL, ELIMINATION, OVER-SHUFFLING."
VARIETY

THE ST. KILDA

Now at 67 W. 44th Street

PAULINE COOKE, Solo Proprietress

Hotel Plymouth
38th St. (Between Broadway and 8th Ave.), N.Y. City
New Fireproof Building—A Stone's Throw from Broadway.

$1.00 ONE IN A DAY ROOM $1.50 TWO IN A DAY ROOM
Big Reductions to Weekly Guests.
Every room has hot and cold running water, electric light and long distance telephone.

Phone 842 Plymouth
EUROPEAN PLAN T. SINEOTT, Manager

150 Furnished Apartments
Steam Heated, Centrally Located in the Theatrical District in the City of
NEW YORK.
HENRI COURT $12, $14 and $16 W. 48th St.
Tel. Bryant 5300, 5301
New fireproof building, just completed, with handsomely furnished three and four-room apartments complete for housekeeping.
Private bath, telephone, electric.
RATES: $12 UP WEEKLY

THE ANNEX
754 and 756 6th Ave., at 48th St.
Tel. Bryant 3411
Decently clean, four and five-room apartments with private baths, carefully furnish.
$3.00 up

THE CLAMAN
325 and 330 W. 44th St.
Tel. Bryant 4201-4202
Comfortable and exceptionally clean three and four-room apartments, thoroughly furnished for housekeeping.
Private baths.
$3.00 UP WEEKLY

CLEANEST IN TOWN
150 Furnished Apartments
Steam Heated, Centrally Located in the Theatrical District in the City of
NEW YORK.
HENRI COURT $12, $14 and $16 W. 48th St.
Tel. Bryant 5300, 5301
New fireproof building, just completed, with handsomely furnished three and four-room apartments complete for housekeeping.
Private bath, telephone, electric.
RATES: $12 UP WEEKLY

THE ARTHUR
252-254 West 38th St., off 7th Avenue, NEW YORK

38th St., off 7th Ave., New York City
$2.50 to $5.00 Weekly
108 rooms, scrupulously clean, baths on every floor, steam heat, electric light and gas.
Telephone 4256 New York
MUSIC ROOM FOR USE OF GUESTS

SPECIAL PROFESSIONAL RATES

HOTEL MARKWELL
220 WEST 49TH ST., NEW YORK

Rooms for 2 persons, $1.00. With Private Bath, $1.50.
Parlor Bedroom and Bath, $2.50

lovemakers 2-4 Empire Albany 5-7 Grand Hartford 9 Casino Roentgen Murio's Own Show 2 Empire Philadelphia 9 Empire Hoeboken.
Marion's Own Show 2 Empire Philadelphia 9 Empire Hoeboken.

Miller Dollas 2 Gayety Detroit 9 Grand Detour.
Michelin Makers 2 Gayety Philadelphia 12-14 Grand Theatre.

MONT A MONT CARLO GIRLS 2 Gayety Baltimore 9 Biou Richmond.

Orientalise 2 Burlington Louisville 9 Standard Cincinnati.


THEATRENS OF "THEATRICALS BEST" TURNING THEM AWAY NIGHTLY

HOTEL LYNNWOOD
102 WEST 44TH STREET

NEW YORK

Rice's Sam Dailey Girls 2 Standard Cincinnati 9 Empire Cleveland.
Roberson's Carriage Beauties 2 Gayety Toronto 9 Gayety Buffalo.
Rossell Girls 2 Empire Toledo 9 Columbus Chicago.
Honey Penny Girls 2 Gayety Cincinnati 9 Empire Toledo.
September Morning Glories 2 Star Toronto 9 Savery Hamilton Can.
Social Maidos 2 Englewod Chicago 9 Gayety Detroit.
Star & Garter 2 Westminster Providence 9 Gayety Boston.

Brisco's London Belles 2 Columbus New York 9 Casino Brooklyn.

Tango Girls 2 L 0 L 0 16 Columbus Indiana.

Tango Queens 2 Grand Boston 9-11 Grand Puffin 12-14 Empire Detroit.

Taxi Girls 2 Savoy Hamilton Caps 9 Cadillac Detroit.


Trocadero 2 Empire Hoboken 9 Empire Brooklyn.

Washing Sisters 2 Casino Philadelphia 9 Palace Baltimore.

Washing's Big Show 2 Empire Brooklyn 9 L 0 16 Westminster Providence.


Zakkia's Own Show 2 Trocadero 9 Philadelphia 9 L 0 16 Gayety Baltimore.

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be used.

A
Abie Nosal (C) Arnelle Anscott (C)
Agnes Benvado
Angus Donald
Adams Gale
Adin Frischman
Alison Legis
Alexander Cas (C)

B
Ambrose C
Asa Jone Steiner
Asher Louis
Arturo Angelo (C)
Ayers Ada

Blacks 8 Evans

C
Caterina C
Cayman C
Charly Leanne
Chas C
Chas C
Clarence R

D
Dave D
Dolly D
Dorothy D
Dorothy D
Dorothy D
Dorothy D
Dorothy D

E
Elaine E

F
Fritzie F

G
Gayetty G
Goodman G

H
Hanna H
Harry H
Henry H
Henriette H
Homer H

I
Inga I

J
Joan J

K
Kathy K

L
Lola L

M
Margaret M
Mary M

N
Norma N

O
Olive O

P
Peter P

R
Rita R
Royce R

S
Sophie S

T
Tina T

U
Ursula U

W
Willie W
Make Application Now

For space in

VARIETY'S

9th Anniversary Number

(OUT DECEMBER 25th)

The Most Valuable Advertising
Medium of the Show Year

Covering all branches of the show business, the Anniversary Number will really be

The Theatrical Directory

The widespread circulation of VARIETY guarantees the advertiser at all times more genuine publicity in the profession than can be given by all the other strictly theatrical publications combined.

Secure the space you want and a preferred position by forwarding advertising copy immediately.

NEW YORK
Times Square

CHICAGO
Majestic Theatre Bldg.

LONDON
18 Charing Cross Road

SAN FRANCISCO
Pantages Theatre Bldg.
CHARLEY BROWN AND NEWMAN

IN

"An Appointment at Columbus Circle"

FEATURING

"I'm the Kid that Geo. M. Cohan Wrote About"

"Difference Between Man and Maid"

By Charley Brown

HAMMERSTEIN'S NEXT WEEK (Nov. 2)

BROADWAY ROSE GARDENS

BROADWAY, SEVENTH AVE. AT 52ND STREET

MATINEE TEAS, 3 to 6. EVEN'S, 6 P.M. TO 1 A.M.

THE HALLOWE'EN PUMPKIN PARTY ON SATURDAY NIGHT, OCT. 31ST, AND

THE GRAND FORMAL OPENING MONDAY NIGHT, (Election Eve) November 2nd

MARKING THE PREMIERE OF

Mr. LEW QUINN AMERICAN

MISS HORTENSE ZARIO THE ELF

TABLE RESERVATIONS NOW

WHERE QUALITY MEETS

"A Pair of Skirts" has passed its 100th performance at the Court.

LEW NEWMAN will begin his travel lectures at Orchestra Hall Nov. 18.

Ray Tunks, wife of Big. Bosley, has joined the cast of "Under Cover," and will remain with the show until it leaves for New York.

"On Trial," with a special cast, will open to Cohan's Grand after "Under Cover" has ceased to draw sufficiently.

Ed Gray sauntered into town this week still wearing traces of Mackagen tan, after playing some Michigan towns.

O'Neill and Dixon, a singing act on one of the Loew road shows, has been called back to New York.

Biggest business in two the past week or so has been done by "Potash and Perlmutter" and "Sir Johnstone Forbes-Robertson.

Dee Loretta, prime donna with the Monte Carter Co., now playing at the Wigwam, is converseing from an operation for appendicitis which she underwent last week at the St. Luke's hospital.

Instead of opening at the Alhambra as leading woman Oct. 26, as originally scheduled, Florence Malone opened a week earlier. This was caused by Irene Ostrin being suddenly taken ill.

The managers of all the San Francisco theaters where "movies" are shown will give a big ball to-night (Saturday). Rd. Greenman, manager of Loew's Empress, is chair- man of the committee of arrangements.

Les Copeland and Leo Davis, who were prominent in the Ethel Davis "tab" when it opened at the Pantages last week, have withdrawn from the offering and are rehashing a double act to use during the present season.

FREE ADMISSION

At the

SAVOY THEATRE

West 35th Street

On

MONDAY and TUESDAY

To professionals who may wish to see all of the

INDEPENDENT FIRST RUN RELEASES

(Visiting invitation applies only to the moving picture industry. Identification by card.)
VARIETY

LEE LASH

Beautiful Drops

SIX "ADS" OR LESS

GRATIS

BROADWAY OFFICES
LONG ACRE BUILDING

MARGO

The Perfect Cold Cream

The Colgate Heward's association of host-

resses have bought out the entire house at

Chairman for Nov. 1 for "Under Cover"

with the idea of a benefit for Frank

Buchlow, formerly of the Grand Pacific

Ko, who is seriously ill.

There was some talk of closing the Casino

on the north side to put pictures back, but

business will be offered there for at least

weeks, and if the present growth in busi-

ness keeps up the house will offer that sort

of amusement all season.

Harold Heston is now directing plays for

the Chicago Dramatic Society. He heads

the leading role in "The Builder of Bridges," 

which is scheduled for production at

Carne Hall, Oct. 30. This society is offering

plays in various parts of the city.

Emma Goldman, who has been connected

with anarchist events in the past, is con-

ducting a series of lectures on "Modern

Drama," in the Pino Arts Assembly hall. She

will continue the lecture over a period of

three weeks.

William Schmitter, partner of Carlos Cas-

sano, while performing a difficult scene in

the Great Northern Hill, last week, was

thrown from his apartment, and injured.

He was rushed to a hospital, where it was

reported that he has suffered a fracture-dislo-

cation of the right arm and an injury to the

Face Imperfections Corrected

DR. PRATT

128 BROADWAY

Call or Write

Cool weather gave business a nice boost

along all theatrical lines last Saturday and

Sunday. Legitimate vaudeville fares all felt the

results. The Perdoo-Maroon football

game on Saturday brought 9,000 people from

La Fayette alone, and all those rushed into the

"Lip" theatres at night, overcrow-

ning them.

Joe Hurtig has been in town supervising

championships for the Hurleykoger, which appeared at the

Burlington theatre. The Hurleykoger, which appeared at the

Columbus theatre, was directed by Mr. W. E. Hurtig.

"Madame, Excuse Me," and the only one in the cast retained were Fitzgerald and Quinn. The cast of "The Transatlantic" was brought in for the show and the cast of the Hurleykoger went to "The Majoire House Hotel.

Tuesday, Oct. 27, was set aside by mem-

bers of the Old Friends' Club of America as a special social evening. Refreshments were served and the Old Friends Orchestra appeared. The following committee of

committees: Reception, Harry J. Kitson; play,

Carrie; house, Henry Myers; James

Isham and E. H. Wood. Ben M. Jerome

directed the orchestra.

Rose Mauer of the Kiskadee Kitties has been

discharged from the American Hospital, after an operation on her foot. Miss Ruby Norton, at the same institution, is being vis-

iting. Mrs. Margaret Raymond, mother of the

Henderson Residents, is recovering from an

operation. The drugstore was closed, and the store of the Lewis and Dody show has been under the care of the hospital for poisonous poisoning by Dr. Max Thorne.

"While the City Sleeps," a new play by E.

Kemp, produced by Meyer and Pollack, is

being offered at the Auditorium for the

next two weeks. The show opened Thursday

night to an audience that crowded to the

doors. Among the plays of prominence in the cast are: Frank

Starrett, Rodney Rosson, Walter F. Jones and

Jessie Glessing. A large number of the local fans are present at the box.

The show is in four acts and tells the story of good and bad women, and has several love stories.

L. A. HENDY, Author's Agent

143 Broadway, Room 323

New York

A Strong Act

Our strongest act is making good if anything goes wrong.

Though naturally we're mighty strong for having everything right in the first place.

We are tailors, not brokers —tailors of our own wares, not re-tailers of other people's.

Suits = $12.50 to $45

Overcoats = $12.50 to $45

Ready for service

Mack's

1582 BROADWAY

724-25 7th Ave.

Opposite Strand Theatre

NEW YORK CITY

REMOVAL SALE

Continues at 25 West 42d St.

30c to 60c on the Dollar

My Complete Stock of Fine Haberdashery Reduced

"MY POLICY"

"Every Article You Buy Here MUST Please or You MUST Return."

WARDROBE

TAKEN AFTER NIGHT SHOW

Dry Cleansed

and Delivered for Next Matinee

SPECIAL TO PROFESSION

GENTS SUIT

DRY CLEANED

DRESS SUIT

DRY CLEANED

PRESSED

O'HEARN

1554 broadband, N. Y.

Oct. 41 St.

Open Day, Night and Sunday

PROFESSIONAL RATES

MODERN METHODS

DR. HARRY HYMAN

DENTIST Strand Theatre Bldg.

20 Mule Team Borax

Sprinkled freely in the bath water makes it delightful. Has many other uses. Booklet free. For sale dealers.

YOUR CREDIT IS GOOD WITH US

Hyman-Buch Costume Co., Inc.

THEATRICAL COSTUMES TO ORDER

1482 BROADWAY, NEW YORK CITY.

Easy Payments. Call and talk it over. Reliable, Prompt and Money Saved

WANTED

Good talking comedian to join a new production. Must be able to write comedy makeup.

Address ALSIGM, care Wilson, 121 Washington St., Boston.

Are You Perfect?

IN STAGE DEPARTMENT

Professionals instructed in acting and stage in Staging good shows and perfected in the movements and details of Pantomime, Classical Drama, and Merry远

DIAMANT and ZANFRETTA

Imperial School of Art.

St. Petersburg, Russia

25 West 51st Street

Jaw

Phone 5727

WIGS

ALL KINDS

PROFESSIONAL

For any use or subjects you name.

680, HAROLD HEGENBAUER

28 West 51st Street

YOUNG MAN would like to JOIN

Can do black face or straight. Formerly a well-known actor in New York. Address Blackshea, VARIETY, New York.

SEASIDE BUNGALOW COLONY

Sells California style bungalow, $350, consisting of two bedrooms, kitchen, and country kitchen. In a quiet

region, some distance from city. Price, $75.00, easy monthly payments. Sandy beach, natural harbor for pleasure craft, famous fishing grounds; superb marine view. Address M. H. BACH, 225 Broadway, New York.

AMERICAN MUSIC HALL (John J. Gar-

ratt). —New are in. The opening was plain

opened Sunday.

AUDITORMUM (Bernard Uriach, mgr.)—

While the City Sleeps," opened Sunday.

BLACKSTOCK (Augustus Pitman, mgr.)—

La Fette of Johnston Forbes-Robinson in repertory.

PORTRAIT (Harry Hilding, mgr.)—

"Under Cover," playing.

RODGERS (William Roche, mgr.)—

The Social Map of Frederick Hatton; augustus.

RUDOLF HERRMANN, mgr.)—"A Pair of Bites,"

still making good after a long run.

CROWN (A. J. Kaufman, mgr.)—"Fine

Feathers.

GARRICK (John J. Garrity, mgr.)—"The

Girl of My Heart," getting good reviews.

ILLINOIS (William J. Davis, mgr.)—

Margaret Angland in "The Lady Windermere's Fan.

IMPERIAL (Joe Pugent, mgr.)—"Damaged

Goods," opened Sunday.

LA SALLE (Joseph Franchy, mgr.)—"One Girl in a Million," made over 1000.00.

HARDWICK (John P. Barrett, mgr.)—"One

Day in Paradise.

OLYMPIC (George C. Warren, mgr.)—

Pompey is a man. The biggest draw in town.

POWER (Harry J. Powers, mgr.)—"To

Have or To Hold."

FANCY (Sam P. Gerson, mgr.)—"The

Starr Theatre."

STARDARGER (Paul Robbins, mgr.)—

Pat White and his jubilee company.

Objective Hair

Removal

Beautifully objective hair removed at a

lower E. Bazard. A little effort and

shock, and the most beautiful hair can

be had. Made by the makers of the

X. BAZIN

Depilatory Powder

Every droplet 5c or for 50c.

ENDS FREE and at nickel stands New York City. X., BAZIN.
Charles Horwitz

Dash says: “As It May Be” caught laughter from beginning to end, and as it stands without change, is ready for any sort of vaudeville, where it will be a big comedy number.”

Horwitz wrote it and hundreds of SKETCH HITS.

CHARLES HORWITZ

16 Broadway (Room 35), New York Phone 254 Greely

I. MILLER, 1554 Broadway

Bet. 46t and 47th Sts.

Manager of f i Theatre

3rd Ave. Bal.

and Acrobatic and Comical Specialty.

All work done by Mr. Miller at short notice.

Write for Catalogue A.

Let You Forget

We Say It Yet

CROSS PRINTING COMPANY CHICAGO

at 5. S. Dearborn St.

Contracts, Tickets, Envelopes, Free Samples, STAGE MONEY, 1st. Book of Herald Cards.

CROSS PRINTING COMPANY CHICAGO

B. B. HESS, 199 W. 64th St.

N. Y.

DO YOU COMPOSE

Songs or Instrumental music by arrangement. All work done by Miss Eugenie Plattmann.

EUGENIE PLATTMANN.

SONGS 2 BIG BOOKS


$2.00 each. Or 50¢ Over 100 Songs.


ALBOLONE

The best preparation

For Removing

all kinds of theatrical

Make-Up

Easily applied and easily removed

Supplied in half and one pound decorated screw can cans by all first-class druggists and dealers in make-up.

SAMPLE FREE ON REQUEST

McKesson & Robbins, 81 Fulton St, New York

VARIETY

CHARLES HORWITZ

41

Dr. JULIAN SIEGEL

Official Dentist to the WHITE RATS

204 W. 26th Street, NEW YORK CITY

SPECIAL RATES TO THE PROFESSION

VICTORIA (Howard Brolaak, m.r.).—The

Two Neighbors (William Perry, m.r.).—This

ORPHANIA (William Arena, m.r.).—Dr.

GREAT NORTHERN HIRE. (Fred Eherts, m.r.;

mrs. W. C. Y. A. J.).—Not too

and

usual standard on day shift, although very

good in attendance and interest. The work

was

done in the usual HIRE manner, but was

cleaner, plain, and more effective. The show

is at its best and best. The cast was

very well chosen, and the management

made every effort to keep it running, to the

great benefit of the house.

THE BERG-ZALCO. Inc.

153 West 44th St. (East of Broadway)

New York City

Phone 1600

Classy Theatrical Costumes and Headwear

STAGE, STREET, EVENING GOWNS AND HATS

MUSIC ARANGED

BY J. W. HAYDEN

INC.

Costumes and Millinery

56 W. 45th St., New York City

Send for CATALOGUE

Frank Hayden

Uncataloosed. High Quality. Half a dozen of each size, 100% wool. $1.25 each.

Send for a full catalogue.

H. C. SPIELBERG

1043 BROADWAY, NEW YORK, N. Y.

H.E.S.S.

HIGH GRADE MAKE-UP

Uniform in Color and Quality Guaranteed

Free Monogrammed Data Book

"It's a hat we can make it!"

BOOK ON

Dressed and How to Feed

H. CLAY GLOVER, V. S.

"If It's a Hat, we can make it!"

ADVERTISING OFFICE, 1342 BROADWAY, NEW YORK

BIB STACK.

1101 W. 26th St., New York

PLUSH DROPS CHEAP

New samples-second-hand, all colors and sizes. Easy terms to own. Write or wire LADD SMITH, 266 W. 45th Street, New York.

BOOK ON

Dog Diseases

AND HOW TO FEED

H. CLAY GLOVER, V. S.

118 W. 35th St., New York

SHORT VAMP SHOES

STAGE or picture

$4 up to $15

OUR ONLY STORE

25th 30th Sts.

JACK"S

301 THE BROADWAY HAT'S

"If you don't advertise in VARIETY, don't advertise!"

Daguerre Studio

78 W. Wehbach Ave.

CHICAGO, ILL.

Greenbacks give us 10% of its

Get one of our batches of REAL STAKES and have pleasure of telling friends. 90 BOSS, 100, 6 boates, 82c each. We make them. Any size 3.000 SILK, 3$. 20c. M. & C., 1311 North Blvd., Chicago, Ill.

REPRODUCTIONS

6 x 8., finished on extra heavy paper, of any size photo, price $15 per 100 on $1,000 of 250 photos, etc,-Send orders on order as above. We deliver 8 days after receipt of order. Ref. Variety, Chicago, or any Chicago Advertising Agency.

Daguerre Studio

218 W. Wehbach Ave., CHICAGO, ILL.
DANCING THIS SEASON WITH

Valecka Suratt

NEXT WEEK (Nov. 2) PALACE, NEW YORK

Four Marx Bros. and Co.

Presenting

"HOME AGAIN" THE COMEDY SENSATION OF THE SEASON

(17 people) with the most versatile quartet of entertainers in the whole world (38 minutes of laughs)

After a triumphant tour of the South, have been booked solid on the Keith time

Nov. 2—Nashville
Nov. 9—Chattanooga
Nov. 16—Atlanta

Direction
Dec. 7—Cleveland

HARRY WEBER

Dec. 14—Cincinnati
Dec. 21—Louisville
Dec. 28—Indianapolis
Jan. 25—Royal, New York

With All Other Keith Time In New York to Follow
Absolute Family Protection

A TRUST FUND of any amount you may desire can be created by you on the payment of about $61/4% annually in advance on such sum, and this will guarantee your family an annual income of 12% of the amount of the trust fund, payable in monthly installments, commencing one month after your death for a period of years, and on the expiration of that time the capital will be paid in cash and so provide your children either with a dowry or sufficient capital to go into business.

In addition to this income, 10% of the trust fund will be paid immediately on your death to defray necessary expenses and provide for ready cash. This 10% will not be deducted from the trust fund. This trust fund will make it impossible for your widow or beneficiary to make poor investments and thereby become financially embarrassed.

The Trustee is an old-established Company with over fifty million dollars of assets and over six million dollars of undivided dividends and surplus.

For further information write to

JULIUS BOHM & SON, Inc.
1600 Broadway
Tel. Bryant 8667-8.
WALTER LAWRENCE
FRANCES CAMERON
STARRING

IN
"LET'S GET MARRIED?"
SAN FRANCISCO, NOV. 2
Freeeman Bernstein
Manager, Promoter and Producer of Vaudeville Acts

KANSAS CITY
By RUSSELL M. CROUSE.

ORPHEUM (Marie Janes, mgr.):—Tatelli & Ferrari, headline; Will Rogers, prominent blackface, attracts; Atlantic Tiffan, went way solidly; Romeo the Great, clever monkey; Alie. Hay, Jesse Holmes, grace; Max Levey), mgr. A

THEODORE (Harry Parent, mgr.):—The Little Man, Max Adams.


DETROIT (Harry Parent, mgr.):—"The Little Man," Max Adams.


BROOKLYN (Hiram Hart, mgr.):—Collins & Harlan, excellent; "The Dumb Rooster," next. "They're Only Like That."

BANDIT (Harry Parent, mgr.):—"The Car touchscreen."

GLOVE (W. V. New, jr.):—Abel & Emanuel. Next, "The Art of Sketch.""

GRAND (A. Judah, mgr.):—"The Little Redhead & Grand New."

AUDITORIUM (Miss Meta Miller, mgr.):—Gayety.

GAYETY (Matt Smith, mgr.):—Ben Walsh's "Gayety."—CENTURY (Joe Donegan, mgr.):—"The Tango Girls."
PRESENTING FOR YOUR APPROVAL

MR. MANAGER

FOR THE ENTERTAINMENT OF YOUR

AUDIENCE

AND FOR THE BENEFIT OF YOUR

BOX OFFICE

A Snappy New Blackface Comedy Masterpiece

“DARKTOWN FROLICS”

A Triumph of Originality and Clean Fun, Written and Interpreted by

LANG AND COULTER

(The Two Boys from Memphis)

THAT MEMPHIS STUFF IS REAL

WE WERE BORN AND RAISED THERE

We Have STUDIED and KNOW the Southern Darkey in his

Sunniest, Funniest Mood

WE DELIVER HIM AS HE REALLY IS

AND WE WISH TO IMPRESS

ORIGINALITY

IS THE KEYNOTE TO OUR CLAIM FOR

YOUR RECOGNITION

IN SHORT—IT'S OUR GUARANTEE

TO YOU

Permanent Address, VARIETY, CHICAGO

LINCOLN HIPPODROME, CHICAGO, NOV. 5, 6, 7.
VARDON, PERRY and WILBER
VARIETY, LONDON.

GAVIN and PLATT
The PEACHES
TOURING
Phone 1881-M Pasada
7 Hawthorne Ave., Clifton, N. J.

ALFREDO
RICHARDS TOUR, AUSTRALIA

SKIPPER, KENNEDY and REEVES
RETURN ENGAGEMENT
PANTAGES CIRCUIT

ARTHUR PRINCE
With "JIM"
Care of VARIETY, New York

HARRY RAPP PRESENTS
HARRINGTON REYNOLDS, Jr.
in "THE HABERDASHERY"

Imperial Pekinese Troupe
and Shangtun Mystery

Six Chinese Wonders, Lately Featured with
Anna Held Jubilee Co.
All communications to
LONG TACK SAM
Sales Owner and S. VARIETY, New York

SAM J. CURTIS
in "GOOD BYE BOYS"
By John McCrea
Direction, HARRY SHEA.

FRANCES CLARE and GUY RAWSON
with "Their Little Girl Friends"
in "Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS G. BROWN
Next Week (Nov. 3), Pantages, Vancouver, B. C.

THE PELOTS
"Fun In a Tavern"

Victor HERAS and PRESTON Ben
FAST AND FUNNY TUMBLERS
Now Playing Pantages Time
BOOKED SOLID ON W. V. M. A.

In Preparation—A new and Novel Act
By AARON HOFFMAN

SAM- HEARN-ELEY-HELEN
Personal Direction MAX GORDON

LEW SHANK
Booked Solid, LOEW CIRCUIT, E&W.

WHO?
ALLEN MILLER and CO.
NEVER HEARD OF 'EM

8th AMERICAN SEASON

ALICE LLOYD
IN VAUDEVILLE
NEXT WEEK (Nov. 2) SHEA'S, TORONTO

Representative, PAT CASEY
All Communications care
VARIETY, New York

EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI
SPEND WHAT YOU DO SPEND TO THE BEST POSSIBLE ADVANTAGE!

When you want to do something really new and original for the stage, you find out that something ails that "show" or "act" of yours, but don't know what, you realize that all others have failed you, CONSULT the old reliable theatrical doctor

**NED WAYBURN**

1482 BROADWAY, NEW YORK CITY

Who has just returned from an interrupted conquest of Theatrical Europe to fill a long-felt want, and, open what he has decided to christen the first and only

**BUREAU OF STAGE-CRAFT**

which enlists the services of a carefully chosen, and highly efficient staff of established authors, lyricists, composers, stage directors, musical directors, dancing masters, etc., all operating in association with and under the guidance of an internationally acknowledged PAST MASTER OF STAGE-CRAFT.

**ANYTHING AND EVERYTHING FOR THE STAGE**

<table>
<thead>
<tr>
<th>NEW IDEAS</th>
<th>Productions Put On and Put Over</th>
<th>NEW IDEAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLAYS</td>
<td>Material Provided and Coached</td>
<td>ACTS</td>
</tr>
<tr>
<td></td>
<td>Monologues, Sketches, &quot;Laughs,&quot; Lines, &quot;Situations,&quot; &quot;Entrances,&quot; Exits, etc., etc.</td>
<td>DEvised Revised Staged Managed</td>
</tr>
<tr>
<td>STAGE EFFECTS</td>
<td>MERITIOUS MANUSCRIPTS &quot;WORKED OUT&quot; INTO &quot;PROMPT-BOOKS&quot; READY FOR REHEARSAL</td>
<td>REAL NUMBERS</td>
</tr>
<tr>
<td></td>
<td>_ PRINCIPALS AND CHORUS SUPPLIED COMPLETE COMPANIES ORGANIZED</td>
<td>CONCEIVED AND PRODUCED WITH &quot;THE PUNCH&quot; GUARANTEED</td>
</tr>
</tbody>
</table>

Costume Plates Scene Sketches and Models

Estimates secured for Scenery, Properties, Costumes, Gowns, Millinery, Shoes, Electric Effects, etc., etc.

ENGAGEMENTS IN PRODUCTIONS AND TIME IN VAUDEVILLE OBTAINED

For All Artists and Acts Personally Rehearsed by

**NED WAYBURN**

1482 BROADWAY, NEW YORK

Telephone 4017 Bryant