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MANAGERS WORRIED OVER STRIKE TYING UP SHOWS

Several Big Producers Having Shows Opening in Big Towns For a Run Are Getting Their Companies Away This Week. Fear For the One Stand Attractions. The Companies Now on Tour May Be Marooned, If Lockout Is Ordered.

If the projected railroad strike becomes effective on Monday morning it will prove disastrous to theatricals just on the eve of what is predicted to be the best season in many years. While newspaper reports have been talking about freight tie-ups, the fact that passenger traffic will be seriously crippled, if not entirely stopped in many sections, was not mentioned. But such appears to be so if the strike really occurs. Controlling the employees are the four brotherhoods, the central body of organizations of engineers, firemen, conductors and trainmen, and as these are the men who actually operate passenger trains, a strike means that all kinds of traffic will either cease or schedules will be badly disarranged. Indicating that passenger service (and that actually concerns theatrical activity) will be discontinued was the announcement Wednesday of the Southern Pacific, which instructed all ticket agents by wire to warn passengers that unless they reached their destinations by Sunday night to expect "vacation delays." It was expected at the time of going to press that the eastern roads would give out a similar warning.

On Wednesday both vaudeville and legitimate managers were concerned over the movement of acts and plays in case the strike occurs. William B. Lindsay, the eastern passenger agent of the Lehigh Valley road, who handles the movements for the U. B. O., Loew, Orpheum and Pantages Circuits, as well as many company movements, and who is considered an expert in that line, declared he had advised the various offices to have all acts reach their destination for next week not later than Sunday night. On his advice five of the International shows due to open Monday were routed out of the city on Thursday. The Loew office arranged to send off all acts which are playing east this week and booked for out of town stands next week on Saturday night, and thus next week's bills will be ensured. If the strike occurs three complete shows on the Pantages time will be tied up in Winnipeg. It is planned to have the same bills remain in other cities on that time for a second week. The acts will be requested to stand a small cut for that week.

Railroad men declare that when the brotherhoods were in consultation with President Wilson on Aug. 14 a secret order was sent out calling the strike for Sept. 4 at 7 a. m. and trains in transit at that time will be pulled to the nearest junction and abandoned. It is for that reason that Mr. Lindsay and other passenger agents have advised managers to have their movements completed by Sunday night. In that way shows will be given next week, but after that there can only be conjecture as to travel.

Sam Scribner, general manager of the Columbia Amusement Company, said that the strike would affect over 4,500 persons connected with the several burlesque shows and 150 cars used for transporting scenery. He has given orders to move all shows now out, on Sunday and in every case to reach their destination before 7 a. m. on Monday. In the event of passenger traffic becoming so crippled as to prevent the movement of shows next week, he has planned to have the companies so
(Continued on Page 13)

BIG TIME SPLIT.

The big time houses now open in New York and at the beach are partaking somewhat of the flavor of "splits," due to the necessity of acts closing before the completion of a week in order to make jumps. Last week Tombs and Wentworth closed on Thursday at the Palace in order to open in Des Moines; Morton and Glass played but four days at the Palace; Doyle and Dixon closed Saturday at Brighton to make Detroit; McKay and Arline close Saturday at Rockaway to make Milwaukee, and Sophie Tucker will remain only four days at Brighton next week.

Goudron Ten Percenting.

Chicago, Aug. 30.

It is almost a foregone conclusion that Paul Goudron, who joined the booking staff of the Western Vaudeville Managers' Association two years ago, will become a booking agent on the "ten per cent." basis. Goudron has been granted a franchise to book on the Association floor and will also be granted a similar privilege on the Palace floor.

Paul Goudron for some time past has been routing the "Association" houses of the northwest, but since the recent booking affiliation with the Ackerman and Harris houses on the coast the western road shows have been lined up by Harry Miller, who recently returned from California, where he had charge of the "Association" offices in San Francisco.

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KREISLER WRITING OPERETTA.

Fritz Kreisler, the noted violinist, is completing the writing of an operetta which is intended for a starring vehicle for Christie MacDonald, who is to return to the stage the coming season. Herr Kreisler originally started on the score of the piece intending it for Eleanor Painter, but negotiations for production fell through and Miss MacDonald immediately contracted for the work, which she is to present herself in. Miss MacDonald owned a piece of "Sweethearts," the last production in which she appeared.
The Hudson Trio, one of the best musical turns, have broken up. Elgar Hudson, who recently married an actress home from the front, has joined Madame Golda, who frequently deputised for Olga Hudson. This new combination, known as the "Golda Quartet," is a capital turn. The old firm continuing under the style of Olga, Elgar and Eli Hudson presented a new act at the Victoria Palace last week.

Eugene Stratton, who is recovering from a serious illness, is anxious to get into harness again, but it is doubtful if the much-talked-of minstrel show with Eugene as the "star" will materialize.

Strange to relate, although the role of Mr. Manhattan in the musical play of that name was written round Raymond Hitchcock and few could see a successor in the part, we have now seen three Mr. Manhattan and all excellent in their individual ways. Robert Emmet Keane is making a great success in the role at the Prince of Wales, while the performance of Fred Duprez at the dress rehearsal before starting on tour made one forget both his predecessors.

Mary Garden, the well known opera singer, is taking a holiday in the Highlands of Scotland and living the open-air life. An ardent horsewoman, she spends most of her time in the saddle. She will be heard again at the Paris Opera House shortly.

Sir Thomas Beecham's season of grand opera at the Aldwych, which recently came to a close with a brilliant performance of Mozart's "Il Seraglio," has proved a success. In spite of war-time difficulties, an English opera company has given a season of thirty-six weeks of opera straight off, which is a record. Sir Thomas intends to continue in the autumn.

A season of promenade concerts will be given at the Queen's Hall, commencing on Aug. 26, under the direction of Sir Henry Wood. Many important artists have been engaged and a long list of novelties promised.

Sept. 12 is the date fixed by Mr. Frederick Harrison for the production of "Mr. Jubilee Drax" at the Haymarket theatre. It is the work of Walter Hackett and Horace Annesley Vachell and is a play of adventure in four acts.

As Albert de Courville failed to exercise his option to continue his tenancy of Drury Lane theatre with "Razzle Dazzle," at a rent of $3,500 per week, Arthur Collins has decided to produce a drama early in September. The play selected was written by the late Cecil Raleigh and Harry Hamiton two years ago for production during the autumn season of 1914, but in consequence of the war its production was postponed until more settled times.

The cast of the new Hippodrome revue, "Flying Colors," will include Harry Tate, Bertram Walles, Dorothy Waring and Gabby Dealy, with J. W. Wilson, who has recently returned from Spain in search of local color, as producer. One of the most attractive features of "Flying Colors" will be a scene illustrating one of Captain Bainza's most famous cartoons of the war, in which Corporal B. Macdonald Hastings will collaborate.

Sir Frank and Lady Benson left recently for France to take over a rest camp near Belford for French soldiers.

McKay Reported Killed.

A report reached New York this week that Jock McKay, the Scotch comedian, was killed in a recent battle between English and German troops. McKay joined the colors now that the all-Canadian word had been received from him up to the time of his reported death.

_[CABLES]_
VAUDEVILLE

MANAGERS MAKE TWO REQUESTS FOR CONFERENCES

Strikers Say They Refused Advances of the Theatre Operators.


By Carl L. Shannon.

Oklahoma City, Aug. 30.

(Special Report to Associated Press.)

Members of the Oklahoma City Theatre Managers' Association, against whom the strike, a strike which began its third week yesterday, was refused.

The managers were prepared to make a concession which would give White Rat preference over all others, the strikers say, a proposition which couldn't be accepted because of its impossibility. Upon only one condition will the strikers grant a conference, according to Francis Gilmore, chief deputy traveling organizer of the Rats, that being when the managers are prepared to concede the demands for a closed house. At this time the managers are unwilling to make such a concession, and, as their attitude in this particular promises to undermine little change in the immediate future, prospects for settlement of the controversy now are as remote as they were three weeks ago.

The forces of the Rats were augmented this week by the addition of every member of Burton's Comedians, a tent show which arrived last Saturday. Upon being apprised of conditions here those of the Burton aggregation who already are members of the Union, hesitatingly joining the ranks, when they have extensively advertised the occupation and are enjoying capacity business.

Only four White Rat acts arrived in Oklahoma City last week, and for the first half, all of which had been booked into the Metropolitan, the union vaudeville theatre. The Lyric opened the first half with a four-act bill, all singles, while the Lyric has given its second week of musical "Taba." The Folly, unable to secure vaudeville of any kind, has gone back to pictures with greatly reduced patronage.

Although the managers declare they are satisfied with their present business the strikers say this is impossible as accurate tabulation by pickets show poor attendance.

The Metropolitan for the first half played a strong bill, with all seven acts which has been drawing big at all performances. The strikers announce they will provide amusement in the future of a quality which seldom has been seen here.

From the standpoint of the police, the week was uneventful. No more arrests have been made and only one case is now pending, that in county court, against a striker who is accused of pointing fire arms. The defendant in this case is out on bond and no date has been set for the trial.

Although a serious cutting affair, in which a non union man was and the Lotto took place following a performance at the Lyric Theatre one night last week, failure of the wounded man to identify any one of the strikers, all of whom were taken before the police convinced the police the strikers were not identified with the attack, and no arrests were made. At the beginning the strikers were admonished against violence and those in charge of the theatre were convinced that the strike is coming to an end.

The situation in Tulsa is unchanged. Activity of the strikers against the unfair houses continues and there are indications that all theatres and with the exception of Oklahoma, the union house, are suffering through the lack of patrons. The Oklahoma Federation of Labor, which held its annual convention in Tulsa last week, before adjournment adopted a resolution condemning the action of all city officials identical in character with the finding of two witnesses who, while on police duty in front of an "unfair" theatre, were arrested on complaint of the management on charges of disturbing the peace.

The arrests were the fourth to be made in Tulsa since the strike was carried to that city.

Tulsa managers are experiencing difficulty in securing their acts as the strikers thus far have been successful in pulling out several acts billed into the Broadway and Empress theatres and taking them to the Wonderland.

Many non-union acts which have reached Tulsa during the past ten days have joined the list upon being approved of conditions.

Oklahoma City and fourteen other cities of the southwest will be included in a new vaudeville circuit. Charles Hodkins, the Chicago theatrical agent who is arranging the organization which will handle union acts exclusively. Hodkins' circuit booked the Liberty theatre here until the strike was declared. Joplin, Muskogee, Sapulpa, Stillwater, Skiatook, Dallas Fort Worth, Waco, San Antonio, Galveston, Shreveport, New Orleans and other cities already belong to the circuit and negotiations now are under way which are expected to include the leading towns of Mississippi, Louisiana, Tennessee and Alabama.

It was reported this week that the manager of the Majestic, one of the exclusive motion picture houses of this city, is making another request for a new lease, and that the two sides are ready to go into conference to discuss the matter. The business of the Majestic has suffered considerably since the calling of the strike. During a meeting of the managers to be held in New York late in the week it is the intention to give the proposition due consideration and it is not improbable that the Majestic will become a union house within the next ten days.

Chicago, Aug. 30.

Advices received locally from Oklahoma City say that the Met strikers plan to be in conference with both theatre managers and strikers declaring conditions were coming their way.

The Met is still running its shows with Rats and arrangements were made last week for most of the show there to go intact to Dallas for an independent manager, with another Texas Theatre. The Met is being kept in a fire fighting flight to the Met bills. The Met and the Dreamland in Oklahoma City are the only theatres at present that are regarded as fair to unionism. The Lyric house (Rats' domain) claims that the Oklahoma City house is getting a full show and that a full bill opened there Sunday.

At the last minute the Friedlander Inc. and the "Clerk" play, which reported at the depot ready to go to Oklahoma City last Friday, was notified that the O. C. engagement was off and that the company would go to St. Louis instead.

Another act of violence was reported from Oklahoma City, but all of the unions here have washed their hands of the affair and even the victim, J. C. McKenzie, aged 17 years, a non-union waiter in the Liberty, told the police that union men did not commit the assault and that he would be able to identify his assailants. Early the morning of Aug. 24 McKenzie was walking through the alley leading to the Liberty in O. C. when he was set upon by two men and so severely beaten that he was removed to Emergency Hospital. Several strike pickets, including Robert F. Shumaker, special representative of the New York Call, were taken before McKenzie, who declared they were not his assailants. McKenzie had a two-inch gash on the side of his cheek. His condition is not serious.

Each of the theatre unions involved in the strike, with F. J. Gilmore signing for the Rats, issued a public statement denouncing the McKenzie act and denied any charge of violence, saying they were not interested in being the strike with clean hands and would come out of it with clean hands, that they stood ready at all times to remove any tactics employed by outside forces during the strike. This was published in the O. C. papers and signed by the heads of the unions.

Cora Youngblood Cohon, who has been largely active in assisting the unions, left town with her musical act to play the Grand, St. Louis, opening Sunday. Miss Cohon accepted bookings from "Association" emissaries and left O. C. with the ultimate purpose of fulfilling her engagements.

It is reported that the "White Rat" office that Arren Jones (Jones-Linick-Schafer) has taken a hand in the O. C. strike by offering assistance to Claude Humphreys and letting the latter have several acts for Oklahoma bookings. The Rats are keeping close tab on Jones' movements and reporting accordingly.

Chicago, Aug. 30.

With the Hammond Beach Inn declared "unfair" by organized labor all entertainers and performers working the Inn who are members of the Rats are expected to stay away from the place until the union conditions are settled.

All the waiters, cooks, bartenders and bus boys went on a strike. They ask the union scale and an observance of the union contract.

Harry Kavanagh, who runs the place in conjunction with the Woodlawn Cafe, (414 and Columbus Avenue), paid the waiters $7 per week before the strike, while the union scale is $10. Kavanagh's head waiter is charged with having forced waiters to pay him $2 a week to work at the Inn, leaving them $5 for their weekly wage.

Non-union barkeeps from the Woodlawn Cafe were brought to the Inn, while the unions charge the management with obtaining negro strikebreakers from Chicago's "black hole" to work at the Inn. The unions say Kavanagh pays his Woodlawn Cafe waiters (Chicago) 50 cents a day.

The Inn, of course, is in Indiana, but the union contract, which has been placed on file in the offices of the Hammond chief of police, specially states that under no consideration is the public to be "gypped" nor the headwaiter permitted to "rob their waiters.

The Inn for several seasons has been offering cabaret entertainments with acts supplied by Morris Silver, of the club department of the W. V. M. A. The Rats will pull out all union entertainers accepting contracts for the Inn.

St. Louis, Aug. 30.

The Grand theatre carries a nine act program this week, headed by Cora Youngblood Cohon. Herefore the house has played a five act bill, but it was thought the White Rats would be more satisfied with the five act bill because of the presence of an alleged strike breaker on the list. No action was taken by the organization, however, and the house played the entire bill.

MORRISON'S CLOSING.

Morrison's theatre, Rockaway, will close its regular season next Monday (Labor Day) remaining open for the holiday to catch the one day's receipts. An entire show has been booked for the single day stand with nothing to follow for the balance of the week.

Don't fail to get VARIETY of Sept. 5th.

JAMES WILLIAM FITZ-PATRICK
International President, W. R. A. U. & A. A. A.

Don't fail to get VARIETY of Sept. 5th.
KEITH MANAGERS SHIFTED.

Several changes have been made in the managerial staffs of the Keith theatres in the middle west with only one change in the New York houses. H. A. Daniels will come to the Orpheum, Brooklyn, from the Hip in Cleveland, succeeding Frank Girard, who will not be associated with the Keith interests this season. John F. Royal will be shifted from Cincinnati to Cleveland, succeeding there, C. R. Walthers, who managed the Allegheny theatre, Philadelphia, last season, will have charge of Keith's theatre in Indianapolis, and Ned Hastings will move over from the Smith's Theatre in Indiana. J. L. Weed goes from Louisville to Dayton, O. Noone has been selected as head for the Dayton location.

Another for Washington.

Louis C. Fosse, former manager of the Poli theatre in Washington, is promoting a local company to finance the construction of a new vaudeville theatre which, when built, if built, will secure its booking from an independent source.

Fosse has taken options on three different sites in Washington and those interested in the project will journey to the city this week to see the location. The same financial combination contemplate the erection of vaudeville theatres in Richmond, Norfolk and Baltimore.

GREENLY SHIFTING.

Portland, Me., Aug. 30.

James W. Greely has resigned as manager of the New Portland theatre, which he assumed the management of last January to become manager of the Jefferson, the legit. house in this city. The Jefferson has been closed since the trolley strike last July, when a policy of two-a-day vaudeville booked from Loew's office failed to draw enough patronage to warrant its continuance.

Manager Greely will book road attractions and vaudeville and picture features when road shows are not obtainable. The house will open next Monday.

He has also secured a lease of the Music Hall, the vaudeville house at Lewiston, Me., to become effective Nov. 13.

James E. Moore, manager of the old Portland theatre and former manager of several other houses in this city, has been appointed manager of the New Portland, to succeed Greely.

O'BRIEN INSPECTING CIRCUIT.

Frank O'Brien, booking manager for the Wilmer-Vincent circuit of theatres, is making week-end trips around the string of towns represented on his books, looking over both the shows and theatres. O'Brien manages to make one or two towns weekly.

Friedlander Going East.

Chicago, Aug. 30.

William Friedlander, the local tabloid producer, will leave here for New York the latter part of the week to arrange eastern bookings, and attend the studio productions. "Naughty Princess" the last Friedlander 'tab' produced here opened at Kankakee Thursday night.

SOUTHERN HOUSES AFFILIATING.

Following the success attained at the Piedmont theatre here with a small time vaudeville policy, several house managers in adjacent cities have arranged terms in order to guarantee desirable acts sufficient time to make the initial jump worth while.

The managers of the Piedmont, Atlanta; Majestic, Birmingham; Empire, Montgomery; Macon theatre, Macon; Grand, Columbus; Grand, Knoxville, and Majestic, Chattanooga, have accepted booking franchises from John Nash of the Affiliated Booking Corporation of Chicago, and will play the acts on a road show basis, each town carrying the show a half week. Herefore the houses booked independently and found it somewhat difficult to persuade acts to make the journey south on speculation.

The Georgia Agency in Atlanta will co-operate with the Affiliated Agency and look after disappointments for the new string.

SUNDAY CONCERTS COMING.

The first Sunday concert for the new season will be at the Brown theatre next Sunday, booked through the Feiber and Shea office by Dick Kearney. The Columbia Sunday shows begin the following week.

Jack Goldberg will supervise the Sunday matinees at the Standard theatre on upper Broadway, the first one being scheduled for the last Sunday in September. Goldberg will also supervise the Sunday concerts at Daly's theatre.

The international concert shows will play Daly's the other six days.

Hurtig & Seamon's theatre on 125th street will inaugurate its regular Sunday concerts this Saturday, under the supervision of Harry Seamon. The Harlem house will be booked by Billy Delaney of the United Booking Office this season. Last season the shows were supplied by M. S. Epstein.

The Winter Garden will be supplied with its Sunday shows this season by Harry Seary, the first show being booked there by Shea for Sept. 11.

FEIST OFFICE CHANGES.

With the promotion of Cliff Odorns, who moves over to the New York office of the Feist Music Co., where he will succeed the late Dick Winternitz as general sales manager of the firm, Leo Feist ordered the transfer of Fred Azer from St. Louis to Philadelphia. The new man engaged to fill Ager's postion in St. Louis is Joe Fuchs, a prominent musical director in that city. For the past six years he has been in charge of the music department of Kress's 5 and 10 cent store.

K. P. C. ACTIVE.

Chicago, Aug. 30.

The Kaufman-Primrose Common circuit of Chicago houses is still getting its acts from the Affiliated and the heads of the circuit say there is every reason to believe that the booking relations with the management will be maintained.

Their Calumet, South Chicago, playing five acts on the split-week policy, resumed its regular reason today, playing a full A-B-C show. Harry Kaufman's Liberty in another of its three-week vaudeville activities last week, playing four acts and pictures. The Marlowe, another K-P-C house playing Affiliated acts, opens its season Sept. 2.

TANGUY SHOW OPENING.

The date for the initial opening of the Eva Tanguy road show has been definitely set by William Morris for Sept. 20, the first stand being at the Witing Opera House in Utica, N. Y. Two shows will be played there, with Syracuse following for a single day stand, after which the combination will journey west to the coast. No decision has been reached in reference to the admission price, but it will be either $1.50 or $2 high for the entire tour.

The Tanguy show will carry eight acts in all and will travel in a special car. This was announced by several members Miss Tanguy will show the West her version of Salome. For this particular "bit" Morris has engaged a cast comprising a King and Queen. Charles Ross will play the role of King.

Although the cyclonic comedians has only signed for a ten week tour, Morris has procured options on dates that would carry the organization on to the coast and back via the seas for a season of more than 20 weeks, each stand being for either one, two or three days.

The five rear feature picture recently taken by Miss Tanguy and labeled "Energetic Eva" will not be released as announced, Miss Tanguy having decided the picture was not quite up to the Tanguy standard, although she has received offers for state rights that approach the quarter million figure. Miss Tanguy has never been seen on the screen and the picture was naturally in big demand because of the tremendous amount of publicity given its principal in sections where she has never been seen personally.

HIP UNLOADS EARLY.

On Monday, at noon, it was claimed at the Hippodrome that the entire house was unloaded for the last night (last night). The sale had opened three hours before that. By Monday at six o'clock it was further claimed that in addition to the opening show there was almost an advance sale.

The "specs" were on hand early and invested liberally, and it is pointed out that the large advance by them came as a result of the immense success of last season. Last year the ticket brokers were wary of buying heavily before the opening.

By Wednesday night the advance sale reached $22,000, indicating about $5,000 per day after the opening of the sale. Last year's advance sale on the first day amounted to but $2,400.

TINNEY BUILDING THEATRE.

Frank Tinney has paid $13,000 for a plot of ground at Freeport, L. I., on which he proposes to erect a theatre of $75,000. When completed the building will be equipped to play legitimate attractions, Tinney proposes to open it as a cinema.

KITTY GORDON IN VAUDEVILLE.

Kitty Gordon has accepted a sketch from Oliver White called "Sit Still," and will probably return to vaudeville within the next few weeks. The act carries a cast of two.
VAUDEVILLE

AMERICAN BURLESQUE CIRCUIT WILL COMPET "CLEAN SHOWS"

The Board of Directors is to be asked to Vote on a Proposition Compelling House Managers to Post a Forfeit not to Let the Shows Roughen Up in Their Towns. "Cooch" Dancers to be Banned for All Time.

The American Burlesque Circuit is to follow in the steps of the Columbus Circuit which took measures this season to compel clean burlesque in the houses where the shows routed by that circuit appear. To achieve this end the Board of Directors will meet next week at which it will be recommended by the circuit's general manager, George Peck, that all of the house managers associated in the chain be compelled to post a forfeit at the headquarters of the American Circuit. The forfeiture will consist of good faith to obey the order for "clean burlesque" which has been issued by the circuit, under pain of loss of the forfeit.

The reason for the suggestion of this measure is the growth of the various hamlets. The fact that several of the house managers of theatres along the line have requested the traveling managers to "spice-up" for their towns and go the limit. In a few cities on the circuit the managers of the local houses felt that their patrons are not getting their money's worth unless the shows reek with smut and vulgarity and have a "cooch" dancer as an added attraction. The heads of the circuit feel that the clean show is the only manner in which to build up a desirable clientele for their houses and the managers of the traveling attractions have all been informed of that and have all done their utmost to keep their shows free from the slightest tinge of vulgarity. But the house managers in several towns are short-sighted and want the big box-office return immediately and are not willing to await the ultimate big return that will accrue from the playing of clean shows as a steady attraction.

One house manager told the show manager to "go ahead and rough it up. They won't know it in New York," but the New York office is being constantly informed in the manner in which the shows are being given out of town. In another case an agent was asked by the local manager to share on a "cooch" dancer as an added attraction, and the agent on wiring New York was informed not to share.

At the offices of the Circuit it was stated this week that the heads can easily keep the shows in line, but the house managers are a source of annoyance. The violation of the "clean show" agreement by house managers will at first bring a warning and the second offense will cause the franchise to be revoked.

One way that has been discovered to eventually eliminate the "cooch" dancer is to prohibit the shows ordering any paper for the added attraction or to feature it on the program or in the advertising and the dancers will face forfeiture.

In the very near future about two additional weeks are to be added to the circuit and in all probability some of the one nights now on the route that have failed to show returns will be dropped.

CLIPPER CHANGES HANDS.

According to a current report, not confirmed, but generally believed, the New York Clipper, the oldest theatrical trade paper in America, has passed from the control of the Frank Queen Publishing Co., and commencing with the first issue of September will be published by an individual. Because of the absence of Albert J. Borie, the editor of the Clipper, no definite information on the sale could be learned, but a member of the proposed new owner's staff appears to be a Varsity representative that the remaining employees had been notified that after Sept. 9 the Frank Queen Co. would not be responsible for salaries or other obligations.

The city of the new owner could not be established, but it is understood that the paper will be taken over by the father of Jack Edwards. Edwards has had charge of the music department of the Clipper for the past several years. This probably means that Edwards, Jr., will succeed Mr. Borie as the executive manager of the publication. It is also understood that with the change of ownership, the Clipper will enlarge its size, running a four-column section similar to Varsity. It is rumored that Leo Feist, the music publisher, was financially interested in the publication, and in all probability the backer of Edwards.

Several weeks ago it was understood that W. H. Donaldson had been negotiating for the purchase of the Clipper with a view to consolidating that paper with the Billboard, which is now published in Cincinnati by Donaldson. It was said at that time that an offer made by Donaldson had been refused by the Clipper people.

Another change in trade journals is contained in the withdrawal of Frederick Schrader, who was president and editor of the Dramatic Mirror Publishing Co., and the appointment of Lynde Denig as his successor. Denig was formerly editor of The Motion Picture News. Mr. Schrader will continue his weekly dramatic news letter to out-of-town papers, but as yet has made no connections with any other trade paper.

This practically means that the Mirror will confine its activity to the motion picture field in the future.

Be sure to get VARIETY of Sept. 30.

HARRY MOUNTFORD.

WINTER GARDEN ARRANGEMENTS.

The new show at the Winter Garden is due to open coincident with the Century, which has its first night early in October. The book of the new Garden show is by Harold Atteridge and the music will come from several composers, as well. The cast will run heavyweights, there being already engaged Tom Lewis, George Monroe and Walter C. Kelly. Harry Fisher was also listed, but it seems he has nothing to do with the corny footlights to play several weeks out of town in vaudeville, opening in Buffalo on Monday.

The minstral first part that was scheduled as the big scene of the new Garden show has been dropped by Albert B. Borie, because of the fact that a similar idea is being used at the Hippodrome for the opening of the show. The Borie decided to drop the minstral idea this week because they have been casting about for a novelty idea that will still include the utilizing of the number of burnt cork artists and negro dialect comedians that they have under contract.

One of the ideas advanced is to stage a tidewater (black belt) court room scene, which has been the background of Kelly's stories. Kelly would enter as the judge, clean out the room and proceed to hold court.

HURTIG'S CAR STOLEN.

Joe Hurtig is minus one 1916 model Buick car! It all came about last Friday when Joe left town to visit one of his shows and entrusted the car to his chauffeur, standing beside the depot. The chauffeur drove the car to 83rd street, between Broadway and Amsterdam avenue, on an errand. When the chauffeur had completed his errand and returned to the street, he found the car missing. He made inquiries and learned that shoes were stolen from a car that stood in front and also that stood in back of his car. The matter was reported to the police, and they are investigating.

The car was insured.

HARRY STROUSE TO MARRY.

Harry Strouse, owner of several burlesque shows on the American Burlesque Circuit, has announced his engagement to Ray Hurtig, daughter of Sam Hurtig, manager of the Apollo theatre, 125th street, and a niece of Joe Louis and Jules Hurtig, of Hurtig & Seaman. The wedding will take place at the Hotel Astor, Oct. 10. Miss Hurtig is a non-professional.

Prize for Best Monday.

Mike Joyce manager of the Star theatre, Brooklyn, is offering a cash prize of $50 to the burlesque agent that will get the best Monday opening this season. Shu Clark, of the Pat White show, holds the record at present.

Michigan City on Wheel.

Michigan City, Ind., will be included in the American Circuit until November 25, after which the shows will return to South Bend, Ind., for that day of the week.

POLICE RESUME ACTIVITIES.

A second wholesale distribution of summons to the police of the West 47th street station was made yesterday. An unknown person handed the corner of 47th street and Broadway this week, the charges being a violation of the ordinance prohibiting the obstruction of sidewalks. Among the officers served was William Wolpin, the owner of Wolpin's restaurant, located on the corner. Wolpin was handed a summons while standing in front of his place of business.

The police activity is the result of number of complaints, said to have been lodged by business men in the neighborhood who object to the professionals gathering in groups around the corners. While the law covers the entire city, the police have confined their work to the corner of 47th street, the one spot where artists find it necessary to congregate for business purposes.

A petition is being prepared for circulation carrying an appeal to Mayor to either cancel the police order or make it universal, taking in the space covered by bulletin boards, etc., where one generally has to fight his way through on the sidewalk proper in order to make any progress.

Some twenty summonses were also served upon the crowd that congregated about the Leavitt Building on West 46th street, comprising mostly extra people in search of employment in pictures.

MANCHESTER LOCATED.

Bob Manchester, the burlesque producer who recently disappeared while his show was in rehearsal, has applied to Pacific Lodge 233, F. A. M., of New York for admission to the Masonic Home. At the time of his disappearance it was said that Manchester would apply to either the Masonic or Elks' home for admission. It was learned that Manchester, after leaving New York, visited relatives in Syracuse and that at the present time he is staying at the hotel in Buffalo until arrangements can be made for his admission into the home.

LYRIC CHANGES HANDS.

New Orleans, Aug. 30.

"Diamond Rube" Chisolm has purchased the Lyric theatre outright and will open the house with stock burlesque Sept. 24. Ten thousand dollars will be expended in putting the theatre in first class condition. Mr. Chisolm made the amount of the Lyric's purchase by turning over to option he held on some oil lands in the Caddo field near Shreveport.

B. B. TAKES DENVER RECORD.

Denver, Aug. 30.

Barrum & Bailey played here twice last week. Wedburn to the large crowds in Denver's history, despite of Sella-Floto's record business earlier this month. Estimates of the crowds run up to 20,000 at each performance, about 4,000 people sitting on the track each time. Thousands were turned away during the day. Estimates of the business go as high as $25,000 for the two shows.
TROUBLE IN BIRMINGHAM.

The Colonial theatre here opened Monday with a heavily advertised vaudeville bill booked through the American Booking Corporation of Chicago. The policy was originally scheduled to be four shows daily with five acts playing the house on the split-week basis. The opening bill carried Bill Rapoli, Diana Models, Anna Truio, McCune and Grant, and Gordon and Wallin, all members of the White Rats. A meeting was held by the members of the organization immediately upon their arrival, after which they notified the management that they would not perform more than three performances daily. The acts gained their point without any trouble or interruption to the opening show.

After communicating with the booking offices in Chicago, the Colonial manager received a wire from John Nash, booking manager of the Affiliated, advising him that all acts must do three shows a day and were asked to forego a rat-a-tat salary for three. After threatening to install pictures and promising to only pay for the number of shows given on Monday and Tuesday, the members of the bill refused to do as agreed and to play four shows on Wednesday, being paid for the face value of their contract.

According to a statement made by the house manager, it is doubtful if a vaudeville policy will pay on a three-show-a-day plan because of the limited capacity of the house.

LIGHTS CLOSES OCT. 1.
The Lights will close its door Oct. 1 till May 1, and when it reopens next May there will be a number of improvements designed for the comfort and amusement of its members. Next season the bathing beach and tennis courts will be finished and an abundance of shrubbery planted.

The plan for dividing the summer rice bond issue to be $5,000, 5 per cent, pari passu. The fund of $13,000 will be divided among the members of the organization.

Another benefit tour, taking in only the larger cities in the east is also contemplated.

TORONTO EXHIBITION OPENS.

Toronto, Aug. 30.
The Canadian National Exhibition, held annually on the exhibition grounds in this city, was formally opened last Monday by Sir George Perry and will run until Sept. 11. The feature spectacle for the current year is called "The Federation of the Empire" and carries 1,200 performers with 100 columns 25 feet high, Model Zeppelins, Woolwich torpedoes and other German war devices are on exhibition and seem to corral more than ordinary interest.

HEADLINER SHOT.

Chicago, Aug. 30.
A heated argument over the "headline position" at a pitney house at 1009 South Halsted street resulted in Alfred Silvetto, Chicagoan, being shot by Alfonso Vilo, Buffaloan, and removed to the County Hospital, where his condition was reported Monday as serious. Vilo took to his heels and eluded the police.

Be sure to get VARIETY of Sept. 22.

HARRY MOUNTFORD.

IN AND OUT.

Morris and Allen and Anna Chandler left the Royal Monday night, the former team being replaced by Bert Fitzgibbon and the latter by the Novelty Minstrels, who are also at the Harlem O. H.

Blossom Seeley was to have held over at the Fifth Avenue the first half of this week, but owing to the fact that she caught a sudden cold on Sunday she was forced to go home. Truly Shattuck and Marta Golden and Paul McCarthy and Elsie Faye were added to the show in her stead.

BALABAN BUYING.

Chicago, Aug. 30.
There was a big real estate deal on the South Side last week that involved the building of a $275,000 theatre and which when completed, according to present plans, will be the largest and finest theatre outside the Loop.

Balaban and Katz, of the General Feature Film Co., and Sam Katz, of the Amalgamated Theatre Corp., have purchased property on 13th street from Abe Fink for a consideration of $25,000 in land from David Rolnick for $37,000.

Architects C. W. & George Rapp have completed the new theatre plans which will have a building to cost $275,000, including the stores and theatre, the playhouse to have a seating capacity of 2,800.

LA PETITE MERCEDES.

Excellent likenesses of the youngest premier danceneuse in vaudeville, LaPetite Mercedes, adorn the front page this week. LaPetite Mercedes, who is an 11-year-old girl, is giving her first engagement in the west, having a long route booked by Harry Spingold. LaPetite Mercedes has everything in her favor, being young, shapely and an artistic child of high class, artistic dancer. Her toe dancing is considered marvelous and she maintains the toe equilibrium with great ease and grace. Her technique is flawless; the young danceneuse brings every movement superbly and showing wonderful poise and accomplishment. When the director of the Chicago Grand Opera Company sought an understudy for its leading ballet dancer little Mercedes was the unanimous choice. Expert dancers of the west proclaimed her the finest exponent of classic terpsichore they had ever seen. LaPetite Mercedes is still in the third grade but with great promise of several masters who predict a great professional career for the little lady. When she became understudy to Rosini Galli, of the Chicago Grand Opera Company, she displayed such artistic and natural proficiency that the opera management forecasted a dancing success that would land her on the top line of the country's greatest dancers' list.

PICTURE STAR IN VA'DEVILLE.

Anna Nillson, who was the star of Pathé's serial, "Who's Guilty," is to make her debut in vaudeville shortly in a sketch by Jerome N. Wilson, entitled "Decency." This is to be Miss Nillson's initial appearance on the speaking stage. She will be supported by Guy Coombs and Herbert Standing, Jr.
George Morley has been placed in the box office at the Hip.

Nat Goodwin has been routed over the Orpheum Circuit in his monolog.

Grace Merritt is taking "Some Baby" on tour. She will star in the farce.

Lubowska has been engaged for the Century Roof, which opens the first week in October.

Hellen Evly has been signed by the Shuberts to play Vickery in "Hobson's Choice."

Alice Gale has forsaken the legitimate and is entering vaudeville in a Blanche Merrill sketch called "Babes." ·

Arthur Greiner has arrived from Chicago for an extended visit and is being entertained by Walter Kingsley.

Through an error last week the Ethel Kirk advertisement should have read Ethel (single) Kirk.

Ray Cox has arrived in London, where she is to appear in the new London Hippodrome Revue which William J. Wilson is staging.

Albert Leoni, son of Harry Leoni, has been appointed assistant treasurer of the Gayety theatre, Washington, D. C.

Harry L. Newman, general sales manager of the Watsoner, Berlin and Snyder Music firm, leaves on an extended trip to the coast this week.

Nat Wills will continue in vaudeville until October, at which time last year's Hippodrome show, "Hip, Hip Hooray" goes on tour.

Robert D. Jewell of Jennings, Jewell and Barlow is seriously ill in El Paso, Tex. Jewell is in the Willey Sanitarium there.

Jack Stern, formerly with the Broadway Music Publishing Co., opened offices, booking in conjunction with Roehm and Richards.

Sam Bernard opens Monday in Columbus, then goes to Cleveland, playing the two weeks in vaudeville before re-hearing for the new Century show.

Robert Hillard may be seen in vaudeville the coming season, having submitted for booking a new playlet entitled "Adrift."

F. Ray Comstock applied for insurance policies amounting to $200,000 on seven of his companies as protection against a railroad strike.

A stag party composed of the employees of the United Booking Office is being selected by C. M. Murdock, who will take them for a spin on his yacht within the next week.

George E. Reed, last heard of as a member of the Hazel Kirk Trio, is requested to communicate with his mother at 204 Johnston avenue, Pittsburgh, Pa.

The Dave Clark Association has definitely decided on Oct. 18 as the date for its first annual "racket." The affair will be staged at the New Amsterdam Hall on West 44th street.

Phyllis Nelson Terry opens Monday in Memphis for a tour of the Orpheum Circuit. Her act will consist of "Alice Ben Bolt" and the Mad Scene from "Romeo and Juliet."

Mabelle Satelle makes her debut in "The Girl He Couldn't Buy," by Sumner Nichols, on Monday, in Camden, N. J. The company goes over the International.

O. E. Wee, of Wee and Lambert, has formed a partnership with Edwin F. Potter and will go in the producing business. One play has been accepted, also a novel for dramatization.

Lucien Bonheur is to manage the Francis, which the Shuberts are erecting on West 45th street. It is not generally known that Rose Bonheur, the famous painter of animals, is his sister.

Arthur Hammerstein's number two company of "Katinka," which is booked for the Coast, will have its initial performance at the Majestic theatre, Jersey City, tonight (Friday).

Sam Shannon has placed Lillian Lee, formerly of the "Follies," with "The Two James," which Max Flekhnauer will open at the Broad Street Theatre, Phila., shortly. Miss Lee will have the feminine lead.

"The Girl, the Moon and Broadway" is the title of a musical comedy that Wash. Martin, a former burlesque producer, will launch on the one-nights Sept. 15. Frank Mackey will play the stellar role in the production and will have the supporting company of thirty people.

While Babcock, the loop the loop specialist, was performing his stunt at Dominion Park, Montreal, last week, he miscalculated his jump and was hurled thirty feet in the air, his machine going in the opposite direction. He sprawled his left shoulder, but otherwise was unhurt.

The City theatre, Perth Amboy, just completed, will inaugurate its initial vaudeville policy tomorrow, using four acts semi-weekly booked through the Family Department of the U. B. O. The house seats about 1,000.

Augusta Lang, prima donna, and Rice & Frene, acrobats, are to leave the cast of "Rag Dolls in Ragland," at the Empire theatre, Philadelphia, next Saturday evening. Several other changes in the cast are contemplated. Hilda Bertie will be the leading woman with Quinn and Mitchell in "The Funny Mr. Dooley" on the International Circuit this season. The show opens Monday at the Knickerbocker, Philadelphia.

Several of the Southern house managers operating houses in the South booked by the United Booking Offices convened in New York last week, arranging for bookings for the coming season.

N. T. Granlund, the press agent of the Loew Circuit, is vacationing by taking a motor trip (in his own car) to his farm, which is located at Newcastle, Me., about sixty miles north of Portland.

Frank Wakefield and Jack Howard, formerly with Hurtig & Seamon attractions, have joined together to do an act in vaudeville entitled "The Sidewalks of New York." The act will open in Brooklyn on Monday.

Will Rogers is one of the men who play polo without wearing a padded helmet. Last Sunday at Freeport a ball struck by Frank Tinney collided with Rogers' skull, raising a lump on his forehead the size of an egg.

James J. Morton extinguished a small fire that threatened to spread into a dangerous blaze Saturday night while visiting a friend in the King James Hotel. Morton was painfully burned in the right hand, but otherwise was unjured.

Arthur Blondell, of the United Booking Offices (Family Department), has added the Palace, Hazelton, Pa., to the City, Perth Amboy, N. J. and the Lyric, Frostburg, Ky., to his books. The three houses will play a four-act show on the split week plan.

James J. Corbett is playing a couple of weeks of U. B. O. time with his famous Man in the Brown Derby monologue before starting rehearsals in "Hit the Trail Holloway," in which he is to appear under the management of Cohan and Harris.

Arthur Hopkins was alone in the production of "The Happy Ending" which closed on Saturday, after one week's showing. His investment was well over $3000. It is said that whatever chance the piece had was killed by the early season opening and its attendant warm weather. Had the show been held for a November showing it might have gotten across.

Harry Tenney, who has been with the New York office of Jos. Stern & Co. since L. Wolfe Gilbert assumed charge of the professional department of that firm, has been selected to supervise the professional department of the firm's Chicago office.

Charles Collier has been engaged to play the role of Arnold Macy in the company that is to support Eugene Blair in "The Eternal Magdalene," under the management of Lee Harrison this season. The company opens in Washington next week.

Jack Allen, brother of Edgar Allen, has been appointed assistant to Walter Pimler and will have charge of the cabaret department of the U. S. Vaudeville Agency. Allen will also assist Pimler in the booking of the Majestic theatre, Perth Amboy, and the Plainfield theatre, Plainfield.

On Sunday morning last, just before noon, fire gutted the business offices and stock-room of Watsoner, Berlin & Snyder while under the upper floor of a building on 48th street, west of Broadway. The Apeda studios, directly beneath, suffered considerable damage, water spilling a large quantity of finished photographs.

Coumian & Shannon and Walter Pimler have obtained the lease of a theatre in course of construction at Keansburg, N. J. The house is being erected on Long avenue, will seat 1,000 persons and cost about $100,000. It will be ready for occupancy about July 1. Road shows and vaudeville will be the attractions presented. The house is being built by Perth Amboy capitalists.

While with a party of friends deep-sea fishing off Brighton Beach, Raymond Wylie was using a very beautiful rod, given him by Mayor Frank of Ogden, Utah, during which time his attention was diverted from the sport, a large codfish gave the rod such a yank that it slipped out of Wylie's grasp and disappeared with the fish.

Harry Tidge says that he is going to place a new gag in his act every week and eliminate a weak one. In such fashion he will have constructed a new act, gag by gag as it were. He explains that he will do this by subscribing to the Cleveland "Plain Dealer," the Cincinnati "Enquirer" and other papers that might have bright stuff, just like "all the other bright actors do."

A New York vaudeville agent was commissioned some time ago by an actor to secure from a prominent legitimate manager the right to play a condensed version of a former Broadway success. When approached by the agent, the manager said the actor could have the rights for nothing; whereupon the agent set the price at $250, pocketing same and charging the actor $50 for putting over the deal. The baron appealed to the courts and the agent has asked for time to "make good."

He has been granted but a few days to return the $250.
WITH THE PRESS AGENTS

There will be two managers of local houses this week in the person of Walter Reed, the manager of the Hollywood Theatre, and Admiral E. W. Lindsay of the Sunset Theatre, who is also the manager of the Adelphi Theatre. Both have been managing their houses and will be in charge of their houses this week. Mr. Reed and Mr. Lindsay are both former managers of the New York and are well known in the theatrical world. Mr. Reed has been managing the Hollywood Theatre for many years and has built it into one of the finest houses in the city. Mr. Lindsay has been managing the Sunset Theatre for several years and has built it into a first-class theatre. Both managers are well known for their ability to run a theatre and are expected to give the public a good show.

The Hollywood Theatre will open on Oct. 30 with a new production of "The Taming of the Shrew." The Adelphi Theatre will open on Oct. 26 with a new production of "The Three Musketeers." Both productions are expected to be strong and are sure to attract a large audience.

THE HOUR OF TEMPTATION. The title of a new melodrama which is to be produced by the Manhattan Opera House, and will be directed by John Cort, the new man of that company. The play was written by Charles R. Lamb, and is to be produced in New York City. It is expected to be one of the most successful productions of the season. The cast will include many of the best-known actors of the day, and the play is expected to be a big success.

The Manhattan Opera House will begin its new season on Oct. 1 with a production of "The Merry Wives of Windsor." The play is directed by John Cort, and is expected to be a success. The cast includes many of the best-known actors of the day, and the play is expected to be a big success.

OCLOLT WITH C. AND H. Chauncey Oclolt will be under the management of Cohen & Harris this season, after a year of inactivity due to the failure of the firm to procure a new theatre. Chauncey Oclolt is as yet unnamed. Peggy Wood has been engaged as his leading lady. Cohen & Harris are making ready three additional new plays, all listed for a fall opening. They are "Swing Up" by Owen Davis, "The Road to Destiny" by Channing Pollock and "Love the Ladies" by Emile Nityray and John Richards. These, with the other new plays already announced and the road shows now out or in rehearsal, will make for one of the busiest seasons since the firm began producing.

The opening date for "The Cohen Keystone of Ireland" has been set for Christmas Eve, the same as last year. Kathleen Clifford, who is playing in "A Pair of Queens," will probably leave that show for Ride Johnson Young's "Buried Treasure," one of the new Cohen & Harris plays, as she has been engaged to play the lead.

CUT RATE SEASON LOOKS BIG. The indications the first two weeks of the theatrical season point strongly to the fact that this is to be one of the biggest years in the "cut-rate" ticket selling. As Tuesday night of the current week brought a clean up for the cut rate brokers the demand for seats being larger than the supply.

On Wednesday there were listed at the Joe Lefebvre agency tickets for Jimmie Fowers in "Sombody's Luggag," "A Pair of Queens" (second night), "The Silent Witness," "A Bit of Fluff," "Broadway and Buttermilk," "Sylvia" and "The Empress." "Help Please Emily" at the Lyceum. There were balcony and gallery seats for the opening on Wednesday night of "The Girl from Brazil" at the Knickerbocker Theatre. The show, having evidently passed the time honored custom of "papering" the upper portion of the house to sell them at a discount.

Managener SHIFTS. John J. Fitzpatrick, formerly manager of the Hippodrome, is in charge of the Shubert theatre, Kansas City, Walter Sanford, who has been managing that house, having been appointed by Morriss to take care of the Manhattan opera house. Frank 0. Miller, who has been managing the Manhattan Opera House, has been transferred to Chicago, where he will be in charge of the "Chicago," the new name of the American Music Hall, a Shubert house.

MANAGERIAL SHIFTS. John J. Fitzpatrick, formerly manager of the Hippodrome, is in charge of the Shubert theatre, Kansas City. Walter Sanford, who has been managing that house, has been appointed by Morriss to take care of the Manhattan opera house. Frank O. Miller, who has been managing the Manhattan Opera House, has been transferred to Chicago, where he will be in charge of the "Chicago," the new name of the American Music Hall, a Shubert house.
DELMONICO'S TO BE LOCATED ON VANDERBILT PLAZA SITE


Delmonico's, the most famous of all American restaurants, is to move once more. This statement, while not planet-whirling in its importance, marks another era in the progress of the metropolis.

A corporation has been formed comprising the heirs of the late Charles Delmonico, Charles F. Murphy, who has a large financial interest in the present Delmonico, with a drop in the Cornelius Vanderbilt. The purpose of the company is to take over the Cornelius Vanderbilt home on Fifth avenue, 57th to 58th street, and establish there the Delmonico restaurant and banquet room business, while retaining the gardens surrounding it, on the lines of Claridge's in London.

The proposed site for a restaurant exclusively is probably the most expensive ever utilized for that purpose. It is planned to cater to the most exclusive set only, which patronage has been slipping away from the famous restaurant, being divided between the Sherry's, the Plaza, etc., the latter place enjoying the bulk of the best Hebrew patronage, which in the past was confined almost entirely to Delmonico's.

The Vanderbilt site, which is held in the name of Mrs. Cornelius Vanderbilt, utilized for a restaurant only would probably be the most expensive one in the world. Other than Charles M. Schwab's it is the only private residence in New York City occupying an entire block, which, while not so large as the Schubert block on Riverside Drive, is probably worth considerably more per square foot.

SHOWS IN CHICAGO.

Chicago, Aug. 30.

The legs are doing business. This takes them all in. With the memory of the box office returns went straight back to the legitimate houses. Inasmuch as the regular season isn't considered started until Labor Day, the shows now in full blast are mighty glad they didn't wait until Labor Day to get started.

"The Cohan Revue 1916," now at the Cohan Grand, is sure to stay until long after the snow flies. Business is at the capacity mark and indications point to an unusually profitable run for weeks indefinite. The critics praised the revue to the skies and with the folk's talking about the show on the street the receipts are sure to stay at the high water mark.

"Fair and Warmer" is turning the profit trick at the Court, where the top is $2 instead of the former price of $1.50. With business up and the two-dollar thing prevalent one can figure that the show is doing business.

The Lew Fields show is going splendidly at the Garrick and the business is on the right side of the ledger.

"Margarita Dawson" opened at the Princess Sunday night and the critics did not enthuse over the show. Percy Hammond (Tribune) let the show down lightly. The Loop brokers say the show is "cold," but their demand for tickets is concerned.

"Common Clay" (John Mason) had a sell-out on its Chicago premiere at the Olympic Monday night. The sign pigment speaks for itself.

Two other legitimate theaters get going next Sunday and Monday, respectively. Mitzi in "Pom Pom" opens at the Illinois Sept. 2, while Powers' theatre opens Sept. 4 with Dr. Harry Moore's new play on eugenics.

SHOWS IN FRISCO.

San Francisco, Aug. 30.

"Canary Cottage," now in its seventh week at the Cort, is still pulling big business.

At the Columbia Ruth Chatterton in her second week in "Come Out of the Kitchen" is the attraction for the eighth week of the Henry Miller company here. This is the play in which this star is to appear in the East this season under the joint management of Klaw & Erlanger and Henry Miller. "Johnny, Get Your Gun" is the title of a new play which is being presented by the stock company at the Alcazar with Lois Benson as the star.

SAN DIEGO MOROCCO'S DOG.


Olive Josephine has made a promise to San Diego that he will permit it to be the "dog" for all tryouts of productions he makes on the coast in the future. He tried out "Canary Cottage" here this season.

MOROCCO PLAY COURT SEPT. 25.

"Up Stairs and Down," with a typical Morocco cast, is due to open at the Court theatre on Sept. 25. The play was tried out in Los Angeles early this year and was pronounced a hit by the west coast critics.

Another play that is due in New York shortly is "Mr. Lazarus," with Henry F. Drexel, which is to come into the Shubert theatre.

Broadhurst Piece Follows Powers.

"Rich Man, Poor Man" by George Broadhurst is scheduled to go into the 48th St. theatre, following Jimmie Powers in "Somebody's Luggage" at that house. The opening date will be about Oct. 1.

PHILLY SEASON ON.


The season of 1916-17 was opened this week with the presentation of the operaetta "Flora Bella," at the Broad. The piece was given by a distinguished cast of light operetta artists headed by Lina Abarbanell. The music is catchy and the operetta handsomely staged and costumed. There was a well-filled house on hand to start the new season off in a satisfactory manner, and "Flora Bella" was liberally treated by the public and press.

"Experience" was scheduled to open the season at the Adelphi on Thursday evening, that performance being repeated on Thursday night and then going before guests of the management. "Robinson Crusoe, Jr," will open the Lyric season next Monday and "Little Miss Springtime" will be the initial attraction of the new season at the Shamrock.

The Walnut will open its season next Monday with "Madame Spy," written by Lee Morrison and Harry Clay Blaney and featuring Herbert Clifton, the female impersonator, who first appeared in vaudeville. "Little Peggy O'Moore" is announced as the opening attraction at the Orpheum.

ANOTHER WOODS SHOW OPENS.

London, Branch, Aug. 30.

"King, Queen, Jack," the Willard Mack play, produced by A. H. Woods, opened here on Monday night. The general opinion is that the show is destined to achieve success in New York. One of the features of the opening was that most notable was the absence of the author and it is generally understood there is a rift in the lute of friendship between he and the producer.

Mr. Mack expected to stage his own play and the fact that Mr. Woods did not call on him to perform that service was an early indication that all was not well between write: and manager.

MOLLY McINTYRE OPENS.

Toronto, Aug. 30.

Molly McIntyre made her debut here at the Grand Opera House on Monday night under the management of F. C. Whitney. The piece is a three-act comedy drama from the pen of Eugene Magnus. She is supported by an English company.

DILLINGHAM WANTS TATE.


Charles Dillingham has been burning up the cables between the States and London bating his wires with tempting offers to Harry Tate, the popular English actor, an American, who is to appear at the Vic. The net outlook is, however, that Tate is under contract to Albert de Courville and will remain here under that management.

GETTING GLASS PIECE READY.

William A. Brady has made plans to place a new comedy by Montague Glass and Jules Eckert Goodman into rehearsal some time next month. The piece is to be called "The Potash and Perlmutter," order although the two principal characters will not bear these names.

HILL'S LITTLE JOURNEYS.

Gus Hill returned to New York Wednesday afternoon after a week out of the city visiting the opening of his shows in adjacent towns. Usually a cool, calm individual, he seemed quite enthusiastic in recounting his experiences in search of shelter.

Among the towns where his attractions were Waterbury, Hackensack, Elizabeth, Wilmington and Chester. In not one of these was he able, he claims, to secure a bed, even on a billiard table, at any price. Mr. Hill attributes this condition to the country's prosperity and his contention is backed up by his statements of receipts. "Of course, "Gus Hill" doesn't kid himself very often.

PREPARING HELL REVUE.

The Anna Held Revue, which is at the Casino in November, begins rehearsals within two weeks. Harry B. Smith and Jos. Herbert are doing the book; Mack & Tresler, the lyrics; Gus Edwards and Helen Trix are writing the music.

"Very Good, Eddie," now at the Casino, continues a good draw, and its production has a neat set for withdrawal. Should "Eddie" continue to do business, it will probably be moved to another theatre when the Held show is ready.

TO REVIVE "THE ELOPERS."

Chicago, Aug. 30.

Frederick Herendeen, whose musical comedy, "Yvette," made a one-night stand out of New York, is here and about to revive "The Elopers," a musical comedy which he staged several years ago. Herbert Corthell and Lillian Herelein are to be featured with the show.

FOLLIES RECORD.

The Follies" which takes to the road two weeks from Monday, will probably not have William Rock and Frances White in the cast. It is said because of Miss White's popularity on the road, and the fact that Wood had no date set for withdrawal. Should "Eddie" continue to do business, it will probably be moved to another theatre when the Held show is ready.

RUSH PRODUCING "WAKE UP."

Ed Rush is to do another new play as soon as his "When the Rooster Crows" starts out. It will be called "Wake Up," and is a German adaptation, having been revised by Richard Carle.

"GO TO IT" FOR PRINCES.

"Go To It," the Cross and Josephine piece, will open at Buffalo on Sept. 12. It remains out for three weeks and comes into the Princess.

Nancy Boyer's Company Opens.

Newark, Oct. 30.

"The Little Lady from Lonesome Town" opened here on Aug. 22 with Nancy Boyer as the star. The piece was written by George M. Roerner, who is associated with George J. Wetzell in the management. The company started on a tour of the International Circuit this week.
BILLS NEXT WEEK (SEPTEMBER 4)

In Vaudeville Theaters

VARIETY's latest listings of vaudeville bills are as靠谱 as it is possible to be at the time gathered. Most are available on the weekly bills sent to the week's.

New York.

PALACE (Orch.)

Mabel Connolly

ARDON & CO. (Orch.)

Mabel Connolly

PALACE (Orch.)

Mabel Connolly

Barnum & Bailey

Barnum & Bailey

Circus

Barnum & Bailey

Circus

Ehrenzeller's 24 Hour Teto.

Ehrenzeller's 24 Hour Teto.

Ehrenzeller's 24 Hour Teto.

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SUPERS CALL MASS MEETING AND ARRANGE FOR A CHARTER

Will Be Offshoot of White Rats and Affiliate With A. F. of L. Committee To Be Appointed to Confer With Film Manufacturers and Try to Book Direct.

Through the agitation caused by the treatment of extra people employed in the motion picture work, there are many requests for the aides of agents. Hugh Frayne, general organizer of the A. F. of L., and Harry Mountford of the White Rats, have held several conferences with leaders of the extras and arranged for the granting of a charter to an organization, which is tentatively formed and will be known as the Motion Picture Extra People’s Association of Greater New York, Local 30, White Rats Actors Union of America.

The following were elected temporary officers: J. Stern, president; Jack Snyder, vice-president; Fred Von Stange, secretary; Allen Law, treasurer.

These people will hold office until Tuesday, (Friday), when a general mass meeting will be held in Bryant Hall and permanent officers will be elected.

Those who will address the meeting are Frayne, Mountford, Lewis J. Selznick and other prominent film manufacturers.

During the past week things were in a chaotic state about the offices of the agents and contractors, who are greatly perturbed over the steps the supers desire to take...Word was conveyed to them from these offices that any of them that joined the organization need expect no work through the offices.

A representative of William A. Shubert was at front of the Levitt building all week telling the supers there was no possibility of an organization and that they should keep away from the union agitators or they will be blacklisted.

Last week a woman known as Little Beato of 87 Van Dam street was about 46th street engaging extras to play Indian “characters” in a Fox picture at Fort Lee. She did this without any authorization or permission from the Fox concern and as a result she had more than 100 at the 130th street ferry that morning. Word was conveyed to the Fox offices and a representative was sent up and after explaining the situation, that no commission had been given the woman to hire them, reimbursed them for their carfare. This woman when engaging the people told them she would pay $2.50 a day and when they completed work they would take them to the coast for six months and pay them $4 a day and expenses.

The Fox concern is one of the few producers which hires its people directly instead of through contractors and consequently was very much upset when it heard of the transaction. It was learned that a man named Parker, who is said to be a super captain for a contractor, assisted the woman in her work.

Endeavors have been made on the part of the supers to find the legal status of the agents and contractors and to ascertain these facts they called on Governor William A. Reddy, who is a member of the legislature, George H. Bell. He informed them there was no provision for these people in the charter as far as his department was concerned and therefore would be powerless to assist them.

The major difficulty that the movie manufacturers seem to be in accord with the movement and William A. Brady, of the World Film Corp., J. S. Blackton, of Vitagraph, Lewis J. Selznick, W. L. Sherrill, Frohman Film Corp., informed them that they would employ the supers directly, that they would pay a good price for all extras and believed that it would do away with a great deal of trouble in the industry.

It was learned that directors at studios were powerless to hire supers directly, and that they may accept them without obtaining their employment from the agencies. Just how this incident happened when word was conveyed from the Rolfe studio that twenty men were wanted for a retake of a scene. The men applied to the director and when informed that they could work, provided the employment, which was done by Ben Weiss, an agent, who was providing the supers for all their productions.

B. A. Rolfe, president of the Rolfe Picture Corp., when seen by a Variety representative, stated that all of the supers under the $5 a day scale were hired through Weiss, the reason being that he found getting the people in this way saved them a great deal of labor.

At a meeting held at the White Rats Tuesday it was unanimously decided to help the organization in every manner possible.

STRIKE WORRIES MANAGERS.

(Continued from Page 3.)

stalled, give a second week show with the performance changed as much as possible.

Legitimate managers will not immediately feel the effect of the projected strike, as heavily as the vaudeville and burlesque groups, as comparatively few shows have gone out. The Shuberts are sending “The Blue Paradise” to Chicago today (Friday) to ensure the opening of the run on Monday. The show, was not scheduled to open on Saturday in the “War of the Silk Stockings” also got away today for Toronto. All other companies will be held here pending a settlement. Cohen and Harris have nothing leaving the city immediately. "Tiesto," "K. & E."

however, they have a number of shows scattered throughout the country due to open Monday. A. H. Woods has "King, Queen, Jack" moving from Asbury Park to Buffalo, and "Potash and Perlmutter" leaving the city for Atlantic City. Both shifts should be accomplished in time.

However, it is certain that passenger traffic will not cease altogether in spite of the strike. Orders becoming effective. This can be seen from the fact that not all roadmen are members of the brotherhoods and that the older employees will be eligible to pension will hardly wait with the others. In addition, each road has a goodly number on the reserve list and these men will be called back to service.

George Platow, in the publicity department of the Pennsylvania road, explained that there were 5,000 more eligible for pension upon acts to the road and that an additional 5,000 were already pensioned off. This road has already paid $13,000,000 in pensions. Mr. Lindsay was also certain that the Lehigh would run trains and believed that but 20 per cent. of the men were in sympathy with the strike movement.

Both claimed their roads would attempt to run according to schedule, but not was sure that service would not be impaired.

Transportation of shows by motor lorries is being figured on now for jumps to nearby stands and vaudeville managers in New England are investigating the possibility of making jumps by trolley.

News of preparations to forestall the brotherhood are filtering in from all sections of the country. In St. Louis vaudeville managers are anticipating the bond of the strike. By stay in the city next week and in quite a few instances acts have been held over.

San Francisco, Aug. 28.

Theatrical agents he failure he appear to be unconcerned over the possibility of a railroad strike and believe that passenger service will be unhindered. They are continuing routing for the W. V. M., the U. B. O. and Doyle theatres and in case of a complete tie-up motor cars will be pressed into service so that acts can reach nearby towns.

Toronto, Aug. 30.

"A Pair of Silk Stockings" will arrive here ahead of time for Monday opening, because of the threatened railroad strike.

OBITUARY.

James J. Lowry, of the burlesque producing firm of Butler, Jacobs, Moynahan & Lowry, died at the Brooklyn Hospital Saturday, August 26. Although Mr. Lowry had been ill for some time and an operation for cancer had been decided upon, heart failure was the immediate cause of death. Funeral services were held at the Lowry home in Richmond Hill, Long Island, at four o’clock, Sunday afternoon, 27, and interment was made in the Lutheran Cemetery at noon Monday. Both services were largely attended and there were many beautiful floral offerings, among them an elaborate piece from the Columbia Amusement Company. For many years Mr. Lowry had been active in the affairs of the Empire Circuit, both posthumously and as manager, but in recent years he was associated with the Columbia and the American circuits.

Alphonse Altboff, a German artist, was found dead in his dressing room at the Bedford theatre, Brooklyn, last Thursday shortly after playing his first
Facts Versus Fiction

"Fiction." "Click" for $1.75, live re-
cordings of the Palace Theatre, New York, Friday night, was sent to the N. Y. A.
Daily Press.

"Fact." The receipts were about $120.

It would never do to let it be published to the world that this tremendous ($72 for the theatres) is the ticket or else the $120. It was a wonderful figure. He can't tax the agents. It was a very poor house at the American in spite of the fact that in all the delicatessen stores of the neighborhood tickets like these were given away: "This ticket and this will admit you to the Benefit of the National Vagrants' Association."

Well, that is the idea of the Vagrants' Association. Let it rest in peace. N. Y. P.

I was thinking of a more appropriate motto for its tombstone at the close of the season, but I could think of was "Here lies the N. V. A." But that is not much good, because anyone passing it would say, "That's nothing—it always did."

A real conversation:
Agent—"I have booked you up at . . . . . . . . . .
I know the manager will 'egg' you, but I will make it all right.
Actor—"I would not pay for that man for anything."
Agent—"That's all right. I know he will 'egg' you; but you want $5 for the three days, don't you?"
Actor—"Yes."
Agent—"Well, I'll make the contract out for $5. Then the manager will cut you $15, because he's out to cut acts. He thinks that shows he's a manager, and then you will still be getting $35."
Actor—"I would not give that manager a chance for $50. I will not go!" And he didn't. Nice manager! A. G.

I know there was a similarity between "Don't send your laundry out" and some of the actors who are scabbing and black-legging in Oklahoma City. One actor called them to me, the "Dirty Linen Brigade," and he looking up the records of these persons, I find that one of them, whose name is listed in our file of strike-breakers, stayed at the Club here and ran away owing $30 in washing.

Evidently some of these people never get their linen washed unless at the expense of somebody else.

Perhaps after this public reminder, he will send us what the $35.

The Folly Theatre, Oklahoma City, has been turned from a vaudeville theatre into a 2¢ picture show. How these managers score victories every moment!

Unable understand why the Vaudeville Managers Protective Association doesn't send down some of their members to warn the boxoffice managers in the N. Y. A. instead of letting this poor manager have to turn his theatre into a warehouse.

But if the Vaudeville Managers Protective Association doesn't send down some of their members to warn the boxoffice managers in the N. Y. A. instead of letting this poor manager have to turn his theatre into a warehouse, all the Vaudeville Managers Protective Association is good for is to tack up a notice to the theatre and say, "No one will sell tickets in this theatre for a vaudeville theatre to vaudeville theatre to try to fill the places of the striking acts.

Three years passed, and one day, in a suburb near London, the proprietor of this act was loading his elephant car, and one of his elephants leaned up against him as he was passing a stone wall, and crushed him to death.

In 1901 the White Rats' Actors' Union of America went on strike, and one or two actors tried to help the managers by working. It was useless labor, for the White Rats were the strike—but WHAT HAPPENED TO THE MEN WHO DID WORK?

One was obliged to leave the country, and was an outcast for years.

Another man kept on working; his partner deserted him. He got another partner; that partner deserted him—AND, WITHIN THE LAST YEAR, HE CAME TO THIS ORGANIZATION TO BORROW MONEY TO KEEP HIMSELF FROM STARVING.

The White Rats had another strike in Chicago in 1911, and one act made themselves notorious by refusing to obey orders.

We prevented this act from working until they had apologized to this Organization and the Proprietary, and had paid a big fine, when this Organization pardoned it.

This is not five years ago, and yet the proprietor of that act is now a hopeless paralytic cripple, begging on the streets for his living, while the woman in the act is earning a precarious living.

He needed more money to pay out the moral, an incident which occurred last Thursday will suffice.

On the Wednesday of last week, I wrote these words: "Next week I will tell the story of the strike in Great Britain." This matter interested me last morning, so that it is easily seen that my mind had been already decided on the subject of this week's article.

Now, on Thursday night, a man who had not worked for many years was making his reappearance, and AT THE CONCLUSION OF HIS PERFORMANCE HE DROPPED DEAD ON THE STAGE.

This man was a strike-breaker in the German Actors' strike some years ago. He had changed his name, very few people knew him, but, on the first day he appeared, he DROPPED DEAD.

While all blacklegs or scalps are not punished in this way, yet, in my opinion, there is no name too vile, no epithet too degrading, for the man or woman who will fight against his or her fellow-laborers by aiding managers to continue a system of injustice, fraud and tyranny.

I could, if space would permit, give many more instances to prove that treachery and treachery never pay, but surely these are enough.

The Actors' Organizations had nothing whatever to do with the deaths of these men, but it does seem as if some strange fatality follows them in after life.

Ridicule, Scorn, Contempt and Disgust is their reward in the minds of managers, agents and their fellow actors.

Poverty and Disgrace is their living portion.

MURDER, MYSTERIOUS, DOGS THEIR FOOT-THREE STEPS.

SUDDEN DEATH PURSUES THEM WITH UNRELENTING FEET, AND THE SHADOW OF THE HANGMAN'S NOOSE IS EVER OVER THEIR HEAD.

No one knows, no one can foretell what will be the fate of the strike-breakers in Oklahoma, but, judging from history and past experience, which is the basis of all true judgment, the future looks dark.

To avoid any chance of the "Mills of God" to avoid the hard work of the loyal fellow actors, to avoid a dishonored death, to avoid being classed with the Careys', the Crippens, the Judas Iscariots, the Benedict Arnolds, is easy.

SIMPLY REFUSE TO ACCEPT CONTRACTS FOR OKLAHOMA CITY AND TULSA.

HARRY MOUNTFORD.
To All Concerned in the Operation of Vaudeville and Legitimate Theatres

Managers and agents are hereby advised that if they book or play the following acts they do so at their own risk:

AL HARVEY & COMPANY
(Deo Jay's Sanitarium)
HAGER & GOODWIN
E. E. CLIVE & COMPANY
CHUCK HAAS GOMEZ
(Colored Singer and Dancer)
HARTMAN & VERADY
(Hungarian Dancers)
ROYAL GASCOYNE
(Of "The Gascoyne")
DUNEDIN DUO
ONETTA

Members of the White Rats and A. A. A. and members of the Musicians' Union and the I. A. T. S. E., to avoid trouble with these acts and actors, are requested NOT TO ASSOCIATE WITH THEM, TO HAVE NOTHING TO DO WITH THEM, AND NOT EVEN TO TALK TO THEM, until they have purged their offenses against Organized Labor.

We are sure that the decent actors and actresses who are not members will not want to be on terms of equality with these people.

Let them live in silence, until—(?)

HARRY MOUNTFORD,
International Executive.

Chicago, Ill., August 24, 1916.

Mr. Chris. Sorenson of the "Quaker City Quartette" wants it understood that the "Quaker Comedy Four" who played the unfair Lyric Theatre, Oklahoma City, Okla., August 13th to 16th, are not the original Quaker City Quartette, although they are using the act the "Singing Blacksmiths."

JOZ. BIRMES.

FACTS VERSUS FICTITIOUS

One of the papers says there is a personal grievance between E. E. Clive and myself. I never saw him, met him or ever heard of him, till he used me as a strikebreaker. Then he went to Chicago, found he could not work there, and then went back and worked again in Oklahoma City;

The managers at the Grand Theatre, St. Louis, expected us to close the theatre, so they had nine acts and pictures booked this week; but instead of that we allowed the show to go on, so the manager had the pleasure of getting and paying all these acts, and furnishing, giving the audiences a bill of nine acts and pictures, so that next week they're bound to be disappointed if he doesn't put on the same number.

For the information of Mr. Monopolo and all who are assisting him in the fight, I'll let them into a secret. We always try to do the unexpected.

Last November I had an appointment to get an annual salary, in the Western Vaudeville Managers' Association office, in the Majestic Theatre Building in Chicago. When I was shown in, I was asked at the way the actors were treated. They were hired against a roll, crammed in and shouted at and were treated worse than the stockmen treat the cattle when they drive them into the stock yards, and I thought to myself, some day we'll stop this.

Now the agents come out, put their arms around the actors' waist and ask him to have a drink, give him the ways of the house, and then give him a tall and say, "Now won't you go to Oklahoma?

And the actor, who has no sense, no brains, no memory and no loyalty, forgets all. He forgets the time he had to stand outside that night in the Majestic Theatre Building, where the agents would not speak to him, would not look at him and used to bawl him out, and because the agents now flatter him and jolly him, some few are willing to fight other actors.

A telephone tragedy:

One actor, a member of this Organization, was taken out by an agent in Chicago, and they told that the Rats were his enemy and that the agents were his friends, and he then tore up his card and was put on the train and sent to Oklahoma.

His wife appeared in the city soon afterwards looking for him and was known to have come up to our office to inquire about him. She had just left when the phone rang and a voice said: "Is this Mr. Humphreys."

"This is Mr. Humphreys, Mrs...

"Now don't be worried about your husband; he's all right. He is getting plenty of change down there and if you give us any money, just come over here and give it to us as much money as you want. Don't say anything about it. Let him alone, come over here and I'll take care of you and give you money and look after you well."

The answer was given that the lady would think about it and the conversation ended.

I would suggest to Mr. Humphreys that he be more careful the next time he is talking over the phone, as I am sure it will not amuse him to know that he was talking to the Rats' agent.

But the moral of this is, agents at other times use yellow agents to represent the secretary and financial welfare of the acts, and they leave them behind them.

Does it not all show that it is to the agent's advantage to win this fight?

Query—Is anything to the advantage of the Chicago agents to win this fight?

Harry Mountford
International Executive.

STATE OF OKLAHOMA
INTERNATIONAL ORDER NO. 4
August 22, 1916.

Members of the W. R. A. U. or its affiliated Organizations MUST NOT ACCEPT CONTRACTS OR APPEAR UPON THE STAGE OF ANY THEATRE IN OKLAHOMA CITY, with the exception of the Metropolitan Theatre, from this date until further orders.

Nor must members ACCEPT CONTRACTS, NOR APPEAR UPON THE STAGES OF THE EMPRESS THEATRE OR BROADWAY THEATRE, TULSA, OKLA., until further orders.

HARRY MOUNTFORD
International Executive.

$16 There is only one more month for this $16

WHICH

Six months' dues—so the dues till October 1st are $1, the initiation fee, $15.

Therefore, to become in good standing for either man or woman in these Organizations, at the present costs $16.

I think (I say "I think" because the International Board has not fully decided yet on this point) that on October 1st it will cost you $25.

October 1st, I think it will be $25.00

From now till October 1st...... 16.00

An application in times saves...... 9.00

$16

$25

$25

$25
NEW ACTS THIS WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

"The Four Husbands" (Tab), Palace. Mabel Russell, Palace.

The Age of Reason (6). Comedy Sketch.
22 Mins.; Interior (Special Set).
Palace.

Another of the sketches originally presented by the Washington Square Players. Like most of the playlets done by these people, it strains for the unconventional, and an audience in quest of the bizarre in amusements would probably regard it as "cheer.

To the proletariat it is a unique truadle. The author has simply taken the idea of a married couple having a child and about to be divorced, switched the theme of them worrying about the child's future and lets the child figure it all out. It opens with the child (a girl of about 12) seated waiting for a friend of her own age. She had sent for the other girl to consult with her about the future. Together they concoct the scheme of sending for a young man and woman asking them to accept her as their child, figuring that by so doing the parents might be induced to postpone their contemplated divorce proceedings. It develops that the cause of the parental differences is "compatibility. The finish is apparent just as soon as the plot is unfolded, and when father and mother are locked in each other's arms the child remarks, "What children they are."

Fairly enough acted, but very light weight.

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Schoen and Mayne.
Sons, Talk and Dances.
18 Mins.; One.
Fifth Avenue.

Here is a new boy and girl combination good enough for the better type of shows. The girl looks pretty, sings well and dances nicely. The boy, working with a German dialect, gets a number of laughs and the turn as a whole is very acceptable. The act or ins with the usual type of flirtation talk. This is about the weakest section of the turn. Then when the numbers are started the pair seems to get their stride and finish strong. The girl offers a ballad as the first number. It is a song that she could get along without. "I'm Crazy About Someone" later in the act and "Teach Me to Love," two duets, send them along nicely. The comedy worked out with the aid of the orchestra in the latter number is good for any amount of laughs.

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Helen Page and Co. (2).
Melodramatic Sketch.
15 Mins.; Full (Special).
Fifth Avenue.

Helen Page, assisted by a company of two men, showed a rather poorly constructed and highly melodramatic sketch at the with unique twist. The plot of the piece reminds one strongly of the type of stories in vogue as single reel "fillum" thrillers in the early days of the movies. Miss Page, who is supposedly a French-Canadian girl, uses her own unique and different dialects in playing the role. At the opening her dialect has Scottish burr, and later the French-Cannuck comes out, after which there lapses into a dialect that has a strong Tennessee influence. The times she forgets that she is supposed to use anything other than her natural voice. As for the sketch—well, it might be entitled "Her Prince Charming," or "Her Fairy Story" and perhaps it The last gives more of a suggestion of what the act really is. A girl of eighteen, the daughter of a trapper, is seated alone in her home in the wilderness. She is singing Fifth Avenue and she is half cuffed before the fire reading fairy stories. A knock, and the prince charming of the sketch arrives. She immediately falls in love with him, but her father returns and recognizes him as a forsworn for whom there is a reward of $100 dead or alive. He wasn't worth

Robert O'Conner and Co. (3).
"Four Times a Year" (Comedy).
15 Mins.; Full Stage.
Hamilton.

A pleasing comedy sketch, with sufficient action to hold audience through out, though the playing, especially the one playing the young lawyer role, does not derive much from his opportunities. Small hotel situated in a small town is being put out of business by a large hotel built by the big town in town. The small hotel goes under and the old man is about to close down on a mortgage when in steps the young salesman (who later poses as the lawyer) to ask the young girl running the hotel for her hand in marriage. However, this is forgotten, for he wants to break the old man for robbing his father some years ago. He finally succeeds and at the same time wins the hand of the girl.

The Reynolds (3).
Songs and Dances.
12 Mins.; Full.
American Roof.

Here is a corking little trio for the better type of small time bills. There are two girls and a man in the act. The latter looks and acts as though he stepped out of the chorus of a musical comedy somewhere in the dim past and the manner in which he wears his evening clothes goes a long way toward verifying that impression. He has a

PROTECTED MATERIAL

Variety's Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by an authorized representative of the owner of the material.

It is suggested all letters be addressed to Protected Material, Variety, New York. Full particulars of the "Protected Material Department" were published on Page 5 in Variety, June 9th.

The following circuits, management agencies and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by Variety:

MARTIN LOEW THEATRE: BOSTON THEATRES (J. M. Schramm) PHILADELPHIA THEATRE (J. E. waisterton)

DICK SHEA CIRCUIT (Mary Allen) Sault Ste. Marie (Harry A. Hegg) Chicago (F. N. Schnepf)

FINK CIRCUIT (Charlie Fink) St. Paul (Walter P. Kocher) Hammond (J. H. Alus)

RICHARDS CIRCUIT (H. Berlin) Denver (Walter E. Brown)

The "Just Home" (3). Comedy Sketch (Special Set).
15 Mins.; Full Stage.
City.

Another of the young married couple ideas that appear to be flooding the smaller houses. The usual thing happens, they quarrel and decide to separate, until the final, when they have a chance to leave, the reconciliation occurs. The piece might have a chance when touched up in a number of spots.

Gray and Granville.

Songs.
15 Mins.; Full Stage.
City.

This couple appear to be depending entirely upon their ideas, instead of taking into consideration their ability to cope with such a rather over sized burden they have placed before them. The act runs as though it were a single woman offering an exclusive repertoire of song numbers; in fact, that is the entire turn, outside of a little hard shoe dancing on the side. The close. The full stage set is a prettily built one for them to overcome. The man accompanies her throughout at the piano, doing a short solo bit himself. They would do much better in "two" with a change in the song. In the "No. 2" spot, they did well enough to show for the smaller houses.

Alvarez and Martell.
Singing and Dancing.
9 Mins.; One; Full Stage (Special Setting).
Harlem O. H.

Man and woman, open in one with singing and stepping, neatly done; then go on to full stage with a special setting at the side of the stage, the man changing to white tights and trunks, the woman in ballet length skirt trimmed with fur, for a finishing dance which appears to be crude and not sufficiently whipped into shape. The full quota of talent of the couple does not seem to have been sufficiently brought out.

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DENIES MARRIAGE TO ETHELYN
San Francisco, Aug. 30.

The local papers here have been printing denials of the story that Jack Halliday was ever married to Ethelyn Clark last spring in Colorado.

In an interview Halliday said: "In the first place I have never been married to Ethelyn Clark, though I know her very well. I only did my best to help her at a time when she was having some difficulty with Joe Howard because of a complicated love affair with him. She was madly in love with him and the quarrel separated them and Howard, to spite her, married another woman."

The "another woman" referred to is evidently the late Mrs. Irma Killeallen Howard, who committed suicide in Omaha last spring.

Mrs. Jack Halliday (professionally known as Camille Person), is at present in New York. She stated this only that she was fully aware of the "affair." She wanted the public on this as with Ethelyn Clark while in Denver, and that her husband had informed her of all the facts. She and her husband are living apart, but friendly, and at the time of the reported marriage she remained quiet on the request because she stated there was nothing to it and that any further publicity would cost him his position with the Denver stock company. Halliday wrote his wife at the time that he had permitted Miss Clark to circulate the report so that she would not be mentioned as the cause of the suicide of Mrs. Joseph Howard.

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Gordon Bros. and Walton.
Singing and Dancing.
10 Mins.; One.
City.

A young appearing trio (two boys and a girl) offering singing and dancing done in crude fashion. The arrangement is poorly framed. The girl shows possibilities, but she might confine her efforts to straight singing only. The turn needs to be rearranged.

Apply.
SPEIGEL REVUE.

In magnitude, originality, beauty and artfulness, the "SPEIGEL REVUE" is a triumph. This week's number, which is a work of art in itself, contains some of the most astonishing and ingenious tricks and illusions ever seen. The show is a masterpiece of the human mind and a marvel of mechanical skill. The acrobats and illusionists are surpassed only by the inventors of the tricks they perform. The world of illusion is truly a paradise for the eye and mind.

AERIAL ACT.

One of the most striking features of the show is the aerial act, which is a masterpiece of daring and skill. The performers, hanging from wires and ropes, execute a series of daring stunts that leave the audience breathless. The aerial act is a true test of the performers' strength and agility, and it is a pleasure to watch them defying gravity.

FIRE AND WATER.

Another highlight of the show is the fire and water segment, which is a true masterpiece of skill and precision. The performers, dressed in flame-resistant clothing, dance and perform a variety of tricks with fire and water, all while maintaining complete control and avoiding any accidents. The segment is a truly breathtaking display of human ability and courage.

CITY.

The most notable feature of the show is the "City," a segment that is a true work of art. The performers create a cityscape using a variety of props and set pieces, and the illusion is so real that it is difficult to believe that it is all created on stage. The "City" is a true testament to the power of imagination and creativity.

MEAGER TOURING STATES.

Chicago, Aug. 30.

Harry Mueller, one of Ben J. Fulmer's right-hand men in directing the booking affairs of his Australian houses, now in the States on a personal sight-seeing tour and theatre inspection of the principal houses in the biggest cities, plans to sign a fat contract and a nice fat salary for touring the Fuller Circuit.

Before coming to the States—Mueller is now in Chicago and goes to New York Sunday from here—obtained sanction from the Home Office for the act, a girl act preferred, but a meritorious one as well as "flashy and classy"—but it must meet w'h Mueller's approval before the contract will be signed.

To the Vaudeville representative here Mueller said that the salary would be on Monday, but that the act must come up to all expectations. If it will not only pick out the act, but will also direct the tour while it tours Australia.

Mueller plans to take moving pictures of the players off the stage and at the time of sailing from the States to Australia. Several of the Western Vaudeville Managers' Association in St. Louis, Dave Russell is still connected with the St. Louis office, but Meagher will have charge hereafter.

MEAGER IN ST. LOUIS.

Chicago, Aug. 30.

Kerry Meagher has been selected by Mort Singer to look after the interests of the Western Vaudeville Managers' Association in St. Louis. Dave Russell is still connected with the St. Louis office, but Meagher will have charge hereafter.
MORGAN INTERESTS PLANNING COMBINE OF SUPPLY HOUSES

Big Wall Street Banking Interests Investigating the Film Accessory Field. Representative and Two Attorneys in Chicago Looking Over Two Plants. The Nicholas Power Co. and 22 Other Concerns Said to be Lined Up. Combine to be Launched Jan. 1, 1917. May Be Forerunner of Big Film Merger.

Chicago, Aug. 30. Arrangements are under way, according to activities of late in this section for the J. Pierpont Morgan interests, to take over all the big supply houses, and H. T. Edwards, representing the Morgan firm, and two New York attorneys, were in Chicago within the past fortnight lining up the local houses.

The visitors conferred with E. E. Fulton and the George Kleine distributing houses and gave them close investigation. It is understood before they left that the deal was consummated.

It is reported that among the supply houses included in the Morgan activities are the Nicholas Power Co. of New York, and 22 others located in various sections of the country.

This is anticipated locally that the options given Mr. Edwards contemplate payment in cash just as soon as the appraisers and the auditors have finished their work, which will not likely be later than Jan. 1, 1917.

This may be the forerunner of a big amalgamation of motion picture industries. It is known that the house of Morgan has compiled statistics on the film game for several years and the report of its experts was to the effect that it was impossible to get the producing concerns together on any kind of a reasonable business basis and advising that the time was not ripe to talk merger until a few more of them went bankrupt.

The purchase of the supply houses is very much in line with the methods pursued by the Morgan cohorts when they decided to seriously enter a field.

With unlimited finances at their disposal the control of supplies would give them a powerful wedge leading to the absorption of the producing end. The name of the Eastman company has not yet been mentioned in the negotiations, but there is little likelihood they have been overlooked.

PIEDMONT PICTURES CORP.

A five-million-dollar motion picture corporation, with $5,000,000 already in bank in solid cash, has been organized without one word having crept into print. Sounds almost like a fairy tale, but it is, nevertheless, a fact capable of verification. It is the Piedmont Pictures Corporation, with offices at 42 Broadway.

Felix Malitz, formerly of Pathé, is Managing Director and Chairman of the Board, while Theo. A. Frey, herebefore interested in the steel industry, financial manager for the underwriters of the company.

The main design of the corporation is the commercialization of the motion picture industry, which, they feel, is only possible through the Kesting-Engel system of audit and control of motion picture distribution.

There are two distinct companies, the producing organization, which has four companies now taking pictures, the first to be released Oct. 13, and a distributing company with the right only to handle the producing company's pictures, but is prepared to buy Outside productions. Both these concerns are capitalized by the same people, the capital stock of both having been subscribed for by six men.

The present lay-out calls for the establishment of 43 exchanges, which will offer the goods in open market and not exact advance receipts. Features only will be dealt in, ranging in length from 3,000 to 4,500 feet.

"We are not seeking publicity for this venture as yet," said an officer of the Piedmont corporation. "When we get ready we are prepared to buy and pay for it."

LEAGUE GETS $5,000.

The Motion Picture Exhibitors' League of America received a check of $5,000, as its share of the recent exhibition position of three or four big features, which is the largest sum ever placed in the League treasury as its share of expo receipts.

NEW PHILLY PICTURE HOUSE.

Philadelphia, Aug. 30. The Stanley Realty company has acquired a spacious site for a new moving picture theatre to be erected at Nineteenth and Market streets. It is said the operation will represent an investment of one million dollars. The house is to seat 4,000 and will be one of the handsomest of its kind in America.

GRIFFITH INTERVIEWED.

Chicago, Aug. 30. When David Wark Griffith was in Chicago last week en route from the Coast to New York he stated in a local interview that he is considering the suggestion that in the future he devote himself entirely to the directing of three or four big features a year, leaving the regular Triangle releases to the work of Thomas H. Ince and Mack Sennett. Just when Griffith's big picture, "Intolerance" will be exhibited in Chicago was not announced by him.
VITA WANTS THE STRAND.

A wild rumor was in circulation Wednesday that the Vitagraph Co., under its new management, had made an offer of $3,000,000 for the Strand theatre, and contemplated presenting there for a run its big new feature, "The Battle Cry of War."

No verification of the yarn was to be had, those who should know smiling non-committally.

The Strand is looked upon as a gold mine, and unless some fabulous offer like the one above mentioned was made, there is small likelihood of its changing hands. Then again, it is tied up with a contract to play Paramount pictures and the showing there of any other film service would prove a very costly proposition.

On the other hand it is known that Mitchell L. Mark, president of the Strand Corporation, has recently expressed himself forcibly in favor of an open market service.

WITCHING HOUR FOR FILMS.

After two years of refusal and disdaining offers that exceeded five figures for his dramatic masterpiece, "The Witching Hour," Augustus Thomas, noted playwright and directing general of the Charles Frohman interests, has turned over to the Frohman Amusement Corporation the film rights to this powerful play and that vehicle will be the next production of the Frohman Company.

"The Witching Hour," which enjoyed a three-year run at the Hackett theater, several years ago, is easily the most important dramatic document Augustus Thomas is responsible for. From the very inception of the multiple reel feature, producers have been offering Mr. Thomas immense sums for the screen rights to this play and have even gone so far as declaring themselves willing to make it a special feature, similar to "Civilization" and others, but Mr. Thomas has resisted every offer. He was firm in his belief that "The Witching Hour" could be revived and that it would run again on Broadway. Recently, however, William L. Sherrill, head of the Frohman Corporation, induced Mr. Thomas to enter into serious consideration regarding the screening of the piece, with the result that contracts were closed last week, which permit the Frohman Company to produce the picture.

Efforts are going forward now, through George Irving, of the Frohman Company, to secure as many of the original cast as he possibly can to portray their original roles.

GENERAL FILM RUMOR.

A serious split in the General Film ranks, as a result of a quarrel amongst the manufacturers comprising that company because of royalties to be paid the Motion Picture Patents Co., was forecasted by one of the insiders. His information has it that after the realignment, Kalem, Vitagraph, Essanay and Melies will be all that is left, releasing 26 reels weekly.

That there is something in his statement was borne out last week by the fact Edison rented its Bronx studios to the new McClure syndicate, and will again stop releasing. Several of the manufacturers are disgruntled because others, instead of releasing new film, have been getting by with reissues.
NEWS OF THE FILM WORLD

The executive offices of the Mutual Film Corp., in the Hasidic building, are now being extended to make way for the continued expansion of the building. The new offices will be on the fourth floor, and will accommodate all the executive personnel of the company, including the New York and Chicago offices.

At the annual meeting of the investors of the American Film Corp., in Los Angeles, the following officers were elected: President, Fred Kerner; Vice-President, John F. McClellan; Secretary, John A. Ryan; Treasurer, John B. Smith. The company is now in a position to carry on its operations on a larger scale.

At the Talmadge Theatre in Los Angeles, John Ford is now making the film "The Conquest of Camelot," which is based on the life of King Arthur. The film will be released in the spring of next year.

At the Universal Pictures building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the First National Pictures building in Los Angeles, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Paramount Pictures building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Fox Film Corp. building in Los Angeles, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Warner Brothers building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the RKO Pictures building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Columbia Pictures building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the United Artists building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Famous Players-Lasky building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Metro-Goldwyn-Mayer building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Pathé Exchange building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Associated Artists building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

At the Selznick International Pictures building in Hollywood, the following changes have been made: John Ford is now in charge of the production department, and John M. G. LeRoy is the new head of the publicity department. The company is now in a position to carry on its operations on a larger scale.

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SAVING THE FAMILY NAME.

Mary MacLaren, Mrs. Winthrop, Mari Girard Alexander, Mabel Hunt, Mabel Kirsch, Patricia Smith, Mrs. O. E. W. H. 'Hepburn.'

Though it was not a name at heart it must be said that Mary MacLaren, who has a great potential attraction for the audience. "Saving the Family Name," the film was awarded by Miss MacLaren, a former Los Angeles newspaperman. The film is particularly noteworthy for its historical appeal.

PLAIN JANE.

Jane, "The Orphan"...Bessie Harcourt; Mr. "John Sophomore Adams"...Charles Ray; Eirheida Raines...Mabel Johnson; Frederic Varnam...W. Burgwyn; Nora O'Grogan...Pammy Midget.

An exceedingly weak story, wrenched by the strength of the characters, acted by a capable cast, none of whom have any reason to extend themselves in any of the roles, and although well directed with location carefully selected, "Plain Jane" is a false feature. This is the only manner in which one can truly sum up this Triangle feature written by J. Gordon Sullivan, directed by Charles Miller, which has Bessie Harcourt and Charles Ray in the stars. Perhaps the least of the Griffith stars, yet is it made up of easily settled down to rest for a while until his punch returns to him. "Plain Jane" will never win him any great laurels, and yet it not for the fact that he manages to act a comedy line here and there in the sub-plot, the picture would fall rather than he the one that has run over a smashed popcorn bowl. Miss Harcourt goes through almost four reels of the feature without a chance to do anything, not even look pretty, and for the balance of the picture that is all she does.

THE COUNT.

Here you are, step right up and get the old original Charlie Chaplin! The real thing, Charlie Chaplin in all his glory, with all of his tricks, sliding, jumping, pie throwing, hopping, tumbling, tins tricks and his lips. What more could one ask? The picture is a little slow at the opening, the comedian having relied on Morton and Moore’s measuring hit, for his opening scene and not getting much out of it. But later when the action gets under way and the old Chaplin stuff crops out there will be a lot of laughs for the picture. "The Count" is one of the new Mutuals.


Harry Watson, JR.

"MUSTY SUFFER" (IN PICTURES ONLY)

(George Keene Studio)

LOUIS MYLL, Director

COLUMBIA PICTURES CORPN.

PRESENTS

THE INCOMPARABLE

VIOLA DANA

in

THE LIGHT OF HAPPINESS


Released on the Program September 4th.

COMING METRO PICTURES

RIALTO

Terry & 8th Street

Continued from noon daily

15c—50c. B

THE TEMPLE OF THE MOTION PICTURE

“YAAKA YULA”
BY KIND PERMISSION OF MR. LEW FIELDS
RELEASED!!
RELEASED!!
RELEASED!!
The Two Big Song Hits From
“STEP THIS WAY”
CLARK AND BERGMAN’S FEATURE SONG HIT
THE SONG BEAUTIFUL

“WHEN THE SUN GOES DOWN IN ROMANY”
(My Heart Goes Roaming Back to You")
This Song Will Positively Sweep the Country
—Great Harmony Duet—
ALSO
THE BIG HIT OF THE SHOW
Featured by MARGARET FARRELL
THE GREATEST IRISH SONG EVER WRITTEN

“IF I KNOCK THE L. OUT”

HICKEY DULA”
7 Oh You Lucky 7
SEVEN OF THE BIGGEST SONG HITS OF THE DAY
Anyone of the Seven Will Strengthen a Weak Spot in Your Act

No. 1 THE LUCKY CHARM
“YAAKA HULA HICKEY DULA”
The Hit of All Hits—We Have a Brand New Double Version
by Arthur Behim and Sam Lewis. Is it Funny?—Well I
Should Smoke a Herring. There’s a Scream Laugh
in Every Line.

No. 2 THE LUCKY BALLAD
“I WAS NEVER NEARER HEAVEN
(In My Life”)
A Real Lyric Set to a Beautiful Melody
You Can’t Go Wrong With This Song—great recitation—
a Tear in Every Line

No. 3 THE LUCKY IRISH SONG
“ARRAH GO ON
(I’m Gonna Go Back to Oregon”)
—Already the Hit of the Country—
If You’re Looking for a Funny Song—Try This One
THE L OUT
OF KELLY

(Shure, He'll Knock the L Out of Me)
This Song Is Already the Talk of the Country.

HERE'S THE FIRST VERSE AND CHORUS
WHAT DO YOU THINK OF IT?

VERSE
Timothy Kelly who owned a big store,
Wanted his name painted over the door.
One day Pat Clancy the painter man came,
Tried to be fancy and mis-spelled the name;
Instead of Kelly with double L Y
He painted Kelly but one L was shy.
Pat said it looks right but I want no pay;
I've reasoned it out in my own little way.

CHORUS
If I knock the L out of Kelly,
It would still be Kelly to me.
Shure a single L Y or a double L Y
Should look just the same to an Irishman's eye.
Knock off an L from Killarney,
Still Killarney it always will be;
But if I knock the L out of Kelly
Shure, he'd knock the L out of me.

THESE SONGS ARE NOW READY IN ALL KEYS
WRITE OR WIRE

SPECIAL NOTICE!
PERFORMERS GOING WEST

"MY MOTHER'S ROSARY"

Is the Song They Love to Hear Right Now in the West.
Get on it!

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK
CHICAGO
81-83-85 Randolph St.
FRANK CLARK, Chicago Manager

PHILADELPHIA
21 Chestnut St. (Opposite Chestnut St. O. H.)

BOSTON
220 Tremont Street
MAX WINSLOW, New York Manager
THE YELLOW MENACE.

(From 4, 0, 6.)

All Singh...........Karlo Stevens
Karlo Manning...........Eric Myers
Hong Kong Larry........Armand Carter
Willard Bensou........David Wall
John Jr. Yal................Geoffrey Fenn
Capt. Kemp.............Albert Hall
Flf. Tong.....................Chesley Clark
James Nemaite Watson........Harry Marshall
Princess Naah..............Florence Maline
Marry Brotton.............Mabel Mack
Margaret Gale.............Mable Mack
Margaret Gale

Following the lines of the first three episodes of “The Yellow Menace,” the fifty-i

THE WOLF WOMAN.

Lilia Arledgeda...........Louise Glau
Rose De Vinci............Harry Harte
John Morton..............Howard Hickman
Mrs. Waiden..............Gertrude Claire
Franklin Waiden...........Wyndham Adams

"The Wolf Woman,” an inc (Triangul) feature, directed by Raymond West, written by C. Edgar Sibley, photographed by J. H. Berlin, will probably prove a coming-

THE VELVET PAW.

Robert Moorhend...........House Peters
Mary Baster..............Dall Kame
Satinor Basting............Ned Burton
Congressman Drake........Frank Goldsmith

"The Velvet Paw," Paragon (World) release, directed by Maurice Tournet, story by Paul West, scenario by Gardner Hunting, photograp

LITTLE MISS HAPINESS.

Lily White..............June Capote
Dave Allen..................Maggie Allen
Harry Hilliard.............George Faust
Bride Allen..................Grandma White
Sara Alexander..............Zoe Keefe
Leo Kennedy....................Jim Butterfield
Sidney Brey...................Squire Allor
Nancy Allen..............Marjorie Mitchell
Lip Moore............Marguerite Hadden
Paula McRae..............Maudie Butterfield
Grace Beaumont............George Faust
Hedwig Allen.............June Capote

June Capote does a so in "Little Miss Hapiness," her latest feature, released by

Maggie..............Mae Marsh
Bobo..............Robert Harron
Pam..............Lola Gray
Dick Blade..............Carl Stockdale
Bobby..............Rudi Hawthorne
Mrs. Cottin..............John Wilmson
Mrs. Wimar...........Lovel O'Connor

One of the slightest features ever turned out by Miss Artis of the Forty Licks, "Little Hapiness," is directed by A. L. O'Connor. It is

THE GREAT SUBWAY FIRE SCENE.

Certain coming releases on the World Program could be willed at enormous figures

The World Policy reads: Our contract exhibitors are our business partners and are to have the benefit of our best efforts in every release. The World Film Corporation will never weaken its Program by issuing special releases—
VARIETY

BILLS NEXT WEEK.

(Continued from page 12.)

Richardson
(L. O. Haynes) (French split)
1st half
Philip Rawls
Julia Grantham
James & Cyndia
William & Marjorie
Dorothy &
Renooke, Va.
Beaver's Club (Lynchburg split)
T & S Moore
Van Thurman
Emil Lubeck
H. H. Ackerman
Rochester, N. Y.
(R. B. Bechel) (split)
Nat Willis
Temple & Sunshine
J. Bernard Cowden
Rudolph
Connie & Webb
Ingram
C. Harvey & D
Ritter Bros.
Rockford, Ill.
PALACE (wva)
Win Sendes
Beverly & Flint
H. L. Hildner
The Clearys
(For Four to Sit)

COLUMBIA, Ill.
(Saul D. McGee)
Valerie Bartlett Co.
Mary Hallman
Six Water Lillies

Allan Bledsoe Co.
Pauline & Tuggle
Jacques Pint
tim Ginn Trio
GRAND (wva)
Black, Nevin & Erwood
Harry Silver'
Bill & Dancy
Pit Almstine.
St. Paul
(C. G. Samat)
William & Britton
H. W. Mildrew
Dave Brown
Hon. "Ted" Linn

Frank & Kennedy
PRINCESS (wva)
Dawn De Termelin
Godfrey & Henderson
2nd half
J. E. C. Davis
Piddler & Sheldon
Joe Kennedy
Quiet & Neuer
La Mont & girl
Moderate Street Arts
Sam Bowd
The De Baris
Orpheus Comedy 4

LIONEL ROBART

SPECIAL CENTRAL OFFICE, Majestic Theater, Bldg.

Mark Vance, in charge.

HELEN MURPHY goes to New York late in September for a long stay.

The front of the Wilson Avenue is all white. Cleaners did it last week.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

The Chicago, Jewel, Potter, etc., are booked for the Chicago, Jewel, etc., for the next week.

The Orpheum, Jewel, Potter, etc., are booked for the Orpheum, Jewel, etc., for the next week.

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FRANK EVANS SUGGESTS VAUDEVILLE QUALITY

Gene Alvarez and Fay Martell
"SUNBURST OF FASHION AND FROLIC"
FIRST EASTERN APPEARANCE
FIFTH AVE. THEATRE NOW

THEATRE OPPORTUNITY
Managers and Producers Take Notice
WILL LEASE, for unexpired term of about two years, attractive theatre newly decorated, fully equipped, best location in City, seating capacity 800—suitable for pictures or productions—a sure winner at low rental. Inspection invited. C. S. McClellan & Co., 6 East 1st St., Mt. Vernon, N. Y.

THE ORIGINAL IDEA—FIFTH SEASON.

NEXI WEEK (SEPT. 6—DELANEY ST., NEW YORK, AND BIJOU, BROOKLYN.

with Miss Irwin about some changes in "Friend in the Wilderness" which he and Miss Stirling had written as her starring vehicle for later in the season.

All of the old stock at the Kedzie is back on the job. Jimmy Lynch is again stage manager, having moved in from the south side. Mrs. H. is all trimmed up for "Blue Monday nights." The Herald expects to imitate the baby into the mysteries of the "first sighters."

Richard Hurry Little did some kidding to his Herald column the other day. He wrote a hilarious "answer" to the query "How shall I become a dramatic editor?" Dick told what the writer would run up at against the local houses.

"This Is the Life!" is at the Imperial this week and is advertised as "the first major show of the season." It is far from the local bookings of the International Circuit. The company is headed by William Fox and Mack Evans.

Miss Irwin is to continue in vaudeville, but will not have Ethel Clifton as her partner. Miss Fowler is to appear in a new play, "It Belongs to Andy." She and Miss Clifton were seen at the Majestic some weeks ago in "The Saint and the Sinner." Miss Clifton is to do "For Value Revisited," in vaudeville.

August Bunge is managing the Kedzie. William Malcolm, former manager, has found his personal interests demand all of his time and will be unable to look after the Kedzie personally. Malcolm will be present at Forest Park, being one of the stockholders of the concern.

William B. Friedlander and wife, Nan Halberin, depart Aug. 31 for New York where they will witness a performance of Friedlander's "Four Husbands" at Henderson's. Mrs. Halberin will continue her west coast tour from Sept 1st. Friedlander will remain in New York until after the Palais engagements of his act. Nat Phillips, Friedlander's general manager, went east with the "Husbands," assisting in the production at the New York houses.

American Hospital bulletin: Carlo Mache, one of Buffalo Bill's Sioux Indians, recently bestowed by a girl from a horne, improving. Robert O. Clarke has left a letter for Charles P. Pearcy,_framework; Lew W. Halder has left the hospital: Rev. Joseph, making daily progress. Miss Kilby is getting along nicely. Elizabeth Jones has returned home much improved. Clinton W. Vold, impressed by Frank Hewitt (soprano, Burns and Torrance), treated him to a "Lettuce and Radishes" and able to resume acknowledgment.

The management of the "Round Up" at the old Cals Ball park on the west side was up in the air last week. Wednesday night the park was beset by thieves who took tickets which they thought entitled them to admission to the wild west shows. As the papers carried the story that several thousand tickets were distributed among the stores on State street purporting to be cards of admittance to the "Round Up," a week ago Wednesday night the Tribune said it received one complaint after another, saying there were from 2,000 to 2,500 tickets in set in on the tickets. At the park the crowds were told that the tickets were not good as the park was not open to non-paying visitors.
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Power's (Harry Powers, mgr.) "Theutoff" has opened Sept. 5. "STARD & GARTER" (July Walthers, mgr.) "Roseland Girls" (burlesque).

MAJESTIC (Fred C. Elbert, mgr.; agent, Orschmann) — The cool, breezy air of Monday attracted a huge crowd to the Majestic and the matinee returns were big. The audience did not need any fan as anaret in comfort during the show. The headline was "The Fright Fire," with the Sylvia Bidwell company presenting. The effect proved an excellent thriller. While the production did not compare favorably in the way it was staged as the Palace the audience enjoyed the novelty and the song numbers. There has been several changes in the cast but none of sufficient importance to make any difference in its present presentation. Miss Hildred seemed to be working under vocal difficulties as it was extremely hard to catch all of her "lines" in the middle of the house. The act concluded the show at the Majestic and kept the stage crew on the jump. Herbert's dogs started off the show with the dawn shots of one of the activities of another, holding keen attention. William Demarets and Estelle Collette pleased, with the audience of the Majestic. For this show there was a touch of comedy while playing various numbers on the piano. Music scored. Mildred Richardson looked nice in her stage wardrobe and fair well. Miss Richardson was in excellent voice. Valiere Briggs and Co. offered another one of those fast acts where Miss Briggs has been successfully identified in "Little Cherry Blossoms." The setting is quite realistic and the role of Cherry Blossom is noticeably similar to the one Miss Sisters has played before in an Oriental-inspired play. A touch of melodrama but not carried too far. And Panni Brennan, prima favorite, continued in favor by rounding out a nippy comedy bit. No new stuff but that mastered not. Juggling out the way it was received. The Queens Trio, Spanish dancers, two men and a woman, danced gaily and effectively to the accompaniment of the castanets. The trio worked fast and was enthusiastically applauded. Motion and Coguen were a big hit and had that thinks easy with their style of formaking. "The Forest Fire" held everybody in the closing position.

McVICKER'S (J. G. Borch, mgr.; agent Lowy) — Two dancing acts voted with each other

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This Week (Aug. 28th)
feminine vocalist-pianist, a talky sketch, melodien and miniature musical comedy were the vaudeville ingredients dished up at the Hipp Monday evening. For a house like the Hipp there seemed to be entirely too much talk for there is many a word lost between the footlights and the microphone. Of course there was little talking of any consequence until the fifth turn, but there was enough in it to supply the whole show. The first act and also the second one ran largely to recitations and dialing. The fans were not on during the running of the acts and consequently could not be used as an alibi against Andy Taibi. Naturally there was much that was leaves in making their voices heard. In the sketch for instance but occasional words were used by the young man and woman doing the juvenile roles could be heard. Only the personal efforts of the principal player. Robert Henry Hodge kept the skit from hitting the discord with a bump.

Sterling and Maryvieve opened the show and elicited close attention. Albert and Ivy are dancers. They got away and for a time the boys uptight were inclined to bid them about their attempted comedy by enrolling a "routine" with subsequent talk to the leader about the wrong move. The boys finished up strong though with their team doing of different national tunes and dances. Helene and Furnare were one of the bright, particular spots of the bill. These young people attended seriously to their knitting and put over their combined act of beardedness and play-acting in good style.

It is 10 o'clock and the sight of the ring, who else who is and has a voice that reaches the top notes with ease. She also played the piano just to show her versatility and the audience showed the recognition. The Robert Henry Hodge company peppers away at a slow pace, but the company never seems to swing into a farce-like atmosphere that caused some early entertainment. Old man character was splendidly done but the Hipp folks didn't talk kindly to his support through their apparent inability to make their words heard in all parts of the house. Eddie and Sylve were off to a restaurant ordering "chili" and then gave way to the "Hipp. There was some noise as several servers were being added to the table of the world. The White Face was explained at the start on its electrical effects while the White Face and Mercer were done dimly in our dimly colored primitive bold attention. The vaudeville is a hardworking, nerve up a fast pace and dances with spirit. The script does not cause much laughter but the company worked hard to make it laugh.

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ORPHEUM: Fred Whedorn, gen. mgr.; agent, direct——Elizabeth Horey and Charlie King, the headliners of the week's bill, proved to be worthy of that honor. They were the opener of the bill of the show. The Dancing Kennedy, who were on closing the show, held the audience solidly until the last. Oiga and Alida Sadowska, billed as the Miniature Melba and the Boy Pianist, were not of the standard act for Orpheum Circuit acts. Rytel, Loyd and Her Pierrot, playing a return engagement at this house, opened the show, doing nicely. George W. Cooper and Chris Smith, "The Bell Boy and the Porter" and Jimmy Duffy and Florence O'Hara both repeated last week's success. The Three Deaf Boys, also held over, added "Walkin' the Dog" to their act, and scored strongly. Clarence Oliver and George O'Toole. In "Happening," the hill's other old act, won out through clever acting.

EMPIRE——Low Hawkins, who is always sure of appreciates at this house, repeated again, but it was Raven and Clare that cleaned up for the show. Their dainty offering, an delightful clean and sweet, was most thoroughly enjoyed. The Tun Chin Chinese Trio broke a good closing act for the bill. Williams and Watkins were successful, and Howard Graf in "The Juggler's Dream" went well. The Juggler's Family, presenting a repertoire of Scotch and Irish songs, and Howard Brooks, the juggler, were added to the bill, the latter presenting a series of neat balance tricks. Flavill, an acrobatic artist, also added starter and an immense local favorite, scored.

COLUMBIA——Homer F. Curran, mgr.—Canary Cottage (11th week).
—Henry Miller & Co. (6th week).
—Tea Room & Sailors' Home (7th week).
—Denniss & Mayer, mgr.—Drumsted Stock.
—Sandy Thompson, mgr.—Dark WIGWAM (Jan. 3, Bauer, mgr.—The B. Lawrence Crocett, Players (4th week).
—Princess (Bert Levy, lease and mgr.)—Pauli & Co.
—Hippodrome (Kevin A. Morris, mgr.)—Vaudeville.

Mont Nathan, brother of A. L., is getting out the "Empire Weekly."

Harvey Johnson, plant's local manager, is back from New York City.

Irwin Clasen, brother of H. J., is managing the floor of Pan's local house.

Ida Gold, formerly of "The Candy Shop," is taking a flag at vaudeville.

Recently the Treasure Club, a woman's organization connected with University of California, decided to look around for a suitable musical play for the fall production. At length after several mannequins of special Broadway shows had been read carefully with great care the club selected a play entitled "What's Next?" the work of four male students. Rehearsals of the Treasure Club are now under way, but the date of production has not been announced.

Louis Reissman a dramatic stock favorite here who played the Manager in Britton's "Diamonds" recently when Richard Bennett was starring in that play, is starting for a short engagement at the Alazar, where on the night
WE WANT EVERYBODY TO SEE THIS ACT AT HENDERSON N'S, CONEY ISLAND. Next Week (Sept. 4)

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The Park-Richmond Improvement Club promoted a Daily Show which lasted two days, Aug. 26 and 27. The show was a success, drawing nearly all of the feminine population in that locality.
Miss Schuman-Helln, the noted songstress, is reported to be considering the idea of purchasing a ranch in Oregon (within easy access of Portland) and settling on the Coast. The farm is reported to be under the art of handling the Coast reality agents, which is no mean accomplishment in itself.

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of Aug. 21 he made the hit of his career in the leading role of a new play by Edmund Burke which bears the title of "Johnny Get Your Gun." The entire production was good enough for Broadway.

Another echo of the Panama-Pacific Exposition was heard last week when Mayor Barker experienced the same of his life. The Mayor came over to the hotel to have a look at the new hotel which was under construction. While looking around the room he discovered a coffin which contained a dead man. The Mayor promptly sent a bellboy for the police, who opened the coffin and found that the skeleton was only a man who had been dead at the Jap concession at the Exposition.

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SHUBERT (E. O. Smith, mgr.) — "Keep It Up," write Monday night with "Kattes." Will close up if present weather continues.

WILBER (B. Smith, mgr.) — "Good Edie" holding up strong.

SHUBERT (E. O. Smith, mgr.) — "Where Are My Children?" on its 5th week doing a

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big business due to controversy with ex-Mayor Fitzgerald over a section of the.
which is directed by H. E. Tores, the
Orpheum's Lemon, offered the initial of several good feature
acts.
KEYSTONE (M. W. Taylor, mgr.)—The
School Playground's" headlined. Felicia
Dobbs, Forum and Lewis, Sutton, McIntyre
and Sutton, Morris and Campbell, the Branci-
oni and the feature serial, "Bells." At
the
All four hootenannies are open and do-
ing well. The Lemon has "The Merry Round-
ers" and "The Ten Tom Girls" are at the
Four Smokin' Devils at the Tucumcari, and
"September Morning Glories" at the Gayety.

ST. LOUIS.
by BRS.
AMERICAN (Harry Wallace, mgr.)—"The
Lillie Langtry," starring George Fox,
played on the week with little paper in advance.
At popular winter weather will permit the open
air theatre to continue business.

The Boston-National Grand Opera Co.
pany has been engaged to appear at the Odeon
December 7th and 8th. The programme is to be
chosen by the local management. Max
F. has been engaged to direct the first of this
week. The programme will be understood
will consist of many notices.

The Columbia theatre's summer picture policy
of presenting the latest and the finest screen
acts is undergoing reorganization preliminary to
the opening of the feature serial, "The Merry
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Gordon John R
Gray Trio
Green Eagle
Gregory Gilbert
Grifis (P)
Grover Graves
Hailey H H
Harcourt Leslie
Hargrave Henry
Harrison Lee
Harris Pauline
Hart Billy
Hart Haune
Hart Ruby
Hass Chock
Havel Arthur Co
Hawland J B
Hayne Max E
Hayward Sisters
Hearn
Henderson J
Herring E
Herrad Miss J
Hewett
Hight
Hickel
Hogeland Mrs J A
Hogan
Holder Maxwell
Holdi Victoria
Hornbrook Earl
Howard Chas
Howard Jean
Howder Fred

The above photograph shows

Belle Carmen

convalescing on a farm up state after an illness of a short time. She expects to resume her engagements shortly.

TRULY SHATTUCK and GOLDEN MARTA
FEATURED ON U. B. O. TIME
Direction, ARTHUR KLEIN

JACK (J) HALLEN

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Marshall Edw
Marshall Miss E (P)
Mayfield Cleo
Mayfield Stella
May Leva
McCoy Martin H
Miller Caro
Millsap Florence
Monahan & Daily
Moore Emmett
Morrell Lilian
Morton Ous
Morton Lea
Morton Stella (P)
Mowall Beth
Murdock & Morton
Stanford & Thomson
Murray J A

N
Neasbett Evelyn
Nevins & Williams
Nelson Lucy
Noble Ruth
Nokia Louiska
Norwood Edw
Norwood Mrs C I
Norwood Edw

O
Oakland Virtue
O'Dewl Dale
O'Malley Jack (P)
O'Neil Mrs Harry
O'Neil Georgia
O'Neil Mabel
Owen Harman

BABES

COOK

FLO AND WELL WALSH

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WHICH IS FULLY COPYRIGHTED AND
SCORING A BIGGER HIT THAN EVER

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Direction, LEWIS & GORDON

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Starting our third successful year together.
This week (Aug. 28)—Henderson's, Conney Island.
Next Week (Sept. 4)—Up Yognstown.

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NANA SULLIVAN and CO.
Presenting
"NEVER AGAIN"

TRIXIE FRIGANZA

ONE OF THE PIN FEATHERS
OLIVER MOROSCO'S "CANARY COTTAGE"
I'm STAN STANLEY

The guy who keeps Joe Kass working, the man who
takes Martin & Federman's comedians who pose
as a traveling minstrels company and makes
him do the legitimate in New York. This week
is no exception.

The man who brought the Cohan boys to
town and made them into stars. It'sSTAN STANLEY.

This week: The song is called "I'm Just a
Singing Game of Chance." It's a
hit of the season.

In "HOMEBODY,"
fourth of July week,
STAN STANLEY
is on the stage.

BILLY GRADY presents

Major KEALAKAI

AND HIS

Royal Hawaiians, including Princess Uluwehi, the only Hawaiian
dancer on the American stage. Opening in September to tour all
U. B. O. theatres.

New Playing Bloomington Co-operative Chautauqua Association. Time through, Illinois,
Ohio and Indiana—July 13 to Sept. 12

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DIXIE'S HONEY BOY OF THE PIANO

JIM (E.N.) MAC WILLIAMS

Has been automatically headlined on every bill by the press and public

Watch for His New Act

VIRGINIA DAYS

SEVEN COLLEGE (KNIGHTS)

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and his quintette

still scoring suc-

cessfully at His

Harlan's and War-

dell's Hotel, Long

Branch, N. J.

Direction, JOS. B. FRANKLIN

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New York

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THE CAR HERE AT SEVEN SHARP

Now on a real water wagon (Steamer Ventura), bound for Australia

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Richards' Tour, Australia

Directions, MARK LEVY

SAM DODY

Playing Morris Duvall in Lew Fields

"STEP THIS WAY" CO.

CHICAGO, ILL.

Bert Williams

Ziegfeld "Follies of 191" New Amsterdam Theatre

Review of N. Y. Star at 5th Ave. Theatre says Richard Bolke's

"CREO"

IS A BIG TIME FEATURE

Direction—ALF. T. WILTON

"Our conception of a tough job

Paying off acts at a benefit

VALYDA

and her BRAZILIAN NUTS.

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in "An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET ADAIR

in "Song Definitions"

Assisted by

EMMA ADELPHI

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Interests

Direction, HARRY WEBER

Hendricks and Padula

Phenomenal Pianists Singers De Luxe

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In "HOME AGAIN"

Are for the Summer
BUSTER SANTOS
JACQUE HAYS
In Their New Act,
"The Health Hunters"
Direction: Steve Agency

PRINCE AND DEERIE.
Dear Friends AI and Helen:
Good luck and success in Australia, and
kindsly say to all the stage boys in both cities "How
do it" for us.
Year seniors friends.

JIM and MARIAN HARKINS
Direction: Norman Jefferies

Oh, how we love to sit in the
AUTOMAT
Corner a flock of fish-cakes, both them in
Tomato sauce (to prevent hay and mouth
disorder), then kill them one at a time!
Appetizingly yours,
NEIMAN and KENNEDY
Back on the
Lowe Time

JIMMY FLETCHER
Wants You To Try
On a Soda Dispenser
A girl just fainted in the street.
Water will not save her.
Quick, a chocolate soda with vanilla cream,
And delicious pineapple flavor.
Direction
Mark Levy
En Route to
America

VESPO DUO
Phenomenal
Accordionist and Singer

ANGIE WEIMERS
Direction: Arthur Klein

PAUL RAHN
 tras in Chicago,
and the
acrimonious
of the
comedy circulation.

FRANK PARRISH
AND PERU
in their well presented
Novelty, are one of
the
Best and most
Unique Acts in
Big-Time Vaudeville
Ask FRANK EVANS.

BUSTEE
36
FENTON & GREEN

ENSUN
FANTASTIC RECORDER
Catherine
Anastasia
Fashion
and Her
Girls
BOOKED SOLID
Direction: Arthur Pearson

HOWARD LANGFORD
(Juvenile Light Comedian)
Direction, Chamberlain Brown

PETE MACK
Submit MARTYN and FLORENCE
(Vaudeville's Best Opening Act)

VARIETY

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AND CLARE
PAT
I am using it
OSWALD
Address me
Wendall, Kansas

Hugh D. McIntosh.
CHRIS O. BROWN.
NORMAN JEFFERIES.
WALTER WEECH.
FOUR LUCKY MEN.
ASK ANY OF THEM WAY.

Ray-Monde
Puzzling Australia

Mystery
Explosive
Curious

35
AYOLLA
(PASS WORD)

BEN SMITH
Just Finished 4 Weeks on
W. V. M. A.

Electrical Venus Co.
SCIENTIFIC ENIGMA OF WONDER AND FUN
A LAUGHING SENSATION
FEATURED ON U. B. O. AND W. V. M. A. TIME
This Week (Aug. 28), Decatur and Springfield, Ill.
Next Week (Sept. 4), Ft. Wayne and South Bend, Ind.
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NOTHING SUCCEEDS LIKE SUCCESS.—THE R. & R. CO., Inc.
The minstrel show is probably the largest in history—a great, swaying bank of black and white with darky songs ranging all the way from “My Old Kentucky Home” to “Mister, Let Me Tell You When the Music Starts.” And these are sung not by Orville Harrold, thank Fortune, or by any other uprooted and misplaced notable, but by good old quartets, who sing swipes and barber shop chords to your heart’s delight.

There are 400 of these minstrels—the brothers Leighton and 398 others.

MANAGERS AND RATS DEFINE "STRIKE BREAKERS' " POSITION

Managers' Association Says it Will Protect All Acts Playing in "Unfair" Houses and Take Measures Against Any Acts Interfering With Them. White Rats Say Each Case Will Be Individually Handled and all Efforts made to Wreak Vengeance Upon Turns Playing Against Rats' Orders.

As a development of the theatre strike at Oklahoma City, in which the White Rats have become directly involved, and the Vaudeville Managers' Protective Association is reported to be lending its moral support at least, the opposing sides were asked this week by a Variety representative for a statement of their respective position toward what are known as "strike breakers"; in this instance acts playing in vaudeville theatres labeled as "unfair" and against the orders of the White Rats not to do so.

A member of the V. M. P. A. said the managers' association intends to protect every act that plays an "unfair" house, and at the last meeting of the association (Sept. 1) it was decided also to take measures against any acts that attempted to interfere with "strike breakers." The manager also stated orders had been issued to route all acts declared by a White Rats announcement to be "strike breakers" or in the bad graces of that society, and that these routes were then being prepared.

"You can not make it too strong," said the manager. "We have no hesitation in stating our position. We will go to any lengths to protect acts playing for us and just as far for those acts we believe are against us."

An official of the White Rats, when informed of the joint statement Variety wished to print on this subject, said: "In this particular matter we do not care to commit ourselves, but the profession may best judge by circumstances arising. We shall treat every case of 'strike breaker' as an individual matter and make such moves as we think will best accomplish the results we wish to achieve. You can say though that the White Rats will go the absolute limit against any act or actor who goes against its strike orders."

In the Oklahoma City strike have been mentioned certain acts that played "unfair" houses out there. These names have been published by the White Rats and in various ways it has been suggested what might happen to them or others who played in theatres the unions have issued a strike order against. The White Rats is an affiliated body with the American Federation of Labor.

It was reported after the V. M. P. A. meeting last Friday that the matter of one of the strike breaking acts had come up and it was decided the turn should be placed to work forthwith.

The question of the position of the "strike breaker" was placed before Variety by a booking manager, who is a member of the V. M. P. A., and who asked if Variety knew the stand of the two sides on that subject. He mentioned vaudeville managers everywhere, as well as as acts, would like to have information on the subject. Asked if he had received any official communication from the White Rats informing or requesting him not to play any act, he stated he had not, but considered the published announcement in Variety weekly of the Rats as their official statements, and these statements so far have only mentioned the name of the turn, without telling anything of possible consequences or action the White Rats intended to take.

INNOVATION BOND SELLING.
Montreal, Sept. 6.

Adopting a practice long in vogue in England but new to this side of the water, the Canadian Theatres Circuit, mostly playing vaudeville in its Canadian cities, has authorized an issue of $500,000 worth of six per cent. interest bearing bonds, guaranteed by the assets of the company, valued at $1,500,000.

The proceeds of the bonds, to be placed on public sale, will be used in the purchasing of the site for the new Orpheum, this city, and the construction of the building, both to cost around $600,000. This site has virtually been closed for.

The house will seat 2,500 and replace the present Orpheum, operated by the Canadian Circuit of which Clarke Brown is general manager. Its bookings are received through the United Booking Offices of New York.

PROCTOR TURNS OVER ANOTHER.

The Proctor theater at Mt. Vernon, N. Y., was placed Monday upon the routing books presided over by Lawrence J. Goldie in the United Booking Offices. It is the fourth Proctor theater that has wandered away within a year from the Proctor sheets to the U. B. O. books. The others are the 5th Avenue, Proctor's, Newark and Elizabeth, N. J., also booked by Mr. Goldie.

AUTO-PED ACT.

A. B. Conkright, who has been startling the hinterland visitors to Broadway by scouting about the corners of the Main Stem with his new auto-ped machine, is preparing an act for the Palace. It will show there within the next few weeks.

He will be assisted by a young woman dancer.

MANAGER HIS OWN CRITIC.

Chicago, Sept. 6.

Charles Slattery, manager of the Majestic, Cedar Rapids, la., has not been at all pleased with the way the papers have been reviewing his shows. The manager has taken space in one of the papers there and is now writing his own reviews.

Be sure to get 
VARIETY of Sept. 12,
HARRY MOUNTFORD.

White Rats News
will be found on
PAGES 12-13

BURLESQUE MANAGERS PROTEST.

A practice for many years maintained by Hyde & Behman in their advertising of Columbia Amusement Company shows at their Gayety theatre, Pittsburgh, and Star and Garter, Chicago, will very likely be abolished from now on if the attitude recently assumed by the separate managements is persevered in.

Although each of the companies has always contracted for a full season's equipment of lithograph and other window and wall printing before the beginning of each season, Hyde & Behman have steadfastly refused to allow that printing to be used at the houses named. Instead they have arbitrarily compelled the companies to use stock posters ordered by the firm and charged around fifty per cent. more for it than the price paid for the regular printing.

Many of the company managements have notified the Columbia Amusement Co. that in future they will not submit to this procedure. They assert emphatically that since there is nothing in their contracts with the Columbia compelling them to use the Hyde & Behman printing they will refuse to pay for it and furthermore that if their own posters are not put out Hyde & Behman will pay for the paper they use or there will be none posted.

The managers assert that their own special printing is much more attractive and effective than that provided by Hyde & Behman and costs them very much less. This is a matter that has been vigorously discussed and objected to by the producers for several years. But until now concerted action has been taken to overcome what they consider the unjust and wholly arbitrary practice by the Hyde & Behman concern.

USUAL ACT SHORTAGE.

The usual act shortage in vaudeville at the opening of the season is more so just now than in former years, according to the booking men of both big and small time.
IN LONDON

London, Aug. 25.

Alfred Butt has a new comedy for production this autumn, by Harold Brighouse, author of "Hobson's Choice." It is entitled, "The Clock Goes Round." A leading part will be played by Joseph Coyne.

"Best of Luck" is the title of the new Drury Lane drama to be produced by Arthur Collins in September. The cast includes C. M. Halliard, Langhorne Burton, Robert Hale and Sir Valentine Grace (who as an actor is new to London). Among the ladies are Miss Fortescue, Renee Mayer, May Hobson, Simeta Marden, Gwen Fothergill and Violet Blyth-Pratt, the latter being the daughter of the popular manager of the Oxford Music Hall.

Oswald Stoll, author of a book on finance, has approached our leading actors to request a visit to their writing one-act plays, bringing home to the public the value of thrift. The first of the series by Alfred Sutro, "The Great Redding-Street Burglary," is now at the Coliseum. Sir Arthur Pinero and Sir James Barrie have also consented to contribute plays. The former has finished his work entitled "Mr. Livermore's Dream," which will be produced at the Coliseum at the end of September.

Raymond Hitchcock may reappear in London next spring in "The Yankee Consul," under Alfred Butt's management.

Henry Arthur Jones's play, "We Can't Be As Bad As All That," produced at the Nazimova theatre, has been acquired by Violet Vanbrugh for touring purposes.

Grossmith & Laurillard have selected Sept. 6 for the debut of the "Miss leading Lady" at the G'ayhouse. Malcolm Chinery is to be Jack Cracken, while Weeden Grossmith will look after the comedy element. The play will be produced by Felix Edwards.

Edward Knoblauch's adaption of Francis de Croisset's three-act play, "L'Eperoit," to be called "The Hawk," will be produced at the Royalty Sept. 11. The action has been transplanted to this country, but the Count and Countess de Daisetta, played by Dennis Edie and Gabrielle Dorzait, retain their French nationality while the remaining characters are English.

Private Charles Henry Crysler (formerly one of a combination of four performers in the halls), well known as Vitelo, the weight lifter, has been killed at the front.

The present day manager has much to contend with. Last year the Zeppe- lin raids and darkened streets were a heavy handicap. This year they have been heavily hit by the tax on amuse-
STATEMENTS FROM BOTH SIDES
IN OKLAHOMA CITY STRIKE

Manager Smith of Tulsa, Alloges Variety's Correspondent Is
Using Assumed Name and Is In League With Strikers.
Rat's Representative Says Everything Progressing
to Their Satisfaction.

W. M. SMITH.

[Mr. Smith is manager of the Em-
press theatre, Tulsa, Okla., a house
declared "unfair" by the labor unions in-
terested in the present strike situation
in that territory.

The statements appearing herewith from Messrs. Smith and Gilmore, were
received by wire Wednesday, in re-
response to telegraphic requests to each from VARIETY the day before.

Tulsa, Okla., Sept. 6.

Most all reports from Oklahoma City are false. Your correspondent, Carl L. Shannon, is believed to be one of the
Tucker Brothers of Oklahoma City, who operate the Metropolitan theatre. No one from Oklahoma City knows anything
about one of that name.

Managers have made no requests for
conferences to end fight and under no
circumstances will they concede to
White Rats. They are willing to sign
with the stage hands and musicians but
not with the White Rats.

Neither did they say they would give
White Rats acts preference. Burton's
Comedians, now playing there, are do-
ing a good business, in fact so good
it has split the Union patronage till
the Metropolitan is doing small busi-
ness.

On the bill Shannon claims there
were single are Knight and Moore and the Dancing Kennedys (the
latter now playing Orpheum time) with
three other acts on the same bill.

Things are quiet in Oklahoma City.
Alloges has always been the policy
that there is no place to eat and sleep
and rioting going on are badly foolish.
There is nothing of the kind, and unless
they had read about it in the papers
they would not know there was a strike
on. Business is big in all houses. The
Liberty is packing them at 10 and
20 cents, with Boyle Woolfolk's musi-
cal show Sunday the business ran over
$600. The Lyric shows Sunday con-
sisted of the following acts: Kaesig-
ton Sisters and their five piece orches-
tra, Three Alaskans Mahon and Fagin,
Wm. Calhif, Calvih and Thornton, Rio
an Harmon. All these acts were book-
ed in by the Interstate Circuit. The
Rito marco orchestra of ten pieces are
playing the show.

The situation in Tulsa: Pickets are
not working and there is no excitement of any kind. The Enterprise has been
non-union for 14 months, so the pub-
lic made up their minds where their
sympathies were long ago.

There have positively been no acts
playing in the Enterprise in the strike
situation at Tulsa. The business at the
Empress has been capacity. Sunday was
the biggest day the house has had in over
a year. The Labor Day business was
the best the house has ever had on this
day.

The Wonderland, where Shannon
says the acts were placed, is a musical
comedy house seating 400, plays four
shows a day and seven on Saturday and
Sunday. This is the only house in
Tulsa that plays union actors.

The Broadway theatre, which is now
non-union, was last season a closed
shop. The Empress played four shows
on Sunday and three on other days.
The Broadway has from three to five
shows. The house was not a success
with White Rat acts. The theatre cost
about $10,000 to build and at the end
of the first season, Aug. 6, it was
bankrupt and for $2,000 has cleared
and has failed another seven others.

The managers in this territory have
this house as a shining example of what
the closed shop will do. The Broadway
opened two weeks ago as non-union,
with the Idyl Prolix musical comedy
company, which was to stay for two
weeks. For the first time in the his-
tory the house has made money and
shows that have been booked have been
canceled and the same company con-
tinued. This in spite of higher admis-
sion than the house has ever known.

Pickets in Tulsa were arrested for
spying and were fined $25 each.
The case was appealed and the decision
lost.

In the Labor Day parade at Okla-
ahoma City the White Rats were rep-
resented by five White managers and
there were none, in spite of the fact
a place has been allotted to them.

A White Rat was one of the pickets
in Tulsa, but he left after a week and
was working on the union from Jossie,
asking for aid for his sick wife. He was
refused aid and then called on the man-
gager of the theatre in front of which
he had been picketing.

As to the business in Tulsa if there
is any more information I will send
signed affidavits from acts on the bills.

W. M. Smith.

The statement by Mr. Smith that it
is believed the VARIETY special cor-
respondent in Oklahoma City at pre-
cent, Carl L. Shannon, is not that, and
that is a name assumed by one of the
Tucker Brothers, owners of the Metro-
politan theatre there, which is now
playing the union, or 'White Rat acts,'
does not appear to be borne out by the
facts as VARIETY knows them.

Aug. 8 VARIETY wired to "The Daily
Oklahoman," of Oklahoma City, asking
about the strike situation there at that
time. VARIETY received a wire signed "Carl
L. Shannon, Oklahoman News Bureau." Later in the week came a letter from
Mr. Shannon, saying VARIETY's wire
had been turned over to him and mak-
ing application to become VARIETY's
regular correspondent in Oklahoma City.
The Shannon letter goes on the letterhead of "The Daily Okla-
homan," of which the Oklahoma News
Bureau seems to be a part.

After the first report by Mr. Shan-
non, another letter was requested
from the White Rat's office in New York to watch Shannon's reports
thereafter carefully, as the Rats' head-
quarters had been advised from Okla-
ahoma City that there would attempt to influence him.

The Tucker Brothers, of Oklahoma
City, have one of the papers there, but
there is nothing on the "Oklahoman"
letterhead to indicate any interest by
the Tucker's in that publication.

By Francis J. Gilmore

(Mr. Gilmore is a traveling repre-
sentative of the White Rats, now sta-
tioned in Oklahoma City.)

OKLAHOMA CITY, Sept. 6.

The strike situation in this city and
Tulsa is highly satisfactory to the
Quadruple Alliance and we are more
confident than ever that the local
managers will soon realize that we are
not advocating a policy which will be
injurious to their best interests, but on
the contrary, the closed shop will
prove advantageous in every way. We
have had several meetings, two of
which were called at the solicitation of a
Mr. Mills, a representative of the
Interstate Circuit, but on each occasion
he was the only person to appear, and
as he stated he was not acting in an
official capacity but refused to enter-
tain any proposition made by him.

Sunday, August 27, Allen Street, one
of the owners of the Liberty theatre
(Oklahoma City), was to meet a com-
mitee but no offer of settlement was
made which could be accepted by the

An attempt was made to break our
picket line last Friday when Manager
Johnson had his pickets fixated for loud talking. The trial is set for
today. In Tulsa the picket case is in-
cision. In Tulsa the picket case is in
still court and pending the trial silent
pickets have been placed on the
Broadway and Empress theatres. That
the talking pickets were keeping down
the attendance at these houses was
clearly proven and the loss of busi-
ness so annoyed the manager that a
declaring him unfair, and the boys were fined $25 each.
The case was appealed.

It is most amusing to hear the man-
gers declare the pickets are not af-
fecting their business and then see
them make frantic efforts to have them
removed.

The strike so far has been nothing
more than a skirmish, but now that
we are in the field, we will bring
This, the theatrical world will hear of
some lively action on the part of the
Quadruple Alliance. We have made arrangements with Mr. McKeough, manager
of the Liberty theatre, and G. Hoag,
manager of a musical tab company now
playing that house, reported that
(Continued on Page 7).
NEW ACTS

Jos. Hart has snared four names from the legitimate and will present them in vaudeville. Julia Dean and Robert Edeson will head sketches not yet named. Vincent Serrano will be seen in "The Double Exposure," with a supporting company, and Helen Holmes will have a sketch called "Jim's Baby." Other new Hart acts are: Elsa Ryan and company in "Peg for Short," Eva Taylor and company in "Rocking the Boat," Bernard Rheinhold and company in "Keeping a Secret," Ed Farrell and company in "Suspicious of Hubby." Leona Stephens and Leonard Holster, last season with May Irwin, are on a comedy act entitled "Fores" involving a golf game at the Majestic, Elmira, N.Y., Sept. 1. Both were with the Remick Opera Co. in Elmira during the summer.

Constance Collier in a comedy-drama sketch, until the middle of October, when she begins rehearsals in "The Merry Wives of Windsor" (M. S. Hentham).


Little Bee Lawrence and Jack Higgins, in a comedy act and piano act. (Chicago) La Petite Mercedes, dancing. (Chicago)

Lillian Fitzgerald, single (George O'Brien).

McEntyre and Sutton in "The Perfume Shop."

Sam Bernard, Jr. (nephew of Sam Bernard) and Grace Leigh. Louis, Belmont and Lewis re-united. Hart and John, a new act.

Harry Ellis, single. 


HIP CHANGES

There have been a number of changes in "The Big Show" at the Hippodrome. All efforts are being made to build up the minstrel first part section which appears to be lacking in comedy. Several cuts were made previous to the opening when the Ahearn bicycle act, Barney Fagan's "Phantom Guards" and about 30 acrobats were taken out of the show. After the first night's performance, which ran until 11:25, Foster decided that some of Mare's lions were out, with the second night's show having its finale at 11:05.

Ragtop left because it was said by the management that he could not be heard in the big auditorium, and Fogarty's style of delivery is exceptionally fast. Originally he had been allotted 14 minutes, but this time was split with the Six Brown Brothers, who were called in at the last minute. Friday and Saturday the latter act took all of Fogarty's allotment, but retired Saturday from the show to join "Chin Chin." Monday, Ahearn, Tooong was put back, in the spot left open by the Browns leaving. Until then Ahearn had been appearing in the minstrel as an end man.

The Leightons also left the show after the opening performance, as their mainstay, a baseball bat, was ruined through the elephants playing baseball ahead of them. Miller and Mack, who were doing a dance in the minstrel first part, did it but Saturday, the opening night, after that becoming part of the semi-circle as their share.

The surprise of the show was the failure of George Marx's lions to get over. This act has been reported as sensational and considered a draw in Europe. It was brought here under a season's contract at $1,000 weekly. Marx could not make his lions perform, it is said. Whether it was the fault of the riders or the success climatized or the long lay-off incident to their coming affected them, no one knew. Another reason set forth as the cause of the act's failure is that the juggle kings have been used to working in a caged enclosure measuring about 35 feet in width. At the Hipp the new set supplied measured almost twice that.

All of the acts in "The Big Show" held play or pay contracts, mostly for 10 weeks, with an option. The people leaving the show when asked if they should report daily were informed it would only be necessary for them to come for re-salaries.

The show continues to draw and is well over last season's record. The second night, rather warm, drew $5,510 as against $4,700 on last season's second night, which was in October.

Friday afternoon last $3,800 was registered in the box office, with the night performance bringing $6,300. Saturday matinee with $1.50 top the draw was $5,800, and Saturday night with $2 top (to be the rule every Saturday), $6,600 was taken, making the total of the five first performances amount to $27,600. The takings for the first week performances Labor Day ran to $12,842.

The overhead charges have not yet been compiled but it is estimated they will exceed that item of last season's show, for there are 100 more people in the show. Showmen say that last season's head sold below $38,000 weekly and ran to $42,000. Late in the spring withdrawals and summer cuts brought the figure under $30,000, but only during the last four weeks of the season. Preliminary advertising this year used up $8,000, and the weekly advertising bill from now on will run about $4,000.

The Arnaut Brothers (musical clowns) were inserted in the show Wednesday, Charles Ahearn withdrawing his act that day, and resuming his position of end man.

IN AND OUT.

Billy McDermott objects to playing split-weeks with Lew Coney, which he holds a contract for 15 weeks, with an optional addition for a similar period. He refused to play a split with Providence, starting Monday, and Joe Broderick was rushed up in his place. But McDermott had changed his mind and appeared as billed.

Brice and Worth did not open at Henderson's, Coney Island, Monday. Hans Hanke substituted for Antrim and Vale at Keith's, Boston, Saturday week. The Great Howard was cancelled for the remainder of the Loew Circuit this week through having failed to appear at McVicker's, Chicago, last week. Col. Ed Ward was booked for the Loew time with Walter Keeffe through Irving Cooper, Howard's agent. Routed to open at the Miles, Detroit, it was afterwards discovered that an opposition house there, when the Detroit date was suspended by Keeffe, with McVicker's to follow in the regular order. Howard, probably aggrieved at having been taken out of the Detroit show, notified the Chicago date, with the result his further engagements on the circuit were rubbed out. Howard was to have been at Loew's, Toronto, next week.

The Friche, due to open at Henderson's Monday, failed to appear. Richie and Burt substituted.

Creighton, Belmont and Creighton left the Royal Tuesday night due to illness. They were replaced by Snyder and May.

While descending the perch or rope in her aerial act at Keith's, Toledo, Sept. 1, Blanche Sloan dropped down too fast or in some manner tore the ligaments in one of her legs, and had to retire from the bill. It will be a few weeks before she recovers.

Jack Wilson was forced to retire from the bill at the Palace, Chicago, last week. Jack substituted by Bert Hanlon, playing the Majestic, doubled for the balance of the week.

The "Fascinating Flirts," the "tab" scheduled to play McVicker's, Chicago, this week, did not open, Jack Walsh, the leading comedian, refused to appear and offering a doctor's certificate. The act played four days at Oklahoma City, opening there July 30. Phil E. Adams, manager of the act, and Walsh are going to White Rats and have applied for reinstatement to the organization. It is also reported that Walsh has tendered his notice to leave the "tab." The tabloid is reported to have a full route from the Association.

SHEA, THE SHUBERT'S BOOKER.

The report of Harry A. Shea placing the Sunday vaudeville bills for the Winter Garden, commencing this Sunday, augurs a further Shea-Shubert booking than the mere Sunday playing mentioned in last week's report.

From stories around, the Shuberts and Clifford C. Fischer are no longer closely associated in booking matters. Last season Fischer gathered together the Winter Garden's Sunday bills, and also engaged a large number of their vaudeville people and attractions for productions.

TANGUY'S SHOW FILLED.

While the six acts in addition to Eva Tanguy (who will do two turns in the performance) have been secured by William Morris, according to a statement made in this office in that week, no information as to the names of the acts or dates were given other than that.

The Tanguy show under Morris' direction will make its start about Sept. 20, playing a few dates in the East before striking for the West. Several of the East Coast dates are being worked out under guarantees to the show from the houses to be played.

One of the acts for the Tanguy show is Chas. J. Ross and Co. of three people who will play the "Dance Act" out of a former sketch, "Just Like a Woman." Mr. Ross will also appear with Miss Tanguy in the latter's "Salome" dance that is to close the performance.

Lester Murray, the manager with the Harry Lauder road tours for Morris, will be back with the Tanguy show. Morris also expects to travel with it. Louis Stern is going ahead of the attraction, and Martin Wagner will be the stage manager.

It is unlikely Harry Lauder will return to America this year. He may not reappear over here before the fall of 1917. Lauder is now in negotiation with the London representatives and has written to request him to do three weeks in London, written to introduce him, about Xmas.

Vera Michelen is under a William Morris contract, it is said. She is rehearsing an act in which she will be supported by Harry Spinger who has appeared opposite her in several feature pictures.

The withdrawal of the William Morris Vaudeville from the Park, New York, is claimed by Mr. Morris to be but temporary. The weather obliged the closing, says Mr. Morris, and with the house management having an opportunity to book in a feature picture to fill a gap, the Morris office consented to the request for a temporary vaudeville there, according to the statement, within the near future. The Park was first obtained for pop vaudeville by Jack Goldberg, now in the Morris office.

It is said Morris will book a split week between Boston and Lynn, Mass., this fall. Houses not named.

Along with other Morris reports, there is one that says the proposed operation of the John Cort and Oliver Morosco houses in the west by William Morris vaudeville is off, at least for the present. There were 20 or more theatricals anxious for this position, but the present Morris object appears to be as has been outlined in Vaudeville previously, the playing of road shows only, with the Tanguy show the single one so far prepared to go out under the Morris banner.

Union Hill, N. J., Sept. 6.

The Lincoln, a new house, will be booked with pop vaudeville by William Morris. The theatre opens this month.

Boston Branch Reopens.

Boston, Sept. 6.

After being closed for one week, the Waterson, Berlin & Snyder branch office here at 220 Tremont street, reopened this week, with Don Ramsey again in charge.
OKLAHOMA FIGHT.

(Continued From Page 5.)

They had been held up in McCall’s private office by a masked desperado who stole over $400.

While neither the Belle Isle trouble nor robbery was in any way identified with this strike, both furnished additional material for gossip which is beneficial to neither side. Francis Gilmore, in charge of the Quadruple Alliance strike, declared his forces were in no way associated with the unpleasantness at Belle Isle and his statement is borne out by an admission from a newspaper’s pickets had been placed as the result of a misunderstanding that the park stand-had been erected by non-union carpenters.

In the case of the Liberty theatre robbery, the police are hunting persons known to be acquainted with the theatre, as the managers declare it would have been impossible for any one without such knowledge to attempt such a crime.

McCall and Hoag, according to their story to the police, had just counted the day’s receipts when the masked man entered and ordered both to hold up their hands. The robbers then scraped all the money in sight into a sack and relieved both of their individual cash. The man then backed out of the office, McCall and Hoag declare, slammed the door, made his way through a keyhole in a balcony and disappeared through a door leading to a fire escape. No arrests have been made.

Arrangements now are being perfected, according to those in charge of the strike, for the establishment of White Rat vaudeville houses throughout the southwest. The Metropolitan theatre here, which is being conducted as a union house by the strikers, last week did the largest business since it became a separate union house, it is claimed.

The managers are conducting their business along lines adopted soon after the strike was declared. The Lyric theatre, playing vaudeville and generally has a complete bill, as practically all the acts are brought from St. Louis or Chicago. The musical tab company at the Liberty is one of the best ever seen here.

Both theatres, the managers, contend, are doing excellent business. On the other hand, the strikers claim their hand registers prove the patronage is less than half normal.

OKLAHOMA, Sept. 5. My attention has been called to an article published in the Sept. 2nd issue of “The Billboard” which article states in effect that everyone of the Parke-Olney house has refused to support the White Rats in the Oklahoma City strike on account of the failure of the White Rats to “put up” $300. I wish to state for organized labor of Oklahoma that, unlike “The Billboard,” its influence is not for sale and that the statements contained in article referred to not only regarding the action of the State Federation of Labor, but the progress of the strike as well, are absolutely without foundation.

It will probably interest our readers to know that on Aug. 23 the State Federation of Labor in annual convention adopted a resolution endorsing the strike and pledging our best efforts to bring it to a successful termination.

Edgar Fenton,
President, Oklahoma State Federation of Labor.

Chicago, Sept. 6.

Mort Singer, executive manager of the Western Vaudeville Managers’ Association, and Edward Shayne, who books the Grand, St. Louis, have defined the statement carried in last week’s VARIETY as the length of programs played at the Grand, it being reported the house played but five acts as a rule, but in order to protect itself against a threatened strike, the management booked in four extra acts.

Shayne claims the house has been playing nine-act bills since he was delegated to supply its attractions, early in the year.

MORRIS SPLITS IN TRENTON.

Beginning Sept. 18, the Grand, Trenton, will play the American burlesque shows three days weekly instead of four as heretofore. The first three days of the week will be used for vaudeville, booked through the William Morris office.

Rochester, N. Y., Sept. 6.

The Avon opens Monday with pop vaudeville supplied by Jack Goldberg of the William Morris office. The house will play five acts and a feature picture.

Utica, N. Y., Sept. 6.

The Majestic opened Labor Day with vaudeville booked by the William Morris Agency. Mabel McKinley is headlining the bill.

MILWAUKEE PALACE OPENED.

Milwaukee, Sept. 6.

The Palace opened Aug. 31, the show giving big satisfaction and the house being packed for the occasion.

AMERICAN MEETING.

The September meeting of directors of the American Burlesque Association held in the executive offices at the Columbia theatre last Friday, with President M. Muller presiding. Those attending were Chas. Franklyn, Dr. G. E. Lothrop, George Peck, I. H. Herk and Harry Leoni.

The general operation of the circuit and addition of new houses was first discussed, and then, General Manager Peck proposed his new plan of compelling house managers to post a forfeit with the Association that they would not sell the house by the home office rulings as to clean burlesque. After considerable discussion it was decided to send out a letter to the managers to obtain their attitude on this proposition and report before the October meeting.

An important, now along the line of censorship was made in the appointment of a provisional district censorship committee to review shows that report to the home office. Should the plan be unfavorable, General Manager George Peck and Assistant General Manager Harry Leoni will then view the show. The committee consists of Chas. Franklyn for the east, Sam Levy, of Detroit, for the middle west, and I. H. Herk, of Chicago, for the west.

AMERICAN CHANGE.

The Loew Circuit having decided to play vaudeville in the Academy, Fall River, Mass., which they have leased, has caused the American Burlesque Circuit to abandon the town and re-route the shows. In place of Fall River, the American has added the Holyoke theatre, Holyoke, where the shows will play two days.

Beginning Oct. 2, when Fall River is dropped, the shows will go from the Star, Brooklyn, to Holyoke, two days; Springfield, four days, Boston, one week; New Bedford and Worcester, three days each, and then along the coast of the Empire. Springfield will play four instead of three days.

LEAVING WATSON-WROTHE CO.

Helen (“Patsy”) Delaney and Max Fuhrman, are to leave the Watson-Wrothe Co. now at the Columbia, Saturday. It is claimed neither had a suitable partner.

Goff Phillips left “The Tango Queens,” playing the American Burlesque Circuit, last Saturday. He was replaced by the Spicer Trio, who joined in Cleveland Monday.

GRIEVES’ STOCK.

Cincinnati, Sept. 6.

John Grievs Musical Comedy company will open Sept. 10 at the Lyceum house playing stock comedies. The company includes George Weston, John Grievs, Charles Moran, Ralph Rogers, Elsie Donnelly, Fanny Donovan, Sisters McCaul and a chorus of twelve.

Union Square Loses Its Prima Donna.

Louise Pearson, prima donna in the Union Square stock burlesque for the past year, will join the “United States Beauties” on the American wheel.

NIXON’S VICTORIA.

Baltimore, Sept. 6.

Through a deal consummated here today in the offices of Israel B. Brodie, attorney, the Victoria theatre, formerly operated by Pearce & Scheck, passed to Fred C. Nixon-Nirdlinger, of Philadelphia, and several prominent Baltimorians, to be known as the Nixon Victoria Theatre. The initial capital stock will be $50,000. The property is owned by Cohen, Hartz & Gebhart and the Nixon-Nirdlinger company has secured a 10-year lease. The rental will amount to about $15,000.

The house takes the name Victor, and open about Oct. 1. Improvements were begun at once.

A local man is slated for the management.

SELLS HALF INTEREST.

Chicago, Sept. 7.

Selig has sold a half interest in “The Crisis” (film) to Elliott & Sperman for $250,000.

MARRIAGES.

Violet Carleton-Canfield (late of Carleton and Canfield) has announced her marriage to Frank Azar, a Detroit automobile dealer. Miss Carleton is now playing in the west with Mary Eliot, with whom she joined following the death of her former partner and husband, in July, 1915. She will continue on the stage.

Jan. 19, in Little Falls, N. Y., Hazel Cox to Andrew Brannigan, a merchant tailor, of No. 547 Fifth avenue, New York. Mr. Brannigan was on the stage as a professional dancer before he entered business.

Max Reynolds, of the Fox Film Corporation, to Joie Hayner, non-professional, of New York, at Jersey City, July 26.

W. J. Hyde to Mrs. Grace M. Blakey at Bay Shore, L. I., Aug. 24. Mr. Hyde is the president of the Hyde & Behman Amusement Co.

Cincinnati, Sept. 6.

Marjorie Heuerman, singer at the Grand Opera House, which is the summer home of the movies, to Rudolph Bentel, of Hamilton, Ohio, last week.

FEHR’S EMPIRE SITE.

Chicago, Sept. 6.

A real estate deal was consummated here last week whereby Herman Fehr of Milwaukee acquired possession of the Empire theatre site on West Madison street.

EMMA CARUS AND LARRY COMER.

The cover page carries a likeness of Emma Carus and LarryComer, who will feature the program at the Palace, New York, next week for the second time in five weeks. They will offer a complete new repertoire of songs for the return engagement as well as a series of new costumes.

Since the Carus-Comer team was originally formed, managers have been of the opinion that it comprises the best vaudeville combination Miss Carus ever had been identified with and the claim is amply justified by the success attained by the couple since their initial performance.

Don’t fail to get VARIETY of Sept. 12.

JAMES WILLIAM FLYTZ PATrick

International President, W. R. A. U. & A. A.
A GLIMPSE AHEAD

The Vaudeville Season of 1916-1917

This week ushers in a new season for the vaudevillian; new hopes and new ambitions.

The prospects for artist and manager depend a good deal upon what each has done during the period of vacation. The wide-awake artist did not give himself up to idleness during vacation. The alert manager has been redecorating, refurbishing and improving the condition of his house. There has been no vacation-time for the manager. He has been on the job all summer. The ambitious artist has similarly begun busy, adding to and improving his vehicle.

The artist who has not been thus engaged need not wonder if his hopes and ambitions are not realized. The latter kind make up the disgruntled ones, who blame everybody but their own sluggardness for their failures. They make up the rank and file of the army of agitation.

They give up their last dollar to pay an enormous salary to a leader, hoping by agitation to procure what the energetic and efficient artist does procure through his individual effort. The effort to get something for nothing always fails.

The artist who has a route and commands a good salary is in that position for good and legitimate reasons.

The artist who is constantly bewailing and bemoaning his fate and listening to the words and advice of one who is inexperienced in all things, except in agitation, is contrary-wise in his position for good and substantial reasons.

There is always a good reason for every man's success, no matter what his occupation be.

To those artists who are still in the slough of despond we say brace up, get an act, improve your old act, do something and success is bound to crown your efforts.

To the ambitious and efficient artist we say co-operate, harmonize and make every endeavor to please the public. The public cares nothing about the "closed shop," or any internal differences between actor and manager. They seek amusement. They want the best. They are willing to pay for it.

In other words, they want RESULTS, and the only way results can be accomplished is by sensible co-operation between every department in vaudeville.

We have every reason to believe that greater harmony will prevail in vaudeville this season than ever before. We must give credit for this peaceful and harmonious outlook to the new organization made up of energetic and ambitious artists, who have bound themselves together under the name of the NATIONAL VAUDEVILLE ARTISTS.

We have already given public acknowledgment of our disposition to help that organization prosper, by the handsome returns of the benefit performances given at B. F. Keith's Palace Theatre and Marcus Loew's American Music Hall, in the City of New York, and the adoption of a form of contract prepared by the National Vaudeville Artists themselves.

At this time of season, a few words about this contract are proper, in view of the many attempts made by the fast-expiring order of White Rats, through their leader, to throw suspicion upon its fair and equitable character.

In the first place, this form of contract is now being used, but only in booking members of the National Vaudeville Artists. Under our agreement with the National Vaudeville Artists we were to commence using this form in bookings made after September first.

The clause, in the ordinary contract, permitting cancellation on two weeks' notice by either party, has been entirely eliminated. The contract provides that a route shall not be changed or shifted unless the manager pays any additional expense of transportation, etc., caused by the change. The contract provides that there shall be no extra performances, except one on New Year's Eve and one Election Night.

These are just a few of the benefits now accorded and to be accorded the members of the National Vaudeville Artists, and these benefits have been brought about through decent, business-like conferences between the representatives of the National Vaudeville Artists and the representatives of this association.

The new association in the short period of its existence has done exceptional work. We propose to help it continue its prosperous career.

Its growth is, and to be successful must, be slow. We propose to make that growth sure for the benefit of vaudeville. The International Executive of the White Rats may call the National Vaudeville Artists vagrants, or even worse, but the one big fact remains—and it is such a big fact that it haunts him night and day—that the National Vaudeville Artists is GROWING, while the White Rats is DYING.

That there may be no misunderstanding on the subject we wish every artist to know that the members of the National Vaudeville Artists will receive a preference by the members of this Association, not only in the matter of the form of contract, but in booking. We have no hesitation in saying that we will book a National Vaudeville Artist every time the opportunity presents itself, in preference to a White Rat or an unaffiliated artist. We consider such action on our part in the interest of harmony and for the best interests of vaudeville.

So at the threshold of the new season we have no hesitancy in letting it be known that we are for harmony, and with the co-operation of the ambitious and able ladies and gentlemen of the profession, who mean something to the public, we expect for both a most successful season.

With every wish for success for the season of 1916-1917 to all artists, we subscribe ourselves,

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.
Joe Levy will enter next Monday the agency of his brother, Mark Levy. Joe has been with the Loew Circuit over three years.

The Princess, Wichita, Kan., resumed last week as a stand on the International Amusement Co. circuit, playing the shows intact from Kansas City with twice weekly changes. L. M. Miller is manager.

Ray Meyers, of the Orpheum Circuit’s booking staff, is confined to his home through having had an operation last Sunday upon one of his eyes to remove a piece of steel that had become lodged there.

The Bronx theatre in which William T. Keogh is playing a vaudeville Circuit shows, opened last week. The Split Time Department of the U. B. O. is furnishing seven acts for the Sunday concerts.

August M. Bruggeman, owner of several New Jersey theatres, is a candidate for the Democratic nomination as United States Senator from his state to be voted upon at the primaries, Sept. 26.

Alice Lloyd, her daughter, Alice, and the Lloyd baby, sailed last Saturday for England. It is unlikely Miss Lloyd will return to this side before a year, when she will probably reappear in vaudeville over here.

Louise Crandall is slowly recovering from injuries received in an auto accident at Forty-third street and Broadway last week. Miss Crandall was removed to the Polyclinic hospital following the crash.

“The Cohen Revue 1916” will not extend its original engagement at the Grand, Chicago, at the close of its present six weeks’ stay. It will be followed the first week in October by Leo Ditrichstein in “The Great Lover.”

Charles Weidner, assistant treasurer of the Grand opera house, Cincinnati, will follow Harry K. Shuckley, former manager of Keight’s, Cincinnati, as his side in the management of a Decatur, Ill., house.

Horace Wright and Rene Dietrich have completed a series of Hawaiian records for the Victor, using many old melodies of the Islands. Miss Dietrich also has written the words and music of a new Hawaiian song, “Iales of Aloha.”

Harry Fern, at one time a boxer and well known to professionals, was injured in an auto accident on Merrick Road last week. Six stitches were necessary for a cut on his nose and he also received a gash in his back from the glass of the wind shield.

Billy Grady received the unanimous credit for losing the Lights ball game Saturday, to the Friars. Score, 21-20. Manager Keight’s, Cincinnati, act as his side in the management of a Decatur, Ill., house.

Mlle. Destrees, with the late Gene Hodgkins in vaudeville, sailed for Roumanian Wednesday by the way of Sweden on the “Frederick VIII.” She will join her husband, Count Tanaseco, who is a lieutenant in the Roumanian flying corps.

The Crescent theatre, in the Bronx, has been purchased by Hattie Lisbergae and Louis Schoute by bidding $5,000 above encumbrances amounting to $175,000. The sale was forced by a foreclosure suit brought against the Amusement Co. by John M. Haffan.

R. B. Boyle, manager of Poll’s, Meriden, Conn., for years, has been transferred to Waterbury, exchanging places with Leon Belasco, of the Strand there. The Meriden house, which has been playing straight pictures all summer, will play pop vaudeville and road attractions for the season.

The Taylor opera house, Newburgh, N. Y., plays pop vaudeville once in a while, with an understanding with Cohen’s theatre there, regarding that policy. Cohen’s plays burlesque and vaudeville on a split. Tim O’Donnell booked five acts into Taylor’s for the first half of this week.

Frank Ellis, with “The Night Clerk” tab last season and who was announced as going with one of Boyle Woolfolk’s shows, has rejoined the William B. Friedlander, Inc., forces. For the present he will appear with “The Naughty Princess,” the newest of the Friedlander shows.

Herbert W. Hutchinson, not James E. Moore, as announced in the Portland, Me., papers, will manage the Portland, vice James W. Craft. He was formerly manager of the Portland Keith house. George Foley, former propertyman at the New Portland, will be stage manager. Bookings will shift from Quigley to Loew’s books next week.

May Robson is to play today and tomorrow at the Cape Cottage theatre, Portland, Me., in “The Making Over of Mrs. Watt,” under the auspices of the Woman’s Literary society of the summer colony. This is the first big attraction to play the house, which will refund caifares to Portland ticket purchasers.

John H. Patterson, cash register multi-millionaire, is to build and operate a little theatre in his home town, Dayton, O. It will be used for society amateur players and members of the Drama League. Mr. Patterson a few months ago built an open-air theatre on the grounds of the Hills and Dales Country club.

The Life theatre, Meriden, Conn., formerly playing vaudeville the last three days each week, has changed its policy and will hereafter play split weeks booked by the Eastern Vaudeville Managers’ Association. Richard Hallinell, manager of the theatre, is celebrating the birth of twins (boy and girl), born last week.

Coney Island is to have its Mardi Gras after all. It will hold forth from next Monday until Saturday night, which will mark the official closing of the season. At first it was thought that the “Island” would pass up the annual celebration. Little newspaper publicity has been given the affair, but Brooklyn billboards were sufficiently snipped in a last minute rush.

The first week of October has been set aside as Portland as “Old Home Week” and the local authorities have raised a subscription of $50,000 for amusements during that time. A. J. Dufuy, formerly a Scrantonian, and now connected with Globe Feature Film Company, New York, went to Scranton last week to assist in the selection of the attractions, which are to include a number of serial flights.

B. S. Moss has been quarantined at his home in Fair Rockaway, for the past two weeks, as a result of two of his children having contracted infantile paralysis. They are his son “Buster,” four years of age, and a daughter, 11 years old. The house is to be sold on the road to the recovery and the quarantine is expected to be lifted by the end of this week. Mr. Moss has been transacting all his business with his office over the phone.

The Liberty, Oklahoma City, booked by the Interstate Circuit as a two-day stand, has had no opening date set as yet. Interstate acts will open for the run of the circuit at Ft. Worth on Wednesday. The Lyric, Oklahoma City, is booked by Ray Whitfield, the Interstate’s booking agent in the Western Vaudeville Managers’ Association, Chicago. Celia Bloom places the bills for the Interstate’s big houses from her office in the Orpheum Circuit suite at the Palace Theatre building, New York.

Bustace Hale Ball, author, playwright and scenario writer, was set upon, severely beaten and robbed of $9, a gold watch, Masonic emblem, cuff links, cane and his coat in Central Park, Wednesday night, by thugs, last Thursday night. Ball had just alighted from a subway train at Eighty-sixth street, and prior to going home was strolling through the park. As he passed a booth he noticed two men in conversation and had progressed about ten feet when he was struck down.

L. Wolfe Gilbert, professional manager for the Stern Music Co., was arrested in Chicago this week while harmonizing “My Own Iona” with his Chicago office staff in front of the Sherman House. When arraigned the following morning in court Gilbert answered “guilty” to the charge charging the judge that he was the writer of the song. The magistrate, apparently a humorist, answered he was glad of the opportunity to fine him $25, since a neighbor kept him awake continually with a phonograph record of the song. Gilbert paid.
LEGITIMATE

COMPARATIVELY FEW HITS IN NEW SEASON’S PLAY CROP


Four of the shows that have opened on Broadway since the commencement of the current theatrical season in New York have already found their way to the yawning maws of the storehouses.

The four productions are "Yvette," which made a one-night stand of Broadway; "Coat Tales," a farce which Arthur Hammerstein produced; "The Happy Ending," a very elaborate scenic production by Arthur Hopkins, which lasted one week at the Shubert, and "A Little Bit of Fluff," an English production which the Shuberts imported.

"Broadway and Buttermilk," in which Blanche King starred, spent three rather unprofitable weeks at the Elgin and has taken to the road. Of the other shows in the class getting along through the first aid of "cut rates," are "Please Help Emily," in which Ann Murdock is starring at the Lyceum. The "Silent Witness" at the Fulton, "Somebody’s Luggage" at the 48th street, and "The Guilty Man" at the Astor. The latter piece is said to have gotten a good start this week through having played to $1,700 on Labor Day. On that same day "The Silent Witness" showed sufficient box office draught to warrant the Frazee office laying out an extra campaign of newspaper and billboard advertising for the attraction.

"A Pair of Queens" at the Longacre goes out this week and the Frank McIntyre farce, "Fast and Grow Fat," at the Globe, bids but to stay until the Raymond shipment arrives.

"Betty" is in readiness, which will be in about three weeks.

"His Bridal Night," with the Dolly Sisters, just looks to be a 50-50 proposition, about 50 per cent, hit and about the same percentage the other way. Another show in this class is "7 Chances," at the Cohan.

Early this week "The Man Who Came Back" at the Playhouse showed enough activity at the box office to warrant the Brady attaches believing they had a hit, even with the notices not extraordinarily favorable. "The Flame," which opened at the Lyric Monday, got the worst panning of the season thus far by the critics.

The one big accepted hit of the town is "Turn to the Right" at the Gaiety, which is doing a turnaway business. Max Marcin's "Cheating Cheaters" at the Eltinge is rated as the second choice from the standpoint of the hotel brokers.

"The Girl From Brazil" is the only musical comedy hit in the town, with the "Follies" and "The Passing Show" both getting close to the end of their runs.

Last season's two successes continuing are "Very Good Eddie" at the St. James, which moves Monday to the 39th St. to make room for "Flora Bella," the new John Cort production, and "Fair and Warmer," which is to remain at the Harris until Octuber when the Selwyns will have a new piece in readiness for that house.

"The Boomerang," at the Belasco, is another of the holdovers from last season that is doing big business and bids fair to remain until holiday time. The new cort productions of the season will come to New York.

This week's openings included the Henry E. Dixey starring vehicle at the Shubert Tuesday night, and "In Creation," the D. W. Griffith feature picture at the Liberty on the same evening.

"The Great Lover," one of last season's favorites, reopened Monday at the Astor, C. & H. theatre (formerly Candler) and "Sybil," which reopened the season at the Empire, is continuing along with cut rate aid.

FUND AIDS WIDOW.

The Actors' Fund has recommended to $50 to the aid of the widow and two children of Alfonzo Althoff, the German artist who was found dead in his dressing room in the Bedford theatre last week. Althoff had been in this country only two years. Although the Fund's by law require a residence of three years, it was decided to waive the formalities in favor of a case of real necessity such as this. Willie Zimmerman, who, with Eddie De Noyer, took charge of the body, criticizes several New York managers for their lack of co-operation in the emergency, although, he makes acknowledgement of a gift of $25 from E. F. Albee to the bereaved family.

CARLISLE WITH SAVAGE.

Alexandra Carlisle has signed a contract with Savage. She made her appearance under his management in a new play this season. Miss Carlisle was to have been a member of the Morosco cast in "Up Stairs and Down," but decided that the part did not fit her.

CHICAGO SHOWS CLOSING.

Chicago, Sept. 7.

"Margery Daw" will close at the Princess Saturday, poor business necessitating the move. "The Unchaste Woman" opens there Oct. 1.

"The Defective," based on an incident happening here last season, which created international discussion, will be the right of a physician to kill a defective baby, turned out to be a box office failure and will close at Power's next week.

"Princess Pat" replaces the Lew Fields' show at the Garrick Sept. 18.

NEW BIG FOUR.

Chicago, Sept. 7.

Essanay officially confirms that it, with Selig, will joint with Edison and Kleine for the further distribution of films.

The new combine is at present utilizing the Kleine offices for the general distribution of features, to be released at irregular intervals, varying in length from five to eight reels, which will be marketed on the open booking system. The new arrangement will be effective after Sept. 10.

"INTOLERANCE STARTED.

The Griffith film, "Intolerance," opening at the Liberty Tuesday, seemed to get started immediately.

Wednesday matinee and night, only the second day of the picture, saw nearly capacity audiences in the theatre. This bespeaks much for it, as Wednesday was a warm day.

Opinions varied regarding the feature. The result was that the producer who saw the Griffith special comparing it with his other big one, "The Birth of a Nation." The "Nation" film was given the choice through its story that was more coherent than that of "Intolerance." But the greatness of the latest Griffith is box office compelling, they believe. The Liberty staff declare the comments of the outgoing audiences as being emphatic in favor of the "Intolerance" film as they were of the "Nation" when that picture had its long run in the same theatre.

FAITH IN "FLAME."

"The Flame," the new Richard Walton Tully playing at the Lyric Monday, was accorded uniformly poor notices.

The author-producer, however, called attention to the fact that his "Oma, the Tentmaker," won the same kind of criticisms and yet made good.

The business at the Lyric Tuesday night was as nice as "Omar" did on its second night and Wednesday evening the house was double that of Tuesday.

Thursday the producers backed their opinion against the critics by taking half-page "ads" in four dailies.

COLLIER NEXT WEEK.

Willy Collier in "Nothing But the Truth" is to be the attraction to follow "A Pair of Queens" at the Longacre Sept. 14. The latter attraction will lay off for one week while rehearsals for the successor are held and will reopen in Detroit Sept. 18.

CORBETT AS "HOLIDAY" OFF.

It seems as though James J. Corbett is not to play the titular role in one of the Cohan & Harris "Hit the Trail Holiday" companies after all.

Inquiry at the Cohan & Harris office brought to light that two companies of that show will be sent on tour. One is already in Boston with Fred Niblo at its head. The other in contemptation will be headed by Lola Merrill and Frank Otto, with the latter playing the Niblo role.

SHOWS IN PHILLY.

Philadelphia, Sept. 6.

A special performance for city officials and clergymen at which the general public was not admitted, was given some good publicity across for "Experience" which opened very well at the Adelphi. The show has been booked for several weeks and is expected to do big business.

The Winter Garden show, "Robinson Crusoe," Jr., with Al Jolson, opened the season at the Lyric. The show got over in good shape before a big audience. Al Jolson carried it through, there being a lull when he was not on the stage. The dressing and scenery caught a favorable eye and the production received liberal treatment from the public and press.

"Flora Bella" with Lina Aranbanel, in its second week at the Broad, is doing good business, considering the warm weather, and is billed to remain another week. The Forsythe opens next Monday with "Little Miss Springtime."

"Sport of Law," described as a powrful American play by Stuart Fox, will be the opening bill at the Garrick, Sept. 11.

The International Circuit houses opened Labor Day. The Orpheum has "Little Peggy O'Moore," "Madame Spy," and the "Wife." "The Forsythe" opens next Monday with "Little Miss Springtime."

AUTO_turns TURTLE.

Austi, Tex., Sept. 6.

Several members of the Majestic bill were painfully injured in an auto accident when a car driven by George Walker skidded and turned turtle burying beneath it the Aerial Macks, Ralph Meade, Walter Markwith, and the executive officers.

Mercedes was injured so badly he was forced to cancel, but his physician reports he will be able to leave town at the conclusion of the week.

"OLD LADY 31" NEW.

Sheenectady, Sept. 6.

"Old Lady 31," a four-act comedy with a prolog, by Rachael Crothers, founded on Louise Forssman's novel, had its first presentation at the Van Curler Monday. Emma Dunn and Reginald Barlow have the leading roles.

The scenes are laid in a home for old people and the story has to do with an indigent old couple. The play has a strong appeal of homely sentiment. It was said here that a New York appearance will be sought for the production.
AMONG OTHER THINGS----

By ALAN DALE

According to the program at the Hippodrome "military discipline has been introduced and the ushers, guides and all attendants are uniformed and organized as a military body, thoroughly drilled and with a full complement of officers." However, let us hope that they are at least too proud to fight!

The same chatty program announces that the Hippodrome is "scientifically purified." I like the idea immensely— the notion of calling in science to effect purification upon the vats mobs that flock to the popular resort. I am bound to say that the "Big Show" lives up to the idea consistently. A season or so ago the public appeared to be more interested in entertainment that was "scientifically putrefied."

"Is any girl safe?" Many a deponent maiden regretfully admits that she is. Alas!

"The Rev. Alexander Lyons of Brooklyn made a few remarks from the stage in which he emphasized the need of acquainting residents of New York with conditions existing in the underworld."—Daily paper. Riotous, reckless and rampageous Brooklyn evidently feels the necessity of explaining the pitfalls of life to innocent, innocuous and ingenuous Manhattan. Oh, Rev. Alexander! Oh, Lyons-hearted minister of audacious intention!

"The Man Who Came Back" was surely the dramatic critic at the Playhouse last Saturday night. As he was not at all certain how the story of the prodigal son would be treated, and as there were not five acts—or episodes—he came back four times, as a guarantee of good faith and also for publication.

The telephone in the theatre's smoking room, minus a booth, often supplies the humor that the play lacks. The other night a crowd of men listened to a person with a San Bernard dialect, telephoning. Apparently he was calling up his best girl, and was quite unconscious of his audience. When he had finished he was greeted with laughter and applause, which, by-the-way, the play proper—and it was very proper—never received.

Kitty Gordon having accepted a vaudeville sketch entitled "Sit Still," it will be interesting for her many well-wishers to watch the situations devised by Oliver White enabling her to do with her back to the audience.

After all it was Zebia Sears with her comedy "Jag" who proved to be the saving grace of "Fast and Grow Fat." When in doubt, use vine-leaves. They rarely fail. It may be "unpleasant" to see an apparently well-bred woman emulating the "faits et graces" of the bar-room, but, I've Beats to this much, and that is the essential thing. To be "unpleasant" is frequently to be popular.

SHOWS IN CHICAGO.

Chicago, Sept. 6.

So far the legit's are thriving nicely. The new shows are taking in money.

Cooler weather, all the houses opening for the regular season with two holidays in succession helping business box-office receipts are all to the merry in this man's town.

"The Defective" opened at Powers' Monday night. Big audience seemed to get a lot of food for mental reflection on the way home as play deals with the much discussed topics—eugenics. Fact that local doctor wrote it is bound to help local engagement. "Pom Pom" started briskly at the Illinois Sunday night. Critics were good to show.

Capacity rules at the Grand where the "Cohan Revue 1910" is playing a limited engagement. "Fair and Warmer" (Cort) reported averaging around $11,000 weekly. The Lew Fields show is doing very well at the Garrick. The Princess show, "Mary Daw," has picked up since the opening, the holiday business being splendid. "Common Clay" (Olympic) big business.

"BETTY" MAY RUSH IN.

Raymond Hitchcock in "Betty" is scheduled to open next Thursday night at the Lyceum, Rochester. The show has been booked out of town for the two succeeding weeks, but it is barely possible that it may be brought to New York earlier.

Charles Dillingham intends to give "Fast and Grow Fat" a fair chance to prove whether or not it has a box-office success before arranging for it to leave the Globe. But if the necessity arises before the allotted time the Hitchcock show will be rushed into town.

SHOWS IN FRISCO.

San Francisco, Sept. 6.

"Canary Cottage" is doing good business at the Cort.

Ruth Chatterton in "Come Out of the Kitchen," remains at the Columbia this and next week, thus ending the Henry Miller company's engagement at that house. "Come Out of the Kitchen" will then have played five weeks. Business has been uniformly good.

Business is satisfactory at the Alcazar.

"SPORT OF LAW" PREMIERE.

Baltimore, Sept. 6.

"The Sport of Law" was given its initial performance Labor Day. The play is by a local newspaper manager and owner, Stuart Oliver. The house was very well filled and the show was received with approval.

The piece has a few brag situations and several more scarcely probable, but with some touching up and more finished acting it should do.

Contributory negligence is the theme and the plot hinges on the law's failure to protect the individual who fails to protect himself and who through contributory negligence suffers loss or injury.

It is full of strong situations, these predominating in the second and third acts. The first is somewhat heavy in places and the last act does not fulfill the promise of the second and third.

Mary Boland as Mary Page, a young girl determined to avenge the financial ruin of her father and the death of her sister, is head and shoulders over the rest of the cast, although Frederick Truesdale and Roy Brian were very acceptable.

GALLAGHER LEAVES FAYERSHAM.

After an association that has lasted for over six years Leonard L. Gallagher and William Faversham have parted company.

Gallagher directed and booked the tours of the star during their managerial association.

SHUBERT'S FOUR NEW PLAYS.

Lee Shubert is responsible for the statement there will be four new dramatic attractions placed in rehearsal within the next two weeks.

"LETTY" OCT. 2.

Oliver Morosco's plans for "No Long Letty" call for the bringing of that production to the Shubert, New York, Oct. 2. Several changes will be made in the cast of principals before the show is seen in the big town.

The Shuberts will probably move "Mr. Lazarus," owning at the Shubert this week to either the 9th street or the Elliott, to make room for the Morosco piece.

Marie Shotwell in "Mockery."

Edward Rush and Lyde Andrews engaged the cast this week for "Mockery," a three-act comedy written by Martha M. Stanley, to be played in rehearsal next Monday under the direction of Edward B. Postwick.

Marie Shotwell was signed Tuesday.
International Board, White Rats' Actors' Union, New York City.

Gentlemen:—
I hereby humbly apologize and publicly express my regret that I did not obey orders issued by the White Rats at Oklahoma City.
Realizing my terrible mistake and feeling that I alone am to blame, I take this means of promising that it will never happen again.
I sign this of my own free will and agree to pay the expense of its publication.

I thank the White Rats' Actors' Union and its officers for leniency shown me in this matter.

(Signed) PHIL. E. ADAMS,
(Signed) JACK WALSH,
of "Fascinating Flirts" Co.

Witness:
JOE BIRNES.

THEREFORE, Phil. E. Adams and Jack Walsh are pardoned.

Harry Mountford, Int. Executive.

THE WRONG PERSPECTIVE

It is astonishing how persons' opinions, persons' wishes, bias their point of view. It is marvelous how people imagine they can see what they want to see.

And there never was a better example of it than the Oklahoma skirmin'.

The managers and agents are convinced that the Oklahoma episode is of vital importance. They imagine that it is a kind of combination of Waterloo, Gettysburg and the Battle of the Marne.

Hurried secret meetings are held in Chicago! Agents and managers dash madly to St. Louis! The V. M. P. A. is in constant telegraphic communication, and all the managers and agents are running around like chickens with their heads cut off!

The V. M. P. A. sends a check for $10,000 down to Oklahoma City, saying, "There is much more to follow," much to our astonishment, amusement and mirth!

If this little flare-up in Oklahoma City worries the managers to such an extent, I am afraid to think of what will happen to them when there really is a fight.

If it takes all the managers in Chicago and half the agents in New York, working night and day, to supply acts for two little towns of three nights each side of Tulsa and Oklahoma City, what on earth will they do if we ever strike a circuit?

My view of it, on the other hand, is that it is merely a training ground for our Chief Deputy Organizers. It is Plattsburgh transferred to Oklahoma.

First, Miss Corson was there. She gets offers of engagements, and is permitted to accept them. Then Searjeant spends a couple of weeks there, and now Gilmore is in charge.

If I viewed it from the point of view of the managers (who are agents), Meagher, Turk Humphries, Joe Sullivan and 10 or 15 of the "lesser lights" down there, I should have had all the Chief Deputy Organizers on the ground, and should have probably been there myself.

As far as we are concerned, Oklahoma is a mere "flash in the pan." It is a skirmish. It is not even an engagement. It is a good testing-ground to see who are loyal to this Organization, and it weeded out the scalps from the soldiers, the cowards from the courageous.

As far as we are concerned, the Oklahoma trouble can last for three years, and the longer it lasts the better we shall be pleased.

Mr. Sinopoulo owes actors a lot of money. It is impossible to collect it legally from him, owing to the awful contracts issued on the Interstate Circuit, so we are making him pay the money in another way.

This fight was forced on us by the utter contempt Mr. Sinopoulo showed for the Organized Musicians, Stage Employees, Motion Picture Operators and Actors, and, whatever happens, he himself is to blame.

Personally I think that, before smashing him completely, I'd let it run along until about the second week in December (unless he quits sooner) which will just give him about 20 weeks' hard labor.

We have other and larger fish to fry.

John Sinopoulo to us is a joke, and not all the support of all the managers in the United States can save him in the long run.

His brother may be a millionaire, but millionaires don't like to lose money regularly any more than anybody else; in fact, they hate it rather more.

It is the old, old fight of Money against Brains, of Artists against Capital, of Organized Labor against Tyranny, and the end is sure: RIGHT WILL TRIUMPH.

When the real war starts, Sinopoulo will sink back into the obscurity from which he should never have emerged.

And when the real war starts, the U. B. O. may perhaps win some Battles, BUT WE SHALL WIN THE WAR.

HARRY MOUNTFORD.
$16 Come Upstairs and Save $9 $16

The International Board on Tuesday, acting within the powers vested in them by the By-Laws and Constitution, resolved that,

Commencing October 1st, the initiation fee shall be $20, which, together with the dues from October to April, is $25, and that,

Commencing November 1st, the initiation fee shall be $25.

By coming in now, Man or Woman, you can become a member in good standing until October 1st for $16.

YOU WILL HAVE TO JOIN, so why not now?

WHICH?

September—$16.00
October—$25.00
November—$30.00

WHICH?

$25

A signature in time saves nine

OR

$30 (This applies also to reinstatements)

In accordance with the Constitution, the following amendment to the By-Laws and Constitution, which was passed by more than a two-thirds majority last Tuesday night, is published for the first time in the official columns of the White Rats Actors' Union of America:

"That in Article 5, Qualifications of Officers, there shall be added after the words, 'engaged in such business,' the following sentence:

"No member who has been convicted on charges preferred against him shall ever be eligible either for nomination as a candidate or for election to any office in the Organization."

STATE OF OKLAHOMA
August 22, 1916.
INTERNATIONAL ORDER NO. 4
Members of the W. R. A. U. or its affiliated Organizations MUST
NOT ACCEPT CONTRACTS OR APPEAR UPON THE STAGE
OF ANY THEATRE IN OKLAHOMA CITY, with the exception of the Metropolitan Theatre, from this date until further orders.

Nor must members ACCEPT CONTRACTS, NOR APPEAR
UPON THE STAGES OF THE EMPRESS THEATRE OR
BROADWAY THEATRE, TULSA, OKLA., until further orders.

Harry Moundford,
International Executive.

Facts Versus Fiction
The railroad situation ought to prove a good lesson to Actors.
The Brotherhood, representing the men who operate the trains, are organized, and are able to control the railroad system.

But the Actor is in a better position than even an engineer, a fireman, a conductor or a brakeman, for the railroads provide the track, the rails, the station, the depots, the coaches and the engines.
The White Rats Actor provides everything except the rails on which the train runs.
The theatre is simply the rails upon which the entertainment runs.
The headliner is the engine that pulls the people in.
The coaches are the ones which carry the people when the headliner has pulled them in.
(The Pullmans represent some of the elaborate office acts which send the people to sleep.)
And the freight and baggage cars are the vast majority of acts which make money for the managers.

All that the managers own are the rails.

To carry the comparison further, the porters who carry your bag and carry it to the station, and insist on being tipped, have a wrong idea of what they are doing to themselves the owners of the railroad as the managers have to tell themselves the owners of the vaudeville business.

Every week there is some fresh proof that Fate is on our side.
At the McVicker's Theatre, Chicago Monday, the "Fascinating Flirtas" were to have opened, and one of the principal comedians was suddenly taken seriously ill. He had read my article last week, and, as this act had appeared in Oklahoma City, he began to wonder if sudden death was following in his footsteps.

Directly he had seen a doctor and found that he was too ill to appear, he and his partner rushed over to the White Rats office, paid their dues, signed the order, and put themselves right in the eyes of their fellow men.

Labor Day opened well for a stormy season:
No less than 10 strikes were reported at International Headquarters on Labor Day, and none was settled before the evening performance.

Oh, yes! With the exception of Oklahoma, that we are using as a training camp for Chief Deputy Organizers, breaking them in so that they will know their business when the real struggle comes and doing it at John Streetpoole's expense.

I wonder how my "all alone Jimmy," "Yellow George" and "Brasso" enjoyed their outing to Oklahoma at "Dad's" expense.

Understand they are back now with all the suits, new "tides" and are going to open a booking agency.

I see the Western Vaudeville Managers' Assn. are up to their old tricks: issuing contracts for 40 weeks and 25 weeks, getting the actors on there, and then telling them they are getting too much money and that they must take a cut or the rest of their time is cancelled.

It acts have come back this week from the West which only a few weeks ago each one opening, making a success, and then the Western Vaudeville Managers' Assn. telling them that they could play the rest of their time at a cut salary.

And then people wonder why we want a contract which cannot be broken.

It is criminal to give actors contracts at a certain figure, get 'em to pay their own fare from New York to Chicago or towns near it, let 'em open for one week and then tell 'em they must take a cut in salary—more especially after they have put their time in the first place to get consecutive time.

But, thank God, this won't continue much longer.

All Harvey was banked to appear at a theatre on New Years Day, but his photos were posted, and we were informed the bag was there, but he did not appear.

It seems he was transferred and put on a program in Brooklyn, but Harvey is not playing there.

It would be better for Harvey to pay the $950, as this is the 5th week he has lost.

ALL COLORED ARTISTS are urgently requested to attend a Meeting tonight at the New Lincoln Theatre, 16th Street and Lanes Avenue.

The Chair will be taken at 11:35 P. M.
Speakers include Ernest Carr, I.B. C.D.O., and Harry Moundford.
BILLS NEXT WEEK (SEPTEMBER 11)

In Vaudeville Theatre

11th Street & Connecticut Avenue, N.W.

เป็นเรื่อง(107,179),(926,908)
NEW ACTS THIS WEEK

Jack E. Gardner.
Songs and Talk.
17 Mins., One.
Fifth Ave.

Jack Gardner is at least to be con-
considered on his streak of progressive-
ness. He, unlike many other "single"
men, seems continually to strive for
the original, and generally makes prop-
er connections. His present turn is a
neatly constructed affair, consisting of
an introductory number, after which he
runs through a routine of songs of dif-
ferent style, each one prefaced with an
explanation in rhyme. Gardner explain-
ing he would never think of imitating
other men proceeds with an illus-
tration of what he means. The finale
is the comedy trump. A speech, in
which he invites applicants to the stage,
introduces the well-known Benjamin
Schaeffer, who "masquerades" as an
amateur and who craves the attention
of the house during a recital of "Gunga
Din." Gardner promises Ben protec-
tion, but at the finale stages a comedy
choking scene, with Ben retreating to
the auditorium delivering a routine of
satirical remarks. It's a good finish and
Benjamin was surprisingly good.

So was Gardner. With this act and his
name Gardner should do nicely, al-
though some of the number could be
cut down. But the act won not ex-
cede 12 or 14 minutes in running.

PROTECTED MATERIAL

The framework of the Protected Material Department will receive and file all letters addressed to it.

Don't fail to get VARIETY of Sept. 22.

PUBLISHED IN NEW YORK, BOSTON, PHILADELPHIA, CHICAGO, DALLAS, SAN FRANCISCO AND LOS ANGELES

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Hooper and Marbury, Bushwick.
William Gaxton and company, Royal.
Creo, Royal.

"The Four Husbands" (25).
Tabloid Musical Comedy.
49 Mins.; Full Stage;
Palace.

Of the tabloids that seem to have
their home in the Middle West, the
"Four Husbands," at the Palace, a
few weeks ago, appears to be the best sample
to date, as far as mounting and produc-
tion go. It's doublef if these tabs, as
they run, are meant for houses like
the Palace. They could better please
smaller theatres at a lower admission
scale than the Palace charges. For the
Palace "The Four Husbands" is too
long, and while that could be rectified,
the absence of comedy in the time it
would be required is more disturbing.
This tab carries some like-
able principals and while not strong in
the singing department, the company
is well dressed and the turn on looks
fits the Palace stage. There are a dozen
chorus girls, six chorus men and about
seven principals, the latter led by Ray
Raymond and Florence Bain. Of the
show Mr. Raymond finally emerges with
the most strongly scored impres-
sion. He's a neat figure who plays and
sings quite well. The songs, with words and music written by Mr. Fried-
lander, contain nothing of note among
them, musically. "The Wedding Re-
hearsal," is one song that runs of this
sort, and "The Temptations" in its
lyric may also bring some little attention.

"There's a Rose in the Garden of Girls" has a familiar strain that sends it
out all right, and neither that nor the
other three musical numbers meant anything except an opportunity for the girls
to change costumes for those numbers calling for it. The book, written by
Will M. Hough, is a compact farcical story, very aptly the setting of its objects.

R. C. Faulkner.
"Woodrow?" (Talking cartoonist).
15 Mins., One.
Fifth Ave.

Apparently unknown heretofore, at
least as a big time possibility, R. C.
Faulkner, a monologist, dropped on
Broadway this week from somewhere and
Tuesday morning his vaudeville future
seemed reasonably assured. Faulkner
bears a striking resemblance to
President Wilson, his chief asset.

He works in "one," timing his subjects
with a series of cartoons, his topics
running along the political theme, deal-
ing principally with the well known
experiences of the present chief execu-
tive. A comedy discourse on Bryan
and Roosevelt, with a few stories
thrown in for relief, comprise the
routine, much of it done in rhyme and
excellently delivered. Faulkner has a
personality and sells it well. He could
dress somewhat better. Faulkner was the
hit of the bill at the Fifth Avenue
the first part of the week, a genuine
surprise to everyone.

Don't fail to get VARIETY of Sept. 22.

Gretchen Spencer.
Prima Donna.
11 Mins.; One.
Orpheum, New Orleans.

New Orleans, Sept. 6.

Gretchen Spencer offers four semi-
classical numbers, accompanied by Al
Wagner at the piano. She has a light
soprano voice of fair quality. Without
other ground of appeal will scarcely do.
ARMSTRONG AND STROUSE.

Songs. 13 Mins. One.
Fifth Ave.

Man and woman with an idea that strongly suggests other acts of other times, the latter portion carrying a number delivered by the man, his woman entering on the choruses with complete changes for each. The opening is a comedy number with "Turn Back the Universe," a splendid modern ballad for the man and soprano for the woman, which last is a good imitation. A few of the choruses are after him, but she steps into his brother's smoking jacket, only to have his sister-in-law mistake him. While the wife is outside he escapes and the husband returns to find his much-hated brother has paid a visit.}

Weir and Mack.

Comedy Drama.
13 Mins.; Full Stage.
Chicago.

A playlet of mistaken identity of two brothers, so often seen in the smaller houses. This piece is a trite different and through that holds attention. The woman has one of those funny little parts. The married brother is on the scene. His wife and child are home. The other brother is a crook and enters his brother's house, robs, and seeing the child they named after him, he decides to reform. The police search for the man, who slips into his brother's smoking jacket, only to have his sister-in-law mistake him. While the wife is outside he escapes and the husband returns to find his much-hated brother has paid a visit.
The Surgeons de Keruy: Blanche March
Her Friends: [Adelaide Clarke

Toend Chiu: Harry Basset

The Countess of Oake: Mrs. George Herren

The Connoisseur of the Land of Snow: [Norman Lawork]

The Merry Doll: The New Ice Ballet, Direct from Admiral's

Music by Julius Blachander and Raymond

Dances arranged by Mina Martelotta Loretta.

(Taken by Mark Louson.)

The Mammoth Minstrels.

The Mammoth Minstrels. In the "Sleeping Beauty" Ballet in Four Tableaux.

The Mammoth Minstrels, by Freas Ferrall, Arranged by R. H. Burdall.

An Act of Entertainment.

Anna Pavlova in "The Sleeping Beauty" Ballet. In Four Tableaux.

From the fairy tale "Rapunzel," arranged by E. B.

The Scenery and Costumes designed by Leon Bask.

Dances arranged by Ivan Aiton.

Ballet Master of the Imperial Theatre.

ACT 2.

Anna Pavlova in "The Sleeping Beauty." Ballet in Four Tableaux.

The entire production staged by R. H. Burdall, for the Royal Institute of the British Empire.

The Imperial Stage Director—W. G. Stewart, of the Imperial Theatre.

The entire production staged by R. H. Burdall, for the Royal Institute of the British Empire.

The Dancers of the Staging and the Imperial Theatre.

The Dancers of the Staging and the Imperial Theatre.

The Nutcracker: The New Ice Ballet, Direct from Admiral's

Music by Julius Blachander and Raymond

Dances arranged by Mina Martelotta Loretta.

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The Mammoth Minstrels, by Freas Ferrall, Arranged by R. H. Burdall.

An Act of Entertainment.

Anna Pavlova in "The Sleeping Beauty" Ballet. In Four Tableaux.

From the fairy tale "Rapunzel," arranged by E. B.

The Scenery and Costumes designed by Leon Bask.

Dances arranged by Ivan Aiton.

Ballet Master of the Imperial Theatre.

ACT 2.

Anna Pavlova in "The Sleeping Beauty." Ballet in Four Tableaux.

The entire production staged by R. H. Burdall, for the Royal Institute of the British Empire.

The Imperial Stage Director—W. G. Stewart, of the Imperial Theatre.

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The Dancers of the Staging and the Imperial Theatre.

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The Nutcracker: The New Ice Ballet, Direct from Admiral's

Music by Julius Blachander and Raymond

Dances arranged by Mina Martelotta Loretta.

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STRAND BALKS AT PARAMOUNT; REFUSES CHAPLIN COMEDY

Tentatively Turns Down “The Storm” and Considered Substituting Vitagraph’s Sothern Feature, “The Chaffel.” Has Also Cancelled Chaplin Releases and May Go In For Open Market Releases.

The Strand has tentatively turned down another Paramount feature, “The Storm,” produced by Lasky with Blanche Sweet, which is to be released on Sept. 15. If the衔接词, the house will have been the third in the past several weeks that that house has pulled out its feature. “Rolling Stones” was yanked and “Hypocrites,” put in its place three weeks ago and a short time after that “The Devil to Pay” was refused by the Strand, Rialto, Broadway, the New York and American showing the comedy at the same time. The Strand is held to a contract with the releasing concern, calling for a weekly feature at $1,000 and must pay that sum whether the picture is shown or not.

Harold Edel, manager of the Strand, said, at the time of going to press, he hadn’t positively decided to turn down “The Storm,” but he explained that he thought the feature not quite up to the standard. On Wednesday the Lasky company showed the feature in question to the trade, a week ahead of the usual time, with the idea in mind that a favorable report by the various film reviewers, might cause Mr. Edel to change his mind. It is reported the Strand sought the open market for a substitute for “The Storm” and had considered showing the first E. H. Sothern picture “The Chaffel” (Vitagraph). But, so the report runs, V-S-L-E refused to put the Sothern feature into the Strand unless the latter signed up for a 26-week service.

It has been pointed out that since the formation of the Paramount program, which occurred exactly two years ago, the Strand has been supplied with 104 features. Only serious objection was found in three out of that number: “The Evil Thereof,” “The Rugmaker’s Daughter” and “Rolling Stones.” In the case of “The Rugmaker’s Daughter” a double bill was given, the Strand obtaining the feature for that week and featuring it in the advertising.

Another change in Strand service was marked by the cancellation of the Mutual contract calling for a year’s service of Chaplin releases. The current Chaplin comedy was turned down without a showing and while it is reported good, the “One A. M.” picture was considered unsatisfactory. It seems that directly after the release of the latter, the Strand served notice on the Mutual of a cancellation. It claims to have an equitable contract—that the instrument allows the Mutual to cancel on ten day’s notice and therefore the house has that privilege. The fact that Mutual did not deliver the film nor did they reply to the Strand’s notice of cancellation, seems to substantiate the latter’s contention.

Mutual is releasing the Chaplin picture of the Longacre district tied to a year’s contract, all getting the picture on the first release date which falls on Mondays. This arrangement has the Strand, Rialto, Broadway, the New York and American showing the comedy at the same time.

The Strand has supplied the Strand, Rialto, Broadway, the New York and American showing the comedy at the same time. The Strand has supplied the Strand, Rialto, Broadway, the New York and American showing the comedy at the same time.

Of interest to the many principals of the New York house is the announce of the Strand, Rialto, Broadway and the American which will open their offices "just around the corner" at 243 West 40th Street. The Strand, Rialto, Broadway, the New York and American showing the comedy at the same time. The Strand has supplied the Strand, Rialto, Broadway, the New York and American showing the comedy at the same time.

SELLING NAZIMOVA RIGHTS.

The state’s rights sales of the Nazimova feature, “War Brides,” Herbert Brenon is now producing, were started last week by Lewis J. Selznick, who is in charge of the business end, by discharging the rights for Illinois to Jones, Linick & Schaeffer of Chicago. It is said that firm, which has taken many Illinois rights for special films, paid a considerable amount for the Nazimova feature, besides following the usual method of retaining an interest in the net profits of the picture for that state.

The Brenon company will reserve New York state for its own, first announcing the title Nov. 6 in a Broadway theatre. Nazimova is now completing the feature at the Brenon studio. She will receive $30,000 outright for her work in it.

Mr. Brenon is already preparing for the picture to follow “War Brides,” having decided upon the story and the stars he will use for it.

AMERICAN USING FEATURE.

Loew’s American theatre took a departure yesterday from its usual policy when it placed a feature film, “The Rugmaker’s Daughter,” in the downstairs theatre, in addition to the nine acts played in that house. The feature film policy will continue at the American, downstairs, although the American Roof will not play the picture, using the vaudeville only. Previously the American, other than showing ordinary film, paid no attention to features unless they were special comics or a serial. The American’s downstairs policy formerly was 10 acts.

KELLERMANN FILM OPENING.

The first opening of the Annette Kellermann film, “A Daughter of the Gods” was decided upon by William Fox this week. It will be at the Forrest theatre, Philadelphia, Sept. 18 or 19, and the same day another print will show at the Ft. Pitt, Pittsburgh.

Both openings will be prior to the appearance of the big special feature Herbert Brenon produced in a New York theatre, which is yet to be settled upon.

Fred Warren, of the Fox staff, was reported leaving for Philadelphia Wednesday to arrange for the details of the initial showing.

VICE PICTURE DRAWING.

Despite the fact that the “dailies” comment on the motion picture “Is Paris Burning?” is that the attraction at the Maxine Elliott theatre, were adverse, the picture has been doing a record-breaking business. On the opening night, Sunday, with paper liberally distributed, more than $500 was taken in at the box office. On Monday evening $904 was the gross.

The picture will be kept at the Elliott until Sept. 15, when the Universal will take the house over for the presenta- tion of the new V-S-L-E picture, entitled “20,000 Leagues Under the Sea.” This picture will also open on that date at the Studebaker theatre, Chicago, and Clune’s Auditorium, Los Angeles.

WITCHING HOUR POSTPONED.

Upon receipt of cable advices from C. Aubrey Smith, the Frohman Amusement Corporation has postponed the beginning of work on “The Witching Hour” until Sept. 12, at which time Mr. Smith will arrive from London. He has been visiting William J. Locke, author of “Jaffery.”

Mr. Smith arrived in London August 28, and had just gotten settled when the Frohman company cabled him that work would begin Sept. 10, on “The Witching Hour.” He immediately, arranged to return and arrangements were made with Miss Margaret Illing- ton to postpone her return to the finals one week in order to allow Mr. Smith time to conclude his camera work.

Mr. Smith will be leading man with Miss Illington in her new play, which is scheduled to open on Broadway the middle of October.

Jack Sherrill has been cast by Di- rector Irving to play the part of Clay Whipple in “The Witching Hour.” A number of highly important dramatic and screen personalities will be seen in the new film.

Work at the Frohman studios, Flush- ing, L. I., has begun on the many interiors called for by Mr. Thomas’ script.

The latest release of the Frohman Corporation, “The Contest of Canaan” is being cut and assembled and will be ready for public presentation within a fortnight.

CUMMINS GETS INCE FILM.

Samuel Cummins, of 1476 Broadway, has purchased the state rights to “War’s Women” for Washington, Maryland, Delaware, Virginia, West Virginia and North Carolina. His policy will be to play first class theatres throughout Ortho territory and is now preparing an elaborate advertising and publicity campaign. Mr. Cummins will open a special office in Washington for this picture.

LEVY FORMS STATE RIGHT CO.

Louisville, Sept. 6.

Fred Levy, who is interested here and in several middle west towns with the B. F. Keith interests in the oper- nation of theatres, has just formed the Big Feature Rights Corporation, and will specialize in buying state rights for features for the states of Ohio, Indiana, Kentucky and Tennessee. The local offices of the concern will be in the Mary Anderson theatre building here. The New York representative of the corporation will be Joseph Daly, who is associated with the Globe Feature Film Corp.

BOB DAVIS SCENARIST.

Editor of “Movie Mirror” magazine, Bob Davis, falls short of one sanguine estimate of the voltage of Robert H. Davis and among other methods he adopts for passing his idle moments usefully is scenario writing. Bluebird Photographs will soon pro- duce his latest work, under the title of “We are French.” In this feature Ella Hall, previously directed by Robert Leonard, will have Rupert Julian as both director and leading man.
SUPERS HAVE CLUBHOUSE.

The newly organized Motion Picture Extra People’s Association of Greater N. Y., Local 30, White Rats Actors’ Union of America, has taken club rooms at 234 W. 46th street, where the executive offices will be maintained. A meeting of the organization was held last night (Thursday) and the future plans of the association were discussed.

A great deal of encouragement has been given the new association by the movie picture producers and last Sunday 40 extras were employed at the Mirror studios, Glendale, L. I., direct from the organization.

The Vitagraph company has taken its business and opened its own employment bureau at the studio with an assistant director in charge.

The producers who have been obtaining their extra people from agents have found that the agents pay the people more money than they have done in the past and the scale of wages from agents has increased twenty-five per cent. in the past week.

At the mass meeting held in Bryant Hall last Friday night, more than two hundred members paid their dues into the association.

Among those who addressed the meeting were Harry Mountford, Hugh Freyne, general organizer of the A. F. of L.; Lewis J. Selznick, Clara Kimball Young, President Isadore Stern of the Association, a number of agents and extra people. Both Miss Young and Selznick in addressing the meeting stated clearly that were it not for the subscriptions of each of the organization and each of them subscribed $100 to be used for the benefit of the association.

DENY PARTNERSHIP SPLIT.

Both Aaron Hoffman and Bobby Nunnick, two of the partners who are interested in the Popular Plays and Players Corp., releasing through the Metro, deny that there has been any internal friction in the concern. A third partner in the combination is L. Lawrence Weber.

Aaron Hoffman has been spending the summer at Allenhurst, N. J., where he has been devoting his time to writing scenarios for the company. Bobby North has been in New York acting as the managerial head for the company at the Colonial studios, which they have under lease. Both insist that the greatest of harmony exists and that neither has any intention of stepping out of the firm.

FOX IS GRACIOUS.

Despite the fact that Justice Mullan in the Supreme Court refused to grant a court order to Herbert Brenon ordering William Fox to mention Brenon in all future advertisements as the producer of "A Daughter of the Gods," Fox has decided to place Brenon’s name on the program when the picture will have its initial appearance in New York toward the end of the month. It, however, will be eliminated from all other advertising matter such as the lithograph paper and the newspaper advertisements.

V-L-S-E’s FUTURE.

As forecast in Variety, Vitagraph will assume complete control of the V-L-S-E exchanges at once. The V-L-S-E and Vitagraph will be amalgamated under the name Greater Vitagraph. All the Selig and Essanay releases put out on the V-L-S-E program since its inception will be withdrawn Sept. 15, Lubin continuing to book those pictures already produced, while making no new releases.

Vitagraph will probably release one a week under the new order of things. A tentative plan is to offer a complete daily show consisting of a comedy, educational, and a single-reel drama or cartoon in conjunction with the feature releases in the same manner as Paramount and Triangle.

What program Essanay and Selig will release their new productions on is problematical. Rumors have connected both manufacturers with the Success and McClure companies with both denying all such an arrangement. The Mutual Film Co. is striving hard to replace the abandonment of the Thanhouser product, and is understood to have made an attractive offer to Essanay. William Selig, however, pointed to Mutual moving its executive offices to Chicago, where Selig and Essanay have their studios and offices as a desirable reason for such an arrangement.

Should such plans go through it will be interesting to note the effect upon the General Film Co., where both Selig and Essanay are releasing their short subjects. The Mutual is a direct competitor of the General and the curious spectacle of a manufacturer releasing through two competing exchanges will be watched with considerable interest.

V-L-S-E’s deal with its manufactures was on 70-30 basis.

CIVILIZATION’S PROFITS.

When "Civilization" moves to the Park Theatre Sunday it will have completed a 14-week run at the Criterion. For the first nine weeks the film drew $70,000, or approximately $8,000 weekly. Except during the extremely warm weather the Park production continued about the same draw and that prompted the producer to take over the Park indefinitely. Up to date the profits for the Criterion run are $38,000. Including the orchestra the house force numbers 100 people and rewarded the prologues and 25 in the chorus. This house force entailed an expenditure of about $2,600 weekly. At the Park the prologues will be eliminated but the chorus retained.

PRESS AGENTS CHANGE BACK.

J. Victor Wilson returns to the Strand as press agent Sept. 18. Murdock Pemberton, who has been holding down the post since Mr. Wilson’s retirement last spring, returns to the Hippodrome as Mark Luecher’s assistant, which position he held up to the time he went to the Strand.

Lewis B. O’Shaunessy has been at the Hipp in Pemberton’s place.

BRENON WANTS HENRY MILLER.

San Francisco, Sept. 6. According to inside gossip it seems that Henry Miller while on a hasty trip back to New York City was the recipient of an offer to star for Herbert Brenon. Brenon, so the story goes, offered Henry Miller $1,000 a day to pose before the camera in a feature which Brenon expects to turn out in the near future. In denouncing the offer it is reported Mr. Miller said, “My interest lies elsewhere.”


Herbert Brenon has forwarded Ethel Levey an offer to appear as a film star at $1,500 a week. She has replied, through her New York representative, M. S. Bentham, that she would consider $2,500 salary.

VICE PICTURE PACKING ‘BM IN.

"Is Any Girl Safe?" the Universal’s new "White Slave" picture which opened at the Maxine Elliott last Sunday in the face of the suspicions of the Anti-Vice Motion Picture Co., did black out the opening night on the strength of a number of invitation tickets that were issued. On Monday (Labor Day) the house was getting a fifty cent admission price all over and played five capacity shows. The picture is attracting business, on the strength of a flash title and the timely white slave exposure that is now under way.

Others were also quick to take advantage of the White Slave stir and at the Harlem Opera House "Smashing the Vice Trust" was booked as the feature and did a turn-away business. This coup was engineered by Joe Daly of the Globe Feature Film Office.

VAMPIRE FILM NO EXCUSE.

It was a startling admission that there are getting ready to resurrect the old U. feature, "Traffic in Souls," and a several people were making a country-wide search to locate Samuel W. London, who was responsible for the "In- and Out-White Slave Traffic," which was banned in New York State by the courts, in the hope the picture could be retitled and used in the present craze for vice films.

PANTAGES MAY PRODUCE FILM.

San Francisco, Sept. 6.

Current rumors have it that Alexander Pantages, vaudeville magnate, is planning to enter the motion picture producing field. At local headquarters nothing leading to a confirmation of the report could be obtained.

Mr. Pantages, who is in the South, so the story goes, has been thinking about the picture producing game for some time and has in mind Romaine Fielding as the director of the new endeavor. The producer, Chris Richards, the Australian comedian, may be the one chosen to star in the comedy films, while Fielding will in all probability be seen in the leads of the big feature films which will be turned out expressly for Pantages’ circuit if the new concern materializes. The camp will be held at a point near Santa Monica at Long Beach.

FRISCO’S CENSOR VICTORY.

San Francisco, Sept. 6.

With everything indicating that the long fight against censorship has terminated in a victory the local film trade is more optimistic than ever about the future money-making possibilities of the picture business here, which in the past has suffered considerably from rigid censoring, according to many of the exchange heads and exhibitors who claim that about the time a film showing a risque scene became the chief topic of conversation the Board of Censors promptly got busy and ordered it shelved. But now it looks as though the sky will be the limit as far as San Francisco is concerned if the present recommendation of the Police Committee is carried out.

On Aug. 31 the Police Committee by a vote of 2 to 1 recommended that the Board of Supervisors abolish the existing board of censorship. The Board of Supervisors will consider the police committee’s recommendation Sept. 12.

Those who claim to know predict that the Supervisors will accept the committee’s suggestion and do away with the Board of Censorship, which for the past year has been composed of three members with two vacancies remaining unfilled for some reason, although when the ordinance creating a censorship board was passed the measure stipulated the board was to contain five members. And at that time there were only 31 picture theatres in San Francisco, which now boast of 118, with several others being erected and planned.

In making the fight the picture interests cited the increase of picture houses since the censorship ordinance was passed, suspected the board was compelled to stand for the police supervision, claiming that the picture business was a legitimate one, and not to be equated with saloons which were the only group other than theatre managers had to ask no questions of any man, why should the picture theatres be made exceptions?

That was a query the Police Committee could not answer off-hand and compromised by promising to advise that such restrictions governing the operation of movie theatres be done away with.

Miss Luella Ward, head of the civic department of the California Club, a women’s organization of much strength and influence, was present to defend the Board of Censorship and argue in favor of maintaining censoring, and held a closing to the Board that “…if we had no milk inspectors, bad milk would be sold. It works the same way with pictures. Vampire pictures, artists’ models films and those which attack the home are unwholesome; but no motion picture can be approved and its playhouses are the poor man’s theatre, so we must make and keep the picture industry wholesome.”
INTOLERANCE.
The Woman who gives the Candle.
Lillian Gish
Miss Mary Joslin
Miss Arabella Halsey
Industrial Magistrate.
Sam de Gramont.
The Father of the Modern Story.
Ivan Brun.
The Mother.
Edith Fraser
Mary Magdalene.
Olga".
"Catherine de Medicis.
"Mary of Navarre.
Evelyn Nesbit.
"George Washington
Hereditary Prince.
Maxfield Stanley
Babylonian King.
Herod.
Dorothy Cabot
Miss Washington
Mrs. Arthur Mackaye
Miss Emporte.
Guest at ball.
A partial idea of the magnitude of "Intolerance" may be gleaned by a perusal of the five casts of London, Brussels, Paris, St. Petersburg, and Tokyo, which, with the three other casts, make a total of eight. Each cast is composed of well-known and accomplished actors, and the production of the film is divided into various sequences, each of which represents a historical period and is based upon factual events.

THE STORM.
Natalie Haydon
Blanche Sweet
Professor Oates Haydon
Theodore Roberts
Robert Fielding
Tommy Murray
Sheridan Avery
Richard Morison
David

THE DAWN MAKER.
Joe Ely
Ham S. Hart
Alice McCall
Blanche Sweet
Walter McCall

FRIDAY THE THIRTEENTH.
Robert Browneye
Robert Warwick
Peter Browney
Clarence Harvey
Judge Hank Browney
Charles Benedict
Beulah Sante
Gorda Holmes
Lydia Muntz
Leona Harris

THE GIRL AT THE CORNER TABLE.
asked her escort at the corner table to ask the orchestra to play "I Love You Truly.
I love you truly.

THE STOCK COMPANY ENTHUSIAST.
stopped at the box office on the way out after the show and asked the manager when he was going to put on "Camille.
I want you to see your leading lady play that part; she made a great hit with me when she did it last season.

THE FILM FAN.
has the same peculiarities as any other fan—only more so. His word is law to the exhibitor. He asks for the picture he wants and the exhibitor shows it.

THE PROGRESSIVE PRODUCER.
makes it a point to keep exhibitors and film fans acquainted with the current and forthcoming releases of his company. The progressive producer does this by advertising in the magazine that reaches and influences the choice of both the exhibitor and the consumer, and his copy in that magazine is the medium through which he reaches the exhibitor-middleman and the ultimate consumer-fan.
**FILM REVIEWS**

"IS ANY GIRL SAFE!"

This is a Universal special release that has been rushed on the market to take advantage of the White Slave investigation that has been conducted by the New York County District Attorney's office. The picture has had several titles before "Is Any Girl Safe!" was decided upon. The feature is rather a cheap affair that is utterly devoid of any real thrill or punch, and it likely will not live up to its billing.

**THE CHALLENGE**

Blake Waring:............E. H. Sothern Lilla Peet:..............Mary Miles Minter Mr. Barron:.............Charles Kent Walter Hurley:............John Lark Taylor Maida:.................Florence Radinoff

More or less interest is manifested in the trade over the screen debut of E. H. Sothern, which will be released by Vitaphone (V-L B-E) Sept. 25, entitled "The Challenge," written by Paul West, produced by Fred Thomson. The story has been referred to as a "shocking exposé," but such levity is unsuited for the first appearance of a film on a distinguished actor. The selection of "Challenger" for Sothern's first entry in front of the camera is an unfortunate one, in that it is not at all suited to his dramatic talents. It is that of a selfish man who will pay a fancy price for anything he wishes and feels that once it belongs to him, it is his to do with as he wills. This motive he applies even to his wife, finally running amuck and having her shoot him until he becomes more human. He is thus called upon to wear modern clothing, and his acting, which should have been of importance value in a swashbuckling, romantic role, is altogether out of place. For many years he has been a successful bookmaker, and when he is accused of back pedaling, he affects double-dealing behavior and which serves to accentuate the moral of his role. Then again he is not yet camera-wise, a defect that is inexcusably in a swashbuckling role. The interior settings contribute little to the production, which is not present in six reels, but will be cut to five.

**EACH PEARL A TEAR**

Diana Winston:............Pamela Ward Loillard:.................Charles Clary John Clarke:.................Jack Dews Hopner:.................Paul Weigel Mr. Van Beek:............Jane Wolff

Pamela Ward is the star of this five-part Lasky feature (Paramount) which is showing at the Broadway this week. The picture is a more or less conventional story of the usual stock exchange type, where the heavy is the wealthy broker and the hero the penniless youth and finally the hero breaks the villain and wins the girl. It is a fairly good picture for the star, as it does not give her too much to do, and yet give her an opportunity to show herself in a number of pretty gowns. Her role is that of the daughter of a confidential clerk who has been in the employ of the broker for many years. She returns from boarding school and delves herself into taking care of her. Loillard sees her and falls in love with her. She, however, is in love with his secretary (Jack Dews). The girl's father dies of a paralysis stroke and the broker takes the girl to his home as his ward, determined to win her confidence first and then to make her his mistress. The secretary and the girl are waited with their arms about each other when Loillard arrives and he discharges the clerk. Later the girl takes a飞 in the market and with the aid of the girl clean up a fortune, raises Loillard and he and the girl are in the usual cluck for the close of the picture. The lightings, sets, and direction are up to the usual Lasky standard, and the feature should prove interesting to those who care for Miss Ward on the screen.

**COMING PICTURES**

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Picturized by Charles A. Taylor
Directed by Henry Otto
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**Norma Talmadge**

The Social Secretary

Triangle Fine-Arts Play

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INTOLERANCE
A SUN PLAY OF THE AGES

in which four paralleled stories of the world's progress unfold before your vision in thrilling sequence

SEE

THE FALL OF BABYLON
BELSHAZZAR'S FEAST
THE HUMBLE NAZARENE IN THE HOLY LAND.
PARIS UNDER THE SCOURGE OF CATHARINE DE MEDICI.
A GRIPPING MODERN STORY CONTRASTED WITH THESE HISTORIC PERIODS.

Accompanied by Orchestra from the Metropolitan Opera House
FORMERLY KNOWN AS "THE MOTHER AND THE LAW"

WILLIAM A. BRADY in association with WORLD PICTURES presents HOUSE PETERS and GAIL KANE in "The Velvet Paw" Directed by MAURICE TOURNEUR Produced by Paragon Films Inc.

WILLIAM FOX PHOTOPLAY Her Double Life THEDA BARA
WITTEN BY MARY HURSTLE Directed by J. GORDON EDWARDS
FOX FILM CORPORATION

HAPPINESS—NOT BOUGHT WITH A LIE.

Thrilling story of deceit and fraud practiced by a woman in her search for happiness. Atonement brings the contentment for which she almost sacrificed herself.

"United States Senate Chamber"
A masterful Brady Made Scene
OBITUARY

William Taylor Francis, composer and musical director for many years for Weber and Fields, and later for Charles Frohman, died in St. Vincent’s Hospital, New York, after a long illness. Besides writing many songs and dance arrangements, Mr. Francis was composer of the musical comedy score of “The Ritz Girl.” He directed, as musical director of the Frohman companies six years ago and planned to do further composing at his home, 252 West Forty-fifth Street, New York. Failing health prevented this. He was a Mason and a member of the Lambs. William Taylor Francis, Jr., is the son of the late Mrs. Louis Wesly, known professionally as Margot Hobart, was a white plague victim, passing away at Saranac Lake, Aug. 29. At the request of the deceased, the body was cremated at Troy and the ashes deposited in Union Hid. The ceremonies were private, also the wish of the deceased. Mrs. Wesly was 38 years of age and had been married for 20 years. She appeared in all of the Casino shows with her husband when he was before the footlights.

Harry L. Auerbach (professionally known as Heine) died at his home in Oakland, Cal., Aug. 22. He had been engaged in picture work and was well known in Coast vaudeville, musical comedy and legitimate circles. The deceased was one of the original Hy Hollers in “Way Down East.” A wife (of the Beverly Sisters), and a brother and sister (non-professionals) survive.

The daughter of Salvador Adorno, manager of the Grand, Middletown, Conn., was born to death as a result of a fireworks display at the Irish Convention there last week.

THE DIAMOND RUNNERS.

This is one of the Mutual Star Feature releases of H. F. Koehler, which has been the highest grossing feature in the history of the United States, with its highest grossing features being the diamond series of the 1920s. The series, consisting of a gang of diamond smugglers who have been smuggling the South African mine diamonds through the border. This picture deals with a certain shipwreck that has been successfully hiding out of the mines, later telling the secret service that they have a number of diamond smugglers and how she finally falls in love with one of the diamond smugglers, trying to fight her and when success is just within her grasp she destroys her husband or her father to turn her love over to him. There’s action throughout the picture and the feature is one of the most exciting and unusual pictures in the neighborhood where the previous exploits of Miss Hobart were shown and where a title of the type of “The Diamond Runners” will attract. To these has been an audience picture will be highly edited.
A. Leoplatst
Creator of Gowns

organizes the highest class of GOWNS, WRAPS and SUITS and invites professionals to inspect his creations for the coming season. New models for the fall in GOWNS, WRAPS and SUITS at prices that will stand comparison with the best shops of its kind. Estimates gladly given on new productions.

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Creations of her own designing, presenting an assortment of styles that are most exclusive, attractive and moderate in price.

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Mr. Pietro,
New Milford, N. J.

My dear Mr. Pietro:

In a recent issue of "Variety" we notice that an accordion player named Deiro made statements in which he said that a great talking machine company had begged him to play for them, but he refused, etc., etc. These statements are absolutely ridiculous.

The facts which the Victor Company will verify are: That as soon as the Victor people heard your test records and compared them with those made by Deiro, they dropped all negotiations with him and engaged you for a term of years to make Victor records exclusively, and have ever since billed you as the greatest accordion player in the world. The real reason for our declining the services of Deiro was that the tests he made were not accurate. Of the half dozen records he made, scarcely one was perfect.

Very truly yours,
VICTOR TALKING MACHINE.

BOOKED SOLID ON THE U. B. O. CIRCUIT, UNDER THE MANAGEMENT OF I. KAUFMAN, BROADWAY THEATRE BUILDING, NEW YORK CITY.

LOOK WHAT P MEANS

PIETRO
PEERLESS
AGANINI
ADAREWSKI
REMIER
IANO-ACCORDIONIST

WHY SAY MORE?

Variety, Times Square, N. Y.

Dear Sirs:

In "Variety" of August 18th, Deiro made certain statements which were absolutely false. One of these statements was to the effect that I was present and overheard a conversation at the Palace Theatre, three years ago, and that the Victor agent appeared at the stage door and begged him to come to some understanding with the company. In answer to that I would state that during the time that Deiro played the Palace Theatre, I was not in New York and I never was either at the stage door of the Palace Theatre, nor anywhere near the Palace Theatre during the time of any of his engagements at that house. Regarding his statement that he asked me to fulfill the time with the Victor people, would state that this also is absolutely false, and the letter which I have from the Victor talking people will verify my statement. The fact of the matter is, as the Victor people have written, my records were faultless, while not one of his was perfect.

I regret very much to have been brought into this matter, as I usually attend to my own business, and my engagements keep me busy without having any controversy of this kind. Why Deiro should have printed a malicious falsehood regarding me, I cannot understand. I shall pay no more attention to any statement that he may make.

PIETRO.
THERE ARE IMITATIONS AND "COPY ACTS"  
But Only One   
ORIGINAL JOSIE FLYNN  
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For Kelly and his musical comedy company in "Oh, You Daddy!" have returned from their Oklahoma and western trip and showed at the Palace, Ill., Sunday.

The Grand, Grand Forks, S. D., has resumed its vaudeville shows from the Association (Richard Hoffman) playing three acts each half.

Mabel Baker sails Sept. 7 from San Francisco for Sydney to join the Ben J. Fuller burlesque company at the Adelphi as prima donna.

Recently someone stole William R. Friedlander's new car. Friedlander took the insurance, added some money to it and purchased another machine.

Walter B. Baldwin is going to stay in Duluth, where he closed a successful stock season last week and will open a dramatic school there.

The William B. Friedlander, Inc., has decided to disband its "Night Czar" stock company until later in the season. The show may get going again early in December.

Howard Lanford came in from New York last week to attend some local business. He has not determined just what company he will be associated with this fall.

Earle Norton is sending out two shows on "Precious," one opening Saturday night on the one-nighters. The other will also play one-night stands.

Frank A. P. Gasko has been in New York for the past week conferring with the heads of the International Circuit about a new show he will send over the circuit.

Charles Wiedner, who was long attached to the box office, Grand, Cincinnati, is now the assistant manager and treasurer of the new Lincoln Square theatre, Decatur, Ill.

The Frank Rich Co., consisting of 12 people, has arrived in Chicago from the Coast and has three musical acts with it that will show the local booking office in hope of getting routes.

Arna Roma, formerly with the Selig, has signed with the Rowland-Howard forces and will be assigned to one of their new productions.

Fred Berger is now attached to the publicity bureau of the W. V. M. A., N. Alford, formerly in charge, is in Texas handling the tour of the Hodgins-Tyce musical company.

Mort H. Singer sent out instructions last week to all the ten per-centers doing business with the Association to be on duty at 9 a.m. daily hereafter.

John Hiltbury was expected to arrive from New York this week to remain indefinitely with the Helen R. Murphy Agency with which he is financially interested.

"Salamander Sally" will be produced by Will Wood in Chicago next week. Sally will likely be assigned to one of the principal roles.

Several eastern acts that came to Chicago are now expected to make one showing and then hired back east again, the Association deciding it could not use them on its books.

The Interstate house (Majestic), Little Rock, Ark., reopened Sept. 4, playing five acts each half. Karl Holzbin, head of the Interstate, now in Dallas, is expected to arrive in Chicago this week.

Louis Caraval's recovered judgment from the Pott Bros. for $500 for writing a sketch and rehearsing the show. Chevalier was paid $110. but $60 is not due until the first of October.

Glenn Burt is booking the shows into the Galély, Kankakee, Ill., the house playing six acts and tabloids. Burt is booking big acts into the house. The opening week had the Four Marx Brothers as its headliners.

John Prince, former theatrical writer and located in Chicago for years, is in town for the last part of last week renewing old acquaintances. Prince is now in charge of the School of Speech at the University of Nebraska.

E. S. Lott, secretary of the Lott Hotel Co., last week married Ruth Piekolk, a non-pro. The honeymoon is being spent at Des Moines and Niagara Falls. Mr. Lott is a pretty popular with long engagements.

Wallace Munro will take the "Cohan Revue 1916" to St. Louis from here the last day of August for a week's engagement. The show goes back to Chicago and Boston for anticipated long engagements.

Harry Muller, of the Fuller Circuit forces, and Roy D. Murphy, the Chicago representative, were in Milwaukee Sunday inspecting the new Palace there prior to their departure to East coast.

James A. Galvin has made plans to tour the South all winter under canvas, calling his musical comedy "the World of Politesse." Johnny and Irene Galvin are featured with the show.

Joseph F. Sheehan has been hitting the high note for a few weeks with the grand opera company at Astoria Park. Sheehan and his own O. O. troupe were in "Martha" for a road tour Sept. 17 in Davenport, la.
Featured in William B. Friedlander’s “THE 4 HUSBANDS”
Now at the Palace Theatre, New York

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RAYMOND

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LaPile Mercedes, a Chicago girl, who was to have made her first local vaudeville appearance at the Great Northern Hip this week as a premier danseuse, has had the date set forward for a time.

Ike Murff and Harry Howing are playing the leads for Woolfolk’s “Six Little Wives.”

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PHILADELPHIA

THE CHICAGO DAILIES HINTED A CHORUS GIRL
soundly Monday evening in a fire which rout- ed thirty families in two stories, a hotel and three smaller buildings in the block. The fire, which was started in the basement of a three-story building, was extinguished by the combined efforts of four chorus girls who were on duty. The fire started in the basement, and the windows were broken to allow the smoke to escape. The fire was caused by a discarded cigarette.

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Parlor, bedroom and private bath, 110 weekly and upwards.
Special Attention given to the Profession.

Hammond house reopened Sunday, playing four acts Sunday and week days. The Hammond house will be the same class of acts that Surbur will book for the northwest and Canadian houses.

Malters, Koppeberg and Coleman, who control several houses in the north west, have set Sept. 8 as the opening of their Metropolitan, Minneapolis, vaudeville season, the house playing five acts the last half of the week only. Fred Hartman has gone to Minneapolis to

VARIETY
were the comments heard of the Kahn gowns worn by the company at the opening of the Shubert production, "THE GIRL FROM BRAZIL."

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The following few professionals will vouch for our high class workmanship and character of our work.

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POWERS (Harry Powers, mgr.):— "The Devil's Duet," by a local doctor, opened in pack-
house Sept. 4.

STAR & GARTER (Charles Walters, mgr.):— "The New York Girls."

MAJESTIC (Fred Ehr, mgr.):— "Or-
phus."—Cool weather followed a hard rain,
a holiday and a good show made everything
run right for the capacity audience at the
Majestic Monday afternoon. Hundreds were
turned away and forced to seek theatre
adjoining elsewhere to "The Loop." The
bill entertained handsomely. It was a week-
end gift for a holiday crowd. Plenty of
vaudeville fun and diversity. Mario and
Buffy opened nicely, closing with their skillful
diabolo manipulations. The act was applau-
ded. Bert Hixson was "No. 2." He appeared
to better advantage than on his last appear-
ance and his voice even sounded better. His
material made an excellent impression and

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Mack's middle name should have been individuality, his idea department
has helped many in the profession and it can help YOU.

ENGLISHWOOD (Ed. Beatty, mgr.):— "Big
Review 1917." (burlesque).

GARRICK (J. J. Garrity, mgr.):— "Step
This Way" (Jew Fields) picked up nicely
with holiday patronage (fourth week).

GATLEY (Rohr Schancker, mgr.):— "French Favorites" (murals).


IMPERIAL (William Spink, mgr.):— "An
Man's Sister."

ILLINOIS (Bolla Temple, mgr.):— "Pom Pom" opened to big business Monday night;
review favorable.

LA SALLE (Harry Earl, mgr.):— "Where
Are My Children?" big draw (eight weeks).

NATIONAL (John Barrett, mgr.):— "The
Little Lady from Ilermore Town."

OLYMPIA (Charles Warner, mgr.):— "Com-
mon Class." (John Mason-Clarke Joel), draw-
ing big (second week).

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ORPHEUM (Fred Hendron, gen. rep. agent, direct).—Mrs. Laney in "Ashe," all appearances a satisfactory heading at trocation. Lyndel and Higgins secured good in "Baroness," the acting was especial. The Princess Kalama, featured on the vaudeville and starting out from the closing position satisfactorily. Olive and Alta, both gave, were again successful. Dancing Kennedy opened the show for their second week and did well. The other holders were Brice and King, again successful.

PANTAGES (Bridges of the Desert), fea- turing Asta and Vera Menasco, hold the closing position and did excellently.

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vaudeville, split with Birmingham. This house played four performances on Labor Day against three ordinarily. Five acts were presented to excellent audience. Bill was headed by "F. Edward's GRAND (Moore, Wise, Mrs.).—International Circuit.—Opens week Sept. 11 with "The Natural Law".

Baltimore

MARYLAND (Fred. C. Schenberger, mgr.).—McKenzie and Neath headliner, and carry off the larger part of the honors. George M. Rosevear gained nearly as great a hit with his true-to-life characterizations. William Gibson and Texas Quinn have a well acted skit which depends for its success chiefly on the epitome the two throw at each other. Tom Edwards presents an unusual ventriloquist number. Others on the bill, Fied Brown in songs, with Herbert Spencer at the piano; Harris and Madison, Marguerite Calvert, Fricco, Margueritte Calvert, Fricco, Pipilka and Panto.

AUDITORIUM.—"Look Who's Here," a musical farce in three acts upon this house for the season. Hickel and Watson are featured and the production contains many musical numbers and amusing situations.


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A ROUTE FOR THE WEST

well received. "Five Beauties and a Spot" and Lily and Temple complete the bill.

HIPPODROME (H. M. Garbee, mgr.)—Lottie Williams and Co. in a playlet walked away with the honors before a crowded house. Williams does his own stunts on the xylophone; Charles Lawlor sings, Jack and Jesse Gibson do stunts with a single cycle; Smith and West have a skit; and Adams and Guth are German comedians.

BOSTON.

By L. L. LIPKIN.

KRUTSCH (Robert G. Lawre, mgr.): agent; I. L. O. L. San Francisco featured west coast for a clean-up in a well packed bill. Moore and Hager, placed well up on the bill, did not show, Hans being substituted. The Two Tom Tugs opened strong; Astin and Vail, usual. "Merry Merry Men, usual c. c.; Kellee Blu’s, Picker Folk, good; Cook and Lorrain, snappy; Eva Taylor and
VARIETY

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- **Hollis & Co**: Olympia, N. Y. City. Tel. 174 Franklin.

- **Hi-Jou** (Harry Gustin, mgr.).—It is a matter of fact that the results of the production of this play have been so spectacular that the manager of the New York Theatre has decided to take it to London. The production is under the direction of the famous producer, J. H. G. Smith, and the cast is composed of the best acting talent that can be obtained. The play is a comedy of manners, and the acting is said to be of the highest order. The Managing Editor of the New York Daily News has given it a most enthusiastic review, and the management of the Theatre is confident that it will be a great success.

- **Boulder** (Harry Gustin, mgr.).—The production of this play has been a great success, and the management of the New York Theatre is confident that it will continue to be so. The play is a comedy of manners, and the acting is said to be of the highest order. The Managing Editor of the New York Daily News has given it a most enthusiastic review, and the management of the Theatre is confident that it will be a great success.

- **Scully** (Harry Gustin, mgr.).—The production of this play has been a great success, and the management of the New York Theatre is confident that it will continue to be so. The play is a comedy of manners, and the acting is said to be of the highest order. The Managing Editor of the New York Daily News has given it a most enthusiastic review, and the management of the Theatre is confident that it will be a great success.

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MANAGERS
IF YOUR BUSINESS NEEDS A BOOST SEE
Richard Bolke's
"CREO"
Next Week (Sept. 11)
KEITH'S ROYAL, Bronx
DIRECTION
Alf. T. Wilton

HONOLULU, H. I.
H. G. TAYLOR
Honolulu, Aug. 29
BILOU, HAWAII, EMPIRE, LIBERTY—Pictures.

The late J. H. Magno, father of J. H. Magno, Jr. buried Aug. 15, the body arrived on the "Malcolmson."

The theatres here are all playing to poor houses, owing to the weather. Honolulu is at its warmest just now.

MINNEAPOLIS, MINN.
By C. M. WALTER
METROPOLITAN—(L. H. Scott, mgr.)—"World of Pleasure.

SHUBERT (A. G. Hainbridge, mgr.)—"Civilization" nearing the end of the first month of its indefinite run.


GRAND (Mr. Koch, mgr.)—Excellent bill of popular vaudeville, with Jessie Sterling and Highlanders headlining.

UNIQUE—Bill changes weekly—Frigel, Posen and Brands satirize bill the first half; "The Text of Chivalry"—picture feature for next week.

STAND (Mr. Keough, mgr.)—Wm. S. Hart in "The Patriot."

GAVET (Wm. Koenig, mgr.)—"Pace-makers."

Sprague Green has been appointed manager of the New Garden Theatre, the local home of first run in the management of the Tulane and Crescent theatres.

"Barnes," excellently produced, began an indefinite run at the Lyric, Sept. 3, at $1.00 top. Less than a block away "Civilization," playing up to $2.00 top, is enjoying a prosperous run.

This is the week of the annual Minnesota State Fair, and despite the threatened railroad strike the hotels have been packed, and all theatres report a turn away business.

NEW ORLEANS.
CRESCENT—C. Campbell, mgr.—"Brin- ing Up Father."

TRIANGLE (Ernest Reddish, mgr.)—Pictures.

ALAMO (W. Gooding, mgr.)—Jimmie Brown's Musical Revue. The Columbia is being converted into a pop vaudeville house.

New York will manage the Lyric for "Diamond Rube" Chisolm, when that house opens with an exhibit, Sept. 24. Wilbur Dickson has been engaged as musical director.

Sydney Shields has entirely recovered from her recent illness. She sails for New York Saturday, accompanied by her sister, Sarah, whom she has been vaudeville stock for years.

Charles F. Bray is reported purchasing a pretentious home on Haywood St. John.

Ab Schlaner is again assisting Tom Campbell in the management of the Tulane and Crescent theatres, coincidentally premiering over the Crescent hot-office. Nick Smith is the Crescent's assistant treasurer.

The Billingsgale Opera Co. opens at the French opera House Oct. 1.

The Dauphine is being advertised for rent by the Dauphine Investment Co. It is one of New Orleans' newest theatres, and was quite successful last season.

Spanish Fort closes Sunday evening. The resort is reported to have made money.

Virginia Tyson's two dogs, "Bull" and "Buck," which she named after the show business, are said to be very ill.

The Tulane will not open until the middle of October. "The Lizard Demons," now scheduled to start the season at this theatre.

PHILADELPHIA.
B. F. KEITH (H. T. Jordan, mgr.)—A first-rate comedy bill was provided for the opening of the new season this week with the Meisteringers as the headline attraction. The triple- quartet are again using "At the Flag House," in their production, with a few changes in the vocal program and a bit of comedy work in through carrying out C. Cameron Steele as a "rube" with whiskers. The popular "Romeo" does not try to be funny, but you can't fool a set of those whiskers. The Meisteringers are almost as popular here as in their home town of Boston and were accorded a warm welcome. Despite the hot weather and the fact that the Champion Phonios were drawing 20,000 fans to the ball park (about 4,000 of whom could not get in), Keith's held a big house Labor Day, afternoon and evening, and the show went over with a loud bang. In Aragon, the Spanish dancer, showed something away from the beaten path, and scored nicely. There is considerable for her dancing that is similar in style and the Spanish beauty no doubt suffers somewhat from lack of variety, but she is an attractive woman and certainly a marvel with the castanets. The big laughing shots were scored by J. Francis Davul and Corse Sales and Kenney and Hollis. The former pair had admirably rare of a very hard soul down to creative, but got away with fly- ing colors. They are using a batch of their old material, but have worked in some new chatty material for excellent results and skits and dressing the act in splendid fashion, two special drops being carried. Kenney and Hollis are playing the house for the first time and are a laugh till the last. Kenney has a personality that sells a lot and Hollis is a strong performer. They are a bit talky at first, but take an old turn to reach a pleasing note. Kenney called "Purty Widow" made an excellent impression as its first view was played by Farr Wallace and Robert Hurbarton, who handles the jingle story. Wallace is a bit talky at first, but takes an old turn to reach a pleasing note. Kenney has a personality that sells a lot and Hollis is a strong performer. They are a bit talky at first, but take an old turn to reach a pleasing note.

"The Old Colony" (Harry A. Smith, mgr.—"Lilac")

"The old colony" (Harry A. Smith, mgr.—"Lilac")—The opening of the season at this big German town popular vaudeville house got away to a good start. Two shows are given daily with eight acts and two feature acts, and prices are 10-20-30. "Orozi" is headlining the vaudeville bill. The opening week, with Sister and Wilber, in their hit vaudeville, and the second feature, "Ichabod," is well scored. Others are " ordinance and "NOLIN." This is the season for this house with vaudeville and pictures as the offering. "The Colonel," headlining the vaudeville bill and the program includes a Pournelle product and a Chaplin picture with Mary Pickford in "Hildas from Hol- dan.

NIXON'S GRAND OPERA HOUSE (Dayton)—"Valerie Barrow's death by a box of match sticks, " with Katherine..."
Mr. HARRY WEBER

Announces the opening of the Vaudeville Season 16-17 of

STELLA MAYHEW and BILLIE TAYLOR

At the PALACE THEATRE, NEW YORK
THIS WEEK (Sept. 4)

BOOKED SOLID

Kavanagh in the principal role, in the feature, surrounded by Keaton and Leighton, Wells, Norworth and Moore, Norhoff and Phelps, Bradley and Natirice and Martin and Flores.

ALLEGHENY (James Harkins, mgr.)—The house opened to good business on Labor Day. Split-week bills are played. "Motoring" features the first half, and Eugene Emmett and Co. in "Town Hall Polka," with Bobby Heath one of the principals, tops the second. Others on the bill are Ray and Gordon Dooley, Harry Rose, Holland and Hunton, Mangel and Shreve; second half, Harkins, Loftus, McKee and Jones, McGowan and Gordon, Billy Davis and Greene and Plant.

NIXON (J. C. Nixon-Nieldsinger, mgr.)—A playlet called "Don't Lose Your Nerves" headlined, and others are Van Brothers, John and Max Burke, Jerome and Carson, Karl. "Little Miss Happiness" was the feature picture.

KEYSTONE (M. W. Taylor, mgr.)—Earle Cavanagh in "Mr. Inquisitive" headlined, surrounded by Charlie and Adelaida Wilkins, "The Mysterious Will," Elliott and Mullen, Otis White and Casper Shores, with "Beatrix Fairfax" as the screen feature.

CROSS KYES—Bert Leslie with Elva Bates and Co. in "Honka in London" is back in vaudeville, featuring this week and supported by Dow and Dow, "The Party," Horn and Ferris, Noodles Fagin, Lucille Saylor, in the first half, and Gliding O'Meara, Luckie and Yost, Ottilie White, Jack McGowan and Gore.


The four burlesque houses had the following shows: Stone and Pillard in "The Rag Doll in Ragland" at the Casino. "American Burlesque" at the Trocadero, "Don Walt's "Big Show" at the People's, and "The Darlings of Paris" at the Gayety.

ST. LOUIS.

COLUMBIA (Harry Buckley, mgr.; Orph.)—Big time vaudeville reopened at the Columbia, 4 day with two packed houses. Valeria Bergere and Co. headlined with great success; Mme. Chilton-Oberman, well received; Allen Dinsmore and Co., hit hit; Gus Troke, pleased; Str Water Lilly, novelty; Jacques Pinton, entertained; Marie Stokhard, good. STANDARD (Leo Reichenbach, mgr.):—"Polka et Pleasure." Next, Beauty, Youth and Polly.

GAYETY (Ben. Parry, mgr.)—"Star and Garter Show" did well. Next, Sam Hower's. AMERICAN (Harry Wallace, mgr.)—"Trouton King" at popular prices did a good

THE ONLY PERSONAL MINERAL GRAVITATOR OF THE WORLD

H. P. HANSEN

1419 Welton St., Denver, Colo.

E. HEMMENDINGER

Phone 939 John

Examining and Polishing Free.

45 John St., N. Y. City

HARRY FIRST

and Co.

OPEN SEPT. 11

In a one act play by ADDISON BURKHURD "THE BRIGHT SIDE OF LIFE"

Direction — — — — — — — — — — — — — — — — ARTHUR KLEIN

Recognized

Jewelers to the Profession

Diamonds, Jewelry, Watches, Remounting

CASH OR CREDIT

REMEDIES

CURED BY

MR. G.

THE ONLY PERSONAL MINERAL GRAVITATOR OF THE WORLD

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Jewelers to the Profession

Diamonds, Jewelry, Watches, Remounting

CASH OR CREDIT
Houdini
Address care VARIETY New York
F. Barrett Carman
THE POLITE ENTERTAINER
This Week (Sept. 4), Trent Theatre, Lynchburg, and Roanoke, Va.
Direction Stoker & Bierbauer
Ada BILLSBURY AND ROBISON Pauline
IN BITS OF MUSICAL COMEDY
This Week (Sept. 4), Keith's Theatre, Lowell, Mass.
Personal Direction, FRANK EVANS
Ben RYAN & RYAN
ENTERTAINERS OF THREE CONTINENTS
COMEDY DUO
Low Yims
Direction MARK LEVY
BOOKED RETURN ENGAGEMENT PANTAGES CIRCUIT IN SIX MONTHS
WHY?
Rucker and Winfred
WORLD'S GREATEST EMOY-HUED ENTERTAINERS
ON OUR WAY WEST
DIRECTION TOM JONES
Inaugurating a series of advertisements containing gags originated
by us and lifted by many
Moss and Frye
IN "SENSE AND SENSELESS" No. 1—"HOW COME"
Bowers, Walters and Crooker
With Al Jolson's "Robinson Crusoe, Jr."

John T. Doyle and Co.
NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty
Not by Permission of Demand!
"Two sure things," we boldly say.
"Will you wear Washington wedding ring?"
Has he got a belt?

Billy Lloyd and George Britt
Loyalty and Davis
Wright and Davis
We want to thank the Mystic Bird for the good time they showed while
in Chicago.

Rita Mario
AND HER
Inimitable Orchestra
Handlining U. B. O. and W. V. M. A.
Rame Cook
Flo and Nell Walsh
The Reynolds'
Watch for us in
SONG, RHyme AND MAGIC
New Featured on Low Time

Mlle. Jean Berzacz
Introducing
Wonderful trained Ponies and the Mule that amuses everyone.
Direction ALF. WILTON

John T. Doyle and Co.
Now touring in
"The Danger Line" A Genuine Novelty
Note:-Forced by Demand!
"Two sure things," we boldly say.
"Will you wear Washington wedding ring?"
Has he got a belt?

Alfredo
Address care VARIETY London

Rita Mario
And Her
Inimitable Orchestra
Handlining U. B. O. and W. V. M. A.
Ramse Cook
Flo and Nell Walsh
The Reynolds'
Watch for us in
SONG, RHYME AND MAGIC
New Featured on Low Time

Bowers, Walters and Crooker
With Al Jolson's "Robinson Crusoe, Jr."

The Youngest prima Donna
On Broadway
To play prima Donna role in
"The Girl From Brazil" in August
This Week I'm Lucky—

If you haven't a note, skip this paragraph.

Looking for a bit of the sort, the best prospects can

be found in the theater box office. At J. E. Waterbury,

the manager of the Majestic Theater, New York,

a few days ago, Flossie, a young dancer, was

invited to the theater by the manager. She

accepted the invitation, and was very much

surprised when she found that the theater

was closed. She was told that the theater

was closed because of a fire in the building.

She was very much disappointed, and

decided to return to her home.

Guys Who Dislike Me

I've been working in the theater, and I've had

to face the fact that I'm not liked by everyone.

It's not easy being a performer, and I'm

used to being disliked by some people. But

I try to keep my cool and carry on.

Lucky Guys—

Joe Kane has an act. His old friend Red, at

The Cafe, is now starring in a new show.

Joe is looking forward to seeing the show,

and he's hoping that it will be a success.

My Floating Kidney

Our floating kidney, Mrs. Stan Stanley,

is back from her vacation in Florida.

She's feeling much better, and she's looking

forward to seeing her friends again.

THE ORIGINAL

JEWELL'S MANIKINS

Established 1899

In a new production—Their latest success

"A MANIKIN CIRCUS"

Originators of everything appurtenant to the Manikin business, presented by

MADAME JEWELL AND SON

Playing U. B. O. Circuit Only  Direction, Thos. J. Fitzpatrick

4 MARX BROS. and CO.

In "HOME AGAIN"

BACK IN VAUDEVILLE

JOE MORRIS and CAMPBELL

"The Avi-ate-her"

By J. L. Browning

Direction, LEWIS & GORDON

MARION MORGAN

Classic DANCERS

Art

THE ACME OF VERSATILITY

That Versatile Nut

GEO. NAGEL and EVELYN GREY

In "Bits of Variety"—A little of everything

"WHAT WE DON'T DO" "AIN'T" U. O. C. us

NANA SULLIVAN and CO.

Presenting

"NEVER AGAIN"

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKE'S

"CREO"

IS A BIG TIME FEATURE

Next Week (Sept. II), Keith's Royal Theatre, Bronx

Direction—ALF. T. WILTON

STAN STANLEY

BILLY GRADY presents

Major KEALAKAI

AND HIS

Royal Hawaiians, including Princess Uluwahi, the only Hawaiian dancer on the American stage. Opening in September to tour all

U. B. O. theatres.


LORO GOOCH Presents

Chicago, Ill.

THE VIOLINIST

and his quintette still scoring successfully at St. Harlan's and Wardell's Hotel, Long Branch, N. J.

Direction, JOS. B. FRANKLIN

1547 Broadway, New York

JOE TERMINI

MISS BEATRICE LAMBERT

American Nightingale

In an Artistic Song Repertoire

Booked Solid

INTOXICATED CHAUFFEUR

(Greatland). While en route to Portland was taken to hospital. After consultation, doctors agreed he had "THE DETOURS."

(For Motorists Only)

JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET ADAIR

in

"Song Definitions"

Assisted by

EMMA ADEPHI

Booked solid Orpheum, U. B. O. and Interstates

Direction, HARRY WEBER

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING

Representative, JACK FLYNN

Hendricks and Padula

Phenomenal Pianists Singers De Luxe

Playing Morris Duval in Lew Fields’

"STEP THIS WAY" CO.

CHICAGO, ILL.

Bert Williams

Ziegfeld "Follies of 1916" New Amsterdam Theatre
VARIETY

It Never Happened
IN REAL LIFE
I'm worried, my brain's afire, mainly I'm a week.
My agent sent me a wire.
And it didn't read COLLECT.
Yours in earnest,
JIMMY FLETCHER
Direction
Mark Levy
Richards Tour
Australia

VESPO DUO
Phenomenal Accordionist and Singer

ANGIE WEIMERS
PLAYING U. B. O. TIME

Paul Rahn
"Planted" at the Hotel Planters, Chicago
5th Week—Merrie Garden Revue

Electrical Vénus Co.
A Laughing Sensation
This week (Sept. 4), Ft. Wayne.
Sn. Bend, Ind.
Next week (Sept. 11), Battle Creek, Kalamazoo, Mich.
WEEK AFTER NEXT

the real surprise
of the new season

RAYMOND WYLIE

opens as a special added feature
with the wonderful new revue
to be presented by Lea Herrick at

REISENWEBER'S

Mr. Wylie is now under the exclusive personal direction of EZRA B. EDDY and LEA HERRICK
SOPHIE ROSENBERG'S GOWNS ARE KNOWN FOR THEIR CHIC PARISIAN EFFECT THAT IMMEDIATELY APPEALS TO THE WOMEN OF THE STAGE

One of Many Letters

Sime Said in His Brighton Beach Review of August 25th, 1916

"BELLE BAKER IS DRESSING AND LOOKING MUCH BETTER THAN SHE EVER DID. WITH A CLASSY LOOKING GOWN OPENING THE ACT AND WORN MOSTLY THROUGH IT, BELLE APPEARED NICE (AND ALMOST THIN) TO GAZE AT IN THE NEW IDEA."

This Gown is a Sophie Rosenberg "Creation"
WHITE RATS TO BE BOYCOTTED IS MANAGERS’ ASS’N THREAT

Reported Account of General Meeting of Vaudeville Protective Association, Wednesday, States October 31 Is Date Set For Commencement of Boycott. Managers Advertise They Will Not Play Acts That Appear at Union House, Oklahoma City, or Break Contracts For That Town.

A meeting of the Vaudeville Managers’ Protective Association was held at the headquarters of that organization Wednesday, attended by over 30 of its members, those present said to represent more than 700 vaudeville and burlesque theatres throughout the United States. This is the first meeting held by the ‘society in more than three months, at which the complete membership was present.

It was said a motion had been passed by those present which prohibits the members of the organization from employing any acts that will in the future play the Metropolitan, Oklahoma City. The Metropolitan is being run at present by the union organization, playing in opposition to the houses boycotted as “unfair” by the union quadruple alliance, which consists of the four organized bodies of theatre and stage employees.

It is also reported the members of the V. M. P. A. agreed not to engage any actor who is a member of the White Rats after Oct. 31 of the current year. The time between the present date and the date scheduled for the “boycott” is said to have been set in order that the V. M. P. A. can compile a list of the members of the Rats, and this list will be distributed to the various members so they will be prepared to lay out their bills of non-union talent exclusively.

While this fact could not be officially confirmed up to Wednesday night, a Variety representative was informed by a member of the V. M. P. A. that while such matters were entirely up to the executive board, and an individual member of the organization was prohibited from discussing matters talked over at a secret conference, it was settled between the manager’s members that the boycott would go into effect, as stated above.

At the same meeting of the V. M. P. A., it is said the members resolved that none of them will hereafter play any act appearing in a union house in Oklahoma City while the strike exists, or any act that breaks a contract to appear in an “unfair” theatre of that city. The V. M. P. A. is announcing the Oklahoma City matter in this issue.

NON-STOP ENDURANCE RUN.

Denver, Sept. 13. The Denver Stock Co., of this city, celebrated its 1,500th performance Tuesday. The organization has been together for four years and in that time has not closed a single week.

Manager O. D. Woodward declares this is a record for stock, at least in the west.

A QUIET PRODUCTION.

Klaw & Erlanger began rehearsals of a new play yesterday under the direction of Edgar MacGregor, but the details are being kept very much in the dark at present. The company started rehearsals at the Amsterdam.

PHYLIS N. TERRY TO WED.


It is said the wedding will shortly take place of Phyllis Neilson Terry and her stage manager, Cecil King.

Miss Terry is headlining at the Orpheum this week.

“HERALD” COMING UPTOWN.

“The New York Herald” is to invade the Longacre square district and in all probability another year will find James Gordon Bennett’s daily turned out from a building which is to be located on the triangle bounded on the north and south by 48th and 49th streets, and east and west by Broadway and Seventh avenue.

The present Herald building on Herald square is to be taken over by the D. L. & W. R. R., which will make the site the tube terminal for the line. There will also be a baggage station located in the same structure and all passengers coming in over the line will be landed in the square.

“THE BIRD” AND POLICE.

San Francisco, Sept. 13.

The police of Auckland, New Zealand, informed Paris Green, an American vaudeville player, on Tuesday morning following his opening at the Opera House the night before that if he again appeared upon that stage he would be arrested for inciting a disturbance. Monday when Mr. Green made his first appearance in the house, he was given “the bird,” an English audience way expressing displeasure.

Paris Green wears a green suit upon the stage and speaks rapidly. He recently returned from Australia and is now playing somewhere about.

STAGE HANDS’ TIME OF CLOSING.


The theatrical managers have been notified by the local stage hands that their wages per week should be increased from $21 to $28 and that the stage hands want the shows to be over by 10:45 p.m.

The managers are thinking it over. They believe the National Board of the Stage Hands Union would refuse to sanction this demand.

ENGLISHMEN ENGAGED.

The Charles Frohman Co. has placed “Rio Grande” in rehearsal at the Empire, with the piece expected to be in condition to go out in about two weeks.

The play, decidedly American, will have several English members in its cast. An English actor has been signed to play the role of an American army officer.

EQUITY’ ASSN. IN POLITICS.

The Actors’ Equity Association has appointed a committee consisting of Howard Kyle, John Cope and Edward Mason, whose duties will be to show the professional world certain reasons why the theatrical profession and those interested in its welfare should not favor the nomination or election of Messrs. Whitman and Walker in the coming state campaign.

The Equity society communicated with the executives of the White Rats this week, requesting that organization to appoint a committee to work in harmony with the Equity trio toward this end, but the Rats have decided not to take issues in the coming election, having decided that the issue of the result of the election, little or no benefit can accrue for the actor, basing this decision on their experience with the so-called “agency law.”
CABLES

ENGLAND'S BARRING OF ALIENS WON'T EFFECT PROFESSIONALS


There has been broadcast through the medium of publication an amendment to the order in Council governing the restrictions imposed upon aliens, by which, after Oct. 1, the written sanction and approval of the Board of Trade must be obtained for the admission to the United Kingdom of any alien who works in any other capacity than munitions employment.

According to several officials who have been approached a rigid application of this order would apparently exclude from the British Isles all foreign actors, musicians, singers and all others who do not come under the heading of munitions workers.

An attempt to reach Mr. Norsworthy, the British Consul in New York, Wednesday, brought to light that he was out of town at present, but an attache of the English Consulate, on being asked as to the probable effect of the new alien labor amendment as applied to theatrical artists, stated they would not be included under that heading as far as the New York Consulate could interpret the law at present.

"If the ban was to be as widespread as that we surely would have had some official notification on the subject," he continued, "but as we have not received any word, and until we do, all that will be necessary for artists going abroad is to obtain passports in the usual way."

VARIETY HITS ABROAD.


Of recent hits in the music halls over here, made by American turns, perhaps none is more certain than that secured by Miller and Lyle, the colored comedians. They have been booked for three years ahead on this side. Jessel and Edwards, a youthful couple from the States, are also fixed over here for quite some time to come. Bob Anderson and "Bonita," his trained horse, an English success, is also, Kitty Francis, who in "Mrs. O'Malley's Reception," with 16 people is getting all the time she wants at $750 a week. Miss Francis came over here to show at $500.

Willie Edelsten comes forward with a quartet of turns he has signed to open in England within a month on the Moss Tour. They are Betty Washington, Kay Bush and Robinson, James Fleming, and Rafael.

'RAZZLE DAZZLE' DUPLICATED.


"Razzle Dazzle," still playing to capacity at the Empress, has been produced in replica at the Olympic, Liverpool, where it is contracted to run for four weeks, commencing last Monday.

OPERA HOUSE DOING POORLY.


The London opera house, in spite of the strong revue cast, is doing poor business.

Oswald Stoll is introducing Arthur Roberts in new scenes in the hope of bolstering "Look Who's Here."

SHIRRERS TRIED.


The military authorities are rounding up the native legitimate actors and variety artists of military age. The shirkers are being fixed and escorted to the various camps.

3-DAILY DOING CAPACITY.


The Palladium, the only theatre giving an all variety bill three performances daily, is playing to capacity.

ALICE DELYSIA AT WORK.


Alice Delysia has recovered from her recent illness and has returned to the cast of "Pell Mell," at the Ambassadors.

LYCEUM REOPENED.


"Woman and Wine" was successfully revived at the Lyceum Sept. 9, the first performance there since the house was damaged by a Zeppelin last October.

MARIE IS SICK.


Marie Lloyd is seriously ill and will probably be unable to appear on the stage for some time.

SIR GEO. ON MOSS TIME.


Sir George Alexander will tour the Moss Circuit with "Howard and Son" until Nov. 18.

"Misleading Lady" Doesn't Convince.


"The Misleading Lady" was produced at the Playhouse Sept. 6 and is very unconvincing, redeemed only by the splendid playing of Weedon Grossmith, Malcolm Cherry and Gladys Cooper.

"Professor's Love Story" Revised.


E. S. Willard's "The Professor's Love Story" was successfully revived at the Savoy Sept. 7. Mr. Irving gave a finished performance of the professor, charmingly performed by Fay Compton.

LONDON HIP SHOW OPENING.


"With Flying Colors," the new London Hippodrome revue opens here tomorrow night (Sept. 14). The production is in readiness and its premiere will mark the debut here of Ray Cox, William J. Wilson, who staged the production in its entirety, will sail for New York Saturday morning on the Saxonia.

Albert de Courville received confirmation from New York by cable this week that Daphne Pollard had been placed under contract for his next Hippodrome production and would make her debut here next February.

HETTY KING IN DIVORCE CASE.


Ernie Lotenga is suing Hetty King for divorce, naming an American artist as correspondent.

"BACK TO BLIGHTY" GOOD.


"Back to Blighty" was produced at the Oxford Sept. 7. It is a bright, entertaining revue in two acts and seven scenes and scored.

CLEAN FUNNY FARCE.


"Her Husband's Wife," A. E. Thomas' play, produced at the New theatre, is the happiest, funniest, cleanest farce seen recently in this city.

It is splendidly played by Allan Ayresworth, Dion Bouicault, Irene VanBrugh, Marie Lohr.

"B'WAY JONES" DRAWING.


Seymour Hicks and Ellaline Terris revived "Broadway Jones" at Prince's theatre Sept. 6, at popular prices and are playing to capacity.

IN BERLIN.

Berlin, Sept. 1.

The Wintergarten, still directed by Franz Steiner, reopened after having been remodeled during the summer vacation.

Moebitz, the comedian, was killed here the other day by falling down an elevator shaft. As a stage favorite in Germany he stood second to Reuter.

A. Gluck, manager of the Apollo at Dusseldorf, died last week of heart disease, at the age of 60. He was one of the best known amongst Continental variety managers and at one time was president of the Managers' Association.

Leo Masee has returned from the ranks and is in charge of a theatrical agency in this city.

IN LONDON.

London, Sept. 2.

Alfred Butt, in conjunction with A. H. Woods, will produce "Fair and Warne" by Avery Hopwood, at a West End theatre this autumn. The same authors' "Nobody's Widow" has been secured by Doris Keane for production in London shortly.

Negotiations are in progress for the production of Harold Brighouse's latest play, "Jack," with George Formby in the title role.

Seymour Hicks and Ellaline Terris open the Prince's theatre, with "Broadway Jones" Sept. 6. The theatre has been renovated, the stall floor enlarged and popular prices will be charged.

George Robey will remain at the Alhambra till the end of the year, after which he joins the Moss Empires for a new revue at the Hippodrome.

Israel Zangwill has written three playlets for use on the variety stage.

The cast of "Flying Colors," the new Hippodrome revue, includes Little Tich, Jack Humphreys, Bertram Wallia, W. S. Percy, Charles Berkeley, Henry Frances, Ray Cox, Dorothy Waring, Bessie Wynn, Yetti Ria, Mirza, Margaret Campbell, Gabrielle Ray. W. J. Wilson will be the producer.

Alfred Butt, with a view to consolidating his many enterprises, has taken extensive offices at Brandon House, Leslie street, W., where his business will be transacted in connection with the Palace, Empire, Gaiety, Adelphi, Globe, Queens, Victoria Palace and Palace, Paris.

Robert Courtneidge has secured a new light opera, composed by George H. Clutsam and Hubert Bath, the book by Captain Basil Hood.

Piano Given Up After 18 Years.

In the formation of the new act of Jolly, Dunbar and Wild, there is no piano, the first time in 18 years Ed Jolly has appeared upon the stage without being accompanied by that musical instrument.
VAUDEVILLE

HIP CONTRACTS SETTLED FOR AS ACTS AND PEOPLE LEAVE


The Hippodrome management is reported settling contracts of acts and people who have left the performance of "The Big Show," since it started. Frank Fogarty, reported $2,000 from Charles Dillingham, Charles Ahearn is said to have received the same amount. All this was the Hip production last Saturday. Both are reported to have held contracts for 10 weeks with a further option by the management. The act known as Maarck's Lions, imported, and engaged for 30 weeks at $1,000 weekly, has reached no settlement as yet.

This week the many acrobats engaged for the Hip show, 40 in all, and who were not used in the first production, participated in an acrobatic scene especially staged for them, the acrobats appearing together in this scene but in several groups, giving the stage the appearance of a four-ring circus. The Hippodrome's gross business last week (including Labor Day) was $52,000.

The acrobats in the Hip number are the Five Matts, George Davis Troupe, The Briants, Brothers Byrne, Nicholas Nelson Troupe, Jackson Company, and Ladelle Comikes.

RATS VOLENT BENEFIT.

The White Rats have forwarded a communication to the executives of the Amalgamated Association of Street and Electric Railway Employees, volunteering their services toward the promotion of a monster benefit to financially aid the striking motormen, conductors and allied employees in the current street railway strike in New York.

The Rats propose to engage a theatre or hall, attend to the staging and engaging of the talent and wish to donate the entire proceeds toward the fund of the strikers. Up to Wednesday no word of acceptance or rejection has been received from the street railway employees' organization.

THREE YEARS FOR ACROBAT.

Ventura, Cal., Sept. 13.

Harold Yorke, an acrobat, has been sentenced to three years in San Quentin Prison for grand larceny.

Rosa Yorke, his wife, was also implicated, but was placed on probation.

ASHLEY DIVORCE CASE.

Grace Elizabeth Ashe, picture actress, has brought suit in the Supreme Court for an absolute divorce from Herbert Ashe (Ashley) in vaudeville (formerly of Matthews and Ashley).

In her complaint Mrs. Ashe alleges she and the defendant were married in New York City, Dec. 9, 1912, and that from January 1 to July, 1916, he committed indiscretions with various women in numerous hotels about the city. Herman L. Roth is the plaintiff's attorney.

The case will be on the October calendar in the Supreme Court.

DORALDINA AT LARGE.

Doraldina, the initial promoter of the Hawaiian Hula fad and who has been appearing at the Montmarte restaurant on Broadway, has severed business relations with Senor Garcia, who was commonly supposed to have placed Doraldina under a long time agreement. A contract Hoffman there was never a written agreement between the couple. Doraldina has placed her business affairs elsewhere.

It is said the Shuberts are prepared to place a $25,000 ballet around the Honolulu dancer in the next Winter Garden show. Several other offers have presented themselves to the girl, who is reported to be now asking $800 weekly.

MALCOLM SCOTT SHOWS.

Last Sunday night at the Winter Garden, its first Sunday performance of the season, Malcolm Scott, an English comedian, playing a "dame" character, appeared in the program.

It was reported after the show the Shuberts might engage Scott for the next season, which production house terms could be reached. The Englishman is asking $750 weekly for this side.

Scott some years ago gave a trial performance in the American Music Hall, New York, when managed for vaudeville by William Morris, but Mr. Scott immediately left for home after it.

"MAGICAL CITY." Next week, the playlet from the repertoire of the Washington Square Players to be given vaudeville is "The Magical City," due at the Palace, New York, next week. It has been produced for vaudeville before.

The piece was written by Zoe Atkins and considered the most successful of the Square Players' list. Margaret Mower of the original cast will be in the Palace company, playing Petronelle.

Other Washington Square skits seen in vaudeville are "The Age of Reason" and "The Clod."

CENTURY OPENS OCT. 16.

Marie Dressler is the latest star to be added to the constellation which is to appear in the Charles Dillingham-F. Zeigfeld, Jr., revue, "The Century Girl," to be revealed at the Century Oct. 16. Miss Dressler was added to the cast late last week and a special series of songs for her part in the performance is being selected by Flo Zeigfeld. It is barely possible that several numbers that Helen Trix has submitted will be allotted to the star.

In addition to Miss Dressler the stars engaged are Elise Janis, Sam Bernard, Evelyn Florida, Frank Tinnin and Hazel Dawn. Harry Langdon ("Night on the Boulevard") and Van and Schenck are also to be in the cast, as well as Doyle and Dixon, Harry Kelly and Leon Errol.

Bruce Edwards, general manager for Mr. Dillingham, made a statement early this week that should put to rest for all time the rumor Mme. Melba is to be a member of the Century organization. Mme. Melba and Mr. Dillingham have been friends for a number of years and the theatrical producer has agreed to manage her concert tour for the coming season.

MAX HOFFMANN LEADING.

Max Hoffmann is reported engaged as the orchestral leader at the Century theatre. For several seasons Mr. Hoffmann has been the musical director of his wife's (Gertrude) large vaudeville productions.

Gertrude Hoffmann has turned aside her intention to place an Hawaiian act in vaudeville for this season, it is said, and is now undecided as to her plans, though favoring pictures. Her price for a single feature picture is reported at $40,000. The best offer so far made her was $30,000 for six weeks. Miss Hoffmann has never appeared upon the screen.

NAN HALPERIN HELD OVER.

Boston, Sept. 13.

Nan Halperin is held over this week as a feature at Keith's, this city. Miss Halperin opened an engagement here last week.

It is very infrequent that a hold-over of a turn occurs in the local Keith house.

MORGAN DANCERS COMING.

The Morgan Dancers in a new act produced under the direction of Martin Beck are due at the Palace, New York, Sept. 25.

There are 20 people in the act and many claims are made for the turn.

ZIEGFELD'S FIND.

The Amsterdam Roof will be dark next week, opening with the fall edition of the "Midnight Frolic" Monday, Sept. 26, coincident with the premiere of "Little Miss Springtime" in the theatre below.

For the new "Frolic" Florenz Ziegfeld is reported to have uncovered a find in Peggy Brooks, who will be in the new roof show.

JIM MORTON, ANNOUNCER.

Being paid for his favorite pastime, which heretofore brought him little, is the reward of James J. Morton for his quick witted adaptability.

Next week at the Colonial, New York, Mr. Morton will announce the acts on the vaudeville program. It is the intention of the Keith books to have Mr. Morton travel over the New York houses of the circuit, alternating and announcing in each. Eddie Dillingham, who is a member of the vaudeville management, will have some of his patter stars under "The Passing Show," and is set on certain of his comedy groups in the shows.

WHITE SLAVE WARRANTS ISSUED.

Chicago, Sept. 13.

Warrants were issued here today, involving Walter Griffenoff, Samuel Deyer, and Fred Cody, all members of the Barker Carnival Co., as a result of stories told in court by three girls who were working with the company.

The girls, all under eighteen years of age, declare their duties called for dancing with the men patrons, and when they appeared the judge, in fact, they were living with the three men, the White Slave law was used as a basis for the warrants.

CHICAGO HAD TO FALL.

Chicago will have to acknowledge she has taken something from little old New York and step down from her high and mighty metropolis men and accept the accusation of "copy act" in the future.

The Chicago officials have announced that they are going to change the name of Clark street, the rival of the town, to Broadway, so the actors will feel at home.

GOOD A. C. SEASON.

Atlantic City, Sept. 13.

The Hippodrome at the Million Dollar Pier closed Saturday after enjoying the best season since the pier opened. Business all around is reported to be the best Atlantic City has had in 20 years.

New hotels and additions to the Traymore, Breakers and Strand had much to do with attracting a banner crowd. An addition to the St. Charles is to be made before next season.

NISBET PREFERENCES.

Notwithstanding there is said to be a standing offer for Evelyn Nesbit to return to vaudeville that young woman is reported looking for a picture engagement at $2,000 weekly.

FIRST OF THE KIND.

Hugh Emmett is now working in "on," with a woman at the piano. He is the first ventriloquist to work in this manner. He is at present in the West, but expects to return East in the near future.
"BOYCOTTED ACTS" INVOKE PENAL CODE FOR PROTECTION


The Penal Code of the State of New York has been quoted on behalf of Al Harvey to prevent the White Rats in its advertisements in Variety from holding up to contempt or ridicule Mr. Harvey or his vaudeville act known as "Dr. Joy's Sanitarium." (The sections of the Penal Code applying are reproduced on this page.)

The statutes printed herewith were passed and aimed against boycotts and conspiracies.

The Harvey turn and others appeared in "unfair" houses in the theatre strike now being waged in Oklahoma City. At a session of the White Rats, Mr. Harvey, a member of that organization, which had not met here to appear in the unfair theatres, was suspended from the order and fined $500, an amount necessary to be paid by him to the organization for reinstatement. It is understood Harvey has not paid the fine.

For the past few weeks the White Rats has been advertising in Variety over the signature of Harry Mountford, its International Executive, advising "All concerned in the operation of vaudeville and legitimate theatres that they play to the following acts at their own risks." Then followed the names of several acts, and further down in the same advertisement was a suggestion to members of the White Rats (including its female branch).

It is said that since the name of Harvey was published among these acts he has been often engaged by managers belonging to the Vaudeville Managers' Protective Association. His letter of complaint dated Sept. 6 stated he was then playing at the Prospect in the Bronx, New York.

RIALTO, CHI., VAUDEVILLE.

Chicago, Sept. 13.

Aaron Jones (Jones, Linick & Schaeffer) says indications pointed to the firm's new Rialto being ready by Thanksgiving and that it would play vaudeville. The Rialto (State near Van Buren) will seat 1,800 when completed. The roof will be put on in two weeks and Mr. Jones said the steel was expected to arrive this week.

A day and night shift will be working by next month, when the plastering will be done.

SAN ANTONIO BOOKING TROUBLE.


The management of the Princess here refused to play the bills booked by Charles Hodkins, with the result that Messrs. Epstein & Lytelle, operating the house, may lose their bond given to play Hodkins' acts. The acts have a "pay or play contract" and are of the opinion that they will get their money anyway.

The report Monday was that the Empress, through Epstein, offered to pay over $500 for the Hodkins show intact, but the managers on the Circuit (southern) went another way, having declined to let the show go unless the Empress paid the acts already booked into San Antonio.

Chicago, Sept. 13.

Charles Hodkins is now in Chicago and is continuing to route acts through his southern houses.

BOSTON BOOKING RUMOR.

Boston, Sept. 13.

A couple of reports affecting local vaudeville bookings have been spreading rapidly of late. One is that the Gordon Bros., controlling the Olympia and Scholtey Square houses, may place a Boston man familiar with New England vaudeville in some agency in New York City to look after their local bookings, also of the brothers' Olympia at Lynn. The Sheedy agency, New York, now books the Gordon theatres.

BILLY MCDERMOTT OFF LOEW TIME

By not appearing at the National Monday Billy McDermott has finally broken with the Loew Circuit. He was billed to play Loew's Seventh Avenue the last half of this week and was circused in both neighborhoods.

Mr. McDermott took the stand he would not play split weeks and fore-shadowed his action by arriving at Providence last week just in time to go on, after registering a strenuous kick. Friday night he wired Jos. Schenck that he would not play any more splits, demanding an answer as to whether he would agree to his working the remainder of his contract on a full-week basis. Mr. Schenck did not reply.

McDermott played the latter part of the week at the St. James, Boston, his home town, and he remained there Monday, sending his drummer (who travels with him) down to sound out the situation.

Mr. Schenck booked McDermott on a play or pay contract for 15 weeks, "to play as per the policy of the theatre" and intends holding the comedian to it. If McDermott plays other than Loew houses during the remaining twelve weeks the contract has to run, he may be asked to pay to the Loew office the salary he would have drawn from it. It is possible that McDermott will report later in the week, but it is also possible Mr. Schenck will not permit him to play.

During the three weeks McDermott has been on the Loew time he has appeared at least three times daily in the Loew theatres, playing split-week engagements.

NEW YORK PENAL CODE.

LIBEL.

Section 242. "A malicious publication, by writing, printing, picture, effigy, sign or otherwise than by mere speech, which exposes any living person, or the memory of any dead person, to public hatred, contempt, ridicule or obloquy, or which causes or tends to cause any person to be shunned or avoided, or which has a tendency to injure any person, corporation or association of persons, in his or their business or occupation, is a libel."

CONSPIRACY.

Section 580, subdivision 5 and 6. "If two or more persons conspire to prevent another from exercising a lawful trade or calling, or doing any other lawful act, by force, threats, intimidation, or threatening to interfere with tools, implements or property belonging to or used by another, or with the use of employment thereof, or, "To commit any act injurious to the public health, to public morals, or to trade or commerce, or for the perversion or obstruction of justice, or of the due administration of the laws, each of them is guilty of a misdeemeanor."

KARNO'S NOT COMING.

Though Alf Reeves in England had gone to the point of securing passage for himself and people in Karno's "Night in a London Music Hall," which had been booked for 14 weeks over here on the big time routes, all preparations were declared off when the big time informed the Bostock Brothers (representing Karno) the "Music Hall" act, then carrying Charlie Chaplin, had played in too many "opposition houses."

Don't fail to get VARIETY next week.

JAMES W. FITZ PATRICK.

FULLER MEN IN N. Y.

T. Roy Murphy, American representative of the Fuller Circuit in Australia, arrived in New York this week accompanied by Harry P. Muller, general manager of the Australian tour. Muller is here to look over the field for productions for the Fuller legitimate houses in the Antipodes.

The couple will remain in the next five weeks, where Murphy will return to Chicago where he makes his American headquarters. Muller proposes to visit Canada en route to the Coast, from where he sails for home Nov. 7.

MOROSO OUT.

A report not denied says Oliver Moros has withdrawn whatever connection he may have had with the proposed William Morris-John Cort vaudeville. That vaudeville, as announced, was to have supplied and kept open the western theatres managed by Cort and Moros. The western managers, from accounts, were to furnish the theatres and Morris to book and place the bills.

So far the only Morris activity in vaudeville shows has been the formation of the Eva Tanguay road show that opens this Saturday at the Lincoln, Union Hill, N. J., playing that house and the succeeding two towns on a guarantee, then striking west where Miss Tanguay has never appear as a star.

Variety received a report from Denver this week that John Cort had authorized L. B. Vick Roy, manager of the Tabor Grand in that city, to announce that the William Morris Circuit will be ready to open there Sept. 25 and play 35 solid weeks.

No Morris vaudeville engagements other than those for the Tanguay show act positively known. There are other acts claiming to have held Morris contracts for this season are now playing elsewhere. Vera Michelen, reported as a Morris attraction, stated this week she had not signed a Morris agreement.

The Morris company has secured the booking for several theatres in the east playing pop vaudeville. These will be booked by Jack Goldberg.

It is understood that if the Tanguay combination meets with the anticipated success, Mr. Morris will immediately organize other road vaudeville shows to follow it.

The Tanguay show in its working order will be Laddy and Laddy (Hippodrome clowns), Don C. Alfonzo Zelaya (pianist), Charles J. Ross and Co. in a sketch, Eva Tanguay, Meredith and Brown, M. Rudinoff (smoke artist), Weber, Beck and Frazer, and the last act (eight acts) "Salome," with Eva Tanguay, assisted by Charles J. Ross.

As a rule the houses in the one-night towns have taken the show over, guaranteeing $1,250 for matinee and night. The first town after Union Hill is Trenton. The Lincoln, in the former place, is an independent house conducted by Carl F. Michalefield.

FOX'S BAY RIDGE.

The Bay Ridge, Brooklyn, will open Saturday with a show booked by Edgar Allen of the William Fox office.

The house will be known as Fox's Bay Ridge, playing the customary Fox show of six acts and picture. It was booked last season by the Loew office, but was controlled by independent parties.

BALL IN GARDEN SHOW.

Foster Ball (Ball and West) has been engaged by the Shuberts for the new Winter Garden production to follow the current "The Passing Show."

Read VARIETY next week.

HARRY MOUNTFORD.
OKLAHOMA MANAGERS SEND DEFY
TO STATE ARBITRATION BOARD

Notify Body Through Counsel It Will Not Grant Union Demands, Regardless of Board's Findings. No Managers Present. Strand, Oklahoma City, Becomes Union House.

Oklahoma City, Sept. 13. Before the State Board of Arbitration, today W. A. Ashton, State Commissioner of Labor, presented the strike of White Rats and union musicians, operators and 101 stage hands against the managers of "unfair" theatres, went to hearing, despite D. I. Johnston, counsel for the managers, emphatically declaring that, notwithstanding the findings of the Board, the managers would under no circumstances grant the demands of the quadruple alliance for a closing.

The stand taken by the managers caused a furor in the crowded City Commissioner's chamber, where the session was held. The law empowers the Board to offer the best means of adjustment of the controversy with a penalty for the side which ignores the recommendation. None of the managers was present. Insistence by E. J. Giddings, of counsel, for the managers, for a hearing, for at least the strikers' side alone was responsible for an order for procedure. When Mr. Johnston became aware his protestations were unavailing he made known his readiness to go ahead. Opening addresses of counsel for both sides consumed the remainder of the morning session, the first witness not being called until the Board reconvened this afternoon.

The hearing probably will be concluded Friday. The important issue, the joining of the strike by the White Rats Actors' Union, was not reached during the day, it being the intention to summon Francis J. Gilmore, traveling chief deputy organizer of the organization, who is in charge of the strike here, to the witness stand to-morrow morning.

A meeting of the Oklahoma State Board of Arbitration was called for this city Tuesday. The absence of E. J. Giddings, attorney for the strikers, caused a postponement until today. The call for the hearing was issued by Mr. Ashton. It is the fourth of the kind ever held by the Board.

The opening of the Oklahoma State Fair is Sept. 23 and the plan seems to be to settle the strike, now in its tenth week, before that time.

The hearing of settlement was taken before the Chamber of Commerce, but the strikers demurred to that board acting, saying arbitration could do no possible good. It was then placed before Commissioner Ashton, who upon being convinced the strike was causing a moralizing effect upon the city's business and would greatly interfere with the fair, issued the call.

The first court decision resulting from an action in connection with the strike was handed down yesterday in district court when Judge Jno. W. Hay-son held that the Lewis Brothers, the new lessee of the Strand theatre, should be given immediate possession since the lease held on the theatre by Powell & Crooke had expired. The Powell & Crooke lease expired Sept. 9 and the Lewis Brothers were forcibly ejected from the theatre when they attempted to take possession. The Strand Amusement Co. has given the lease to the Lewises to conduct the Strand as a union house.

It plays pictures.

The strikers have increased their pickets forces around unfair houses and are parading nightly with a 24-piece union band.

STRIKE MANAGERS CONFERENCE.
Chicago, Sept. 13.
A new twist was given the Oklahoma City strike situation here during the week end by the arrival in Chicago of John Sinopulo, Interstate Circuit Rep-resentative Mills and W. M. Smith, manager of the Empress, Tulsa, who held a conference with the local United Booking Office, Interstate Circuit and Western Vaudeville Managers heads.

That the local conference means an important development in the western strike territory was admitted by one of the party. Soon after their arrival here it was said there was likelihood of the strike being brought to a speedy end.

At the local Rats' quarters Joe Birnes admitted knowing of Sinopulo's presence in the city, but said he had not made any strike settlement. The Oklahoma managers returned home last night.

TULSA QUIET.
The theatre strike here quieted down two or three days ago. The pickets have been withdrawn from the Empress and Broadway theatres.

CARRIE STARR IN TROUBLE.
Carrie Starr was arrested here last night for assault upon Lillian Dallis, the present vaudeville partner of John Neff. Miss Starr manipulated a pitcher over Miss Dallis' head in such effective style the latter received emergency treatment at the City Hospital.

Miss Starr was formerly Mrs. Neff.

RAYMOND WYLIE
Raymond Wylie will appear upon Broadway next week, as the feature of the big new revue to be presented by Les Herrick at Rosenthaler's (Columbus Circle).

Mr. Wylie, playing at the seashore over the summer, attracted exceptional attention to his act of the artist appearing in last week's VARIETY he cost Mr. Wylie. Above is the genuine Wylie face.

IN AND OUT.
The Eddie Leonard act left the Palace program Friday, last week, through throat trouble of the principal. Clark and Verdi substituted.

Phillbrick and Devoe left the City bill Monday, refusing to take the No. 2 spot.

The Ellisons, programmed to close the American bill the first half, were forced to cancel, being unable to make their scenery fit the roof stage.

Gene and Della Muller substituted for Dupree and Dunne in the Strand act, as Kathan's, at North's, Monday, the act could open on the Providence program, but was expected to remain in the Strand act.

Barber and Jackson were forced to leave the American, Chicago, Monday night, owing to the man's voice giving out.

Savoy and Brennan did not open at the Palace, Chicago, Monday, as scheduled. They are playing Milwaukee this week, with the Palace date set for next week.

The American Comedy Four, at Projector's 12th Street Theatre last half last week were called upon Saturday to re-place an act at the Royal. The quartet arrived at the Royal as the show had ended with the feature picture running. The picture was stopped, the act went on and after they concluded, the remainder of the picture was shown.

MARRIAGES.
B. M. Irwin (Amalgamated Vaudeville Agency) and Juliette Levy (Levy family), Aug. 31, in New York. 

Bert Melrose in Chicago Monday, according to a report, with name of bride not mentioned. 

At Wood (Rockwell and Wood) to Blanche Colvin (non-professional), at Melbourne (Australia), July 1.

14TH STREET'S NEW BOOKER.
Wesley Rosenquest's 14th Street theatre, playing pop vaudeville, is now being booked by Leslie Monroe.

Harry Shea booked the house for seven years, but had to discontinue it this season through other matters pressing upon his personal time.

MISS MICHELENA HURT.
San Francisco, Sept. 13.
According to rumor, Beatrice Miche-lena, the California Motion Picture Corporation's star, has been laid up for a week, as the result of an accident in the Lagunitas mountains, where the California company was photographing some of the scenes of a new feature.

It seems that in a scene where William Pike, leading man, was carrying Miss Micheleena in his arms, Pike caught his foot on a stump and fell in such a way that Miss Micheleena's head struck the stump and she wrenched her back.

MRS. CHAS. HOY DIE.
Jean Guran Hoey, professionally known as Jean Potter, wife of Chas. Hoy (Hoey and Lee), died at her home in Cleveland last week.

She is survived by her husband and a daughter.

Read VARIETY next week.
INTERNATIONAL CIRCUIT HEADS DISSATISFIED OVER CONDITIONS

New Concern's Executives Believe Shows Are Cause of Bad Business. Producers Will Be Given Four Weeks to Strengthen Attraction. Daly's Dropped From Route. Two New Shows To Be Added. Out-of-Town Returns Off.

The heads of the International Circuit are far from satisfied with the manner in which the returns are coming in at the box office all along its line.

The principal trouble, according to the directors in New York, is that in the majority the shows are not up to the standard and a general order has been issued that all shows on the circuit would be allowed four weeks to get into shape. If they do not measure up to the standard at the end of that time the show will be canceled and franchises revoked.

The principal move made by the officials this week was the dropping of Daly's, New York, from the International chain, and "Texas," the attraction slated for that house next week, will lay off. Daly's has been playing to an average of about $25 a performance. The opening week at the house, "The Hour of Her Temptation," played to a gross of $306. This two week "Rolling Stones" is the attraction.

The record for the circuit so far is held by Joe Welch in "The Peddler," which opened its season at the Grand opera house, Brooklyn. The attraction got $3,200 in ten performances, including two Saturdays. At that the show was a loser because of an extra newspaper advertising bill of $600. Last week the same attraction is said to have played to a gross of $1,800 at the Bronx theatre. Richmond, Va., gave the attraction there a gross of $1,058.

One unusual feature of the circuit is Washington, where the international shows are playing Sunday performances, closing the week there Sunday nights.

Among the other stands that are reported as decidedly off are the Knickerbocker, Philadelphia, and the houses in Wilkes-Barre and Scranton.

There will be at least two new shows on the circuit after Oct. 2 to replace attractions falling out. The new ones are "Peg o' My Heart," which will be presented by Robert Campbell, and "The Sins of a Great City" produced by John Nicholson. The title of another of the Campbell shows has been changed. Originally the attraction was named "Her Naked Self." The new title will be "The Penalty of Sin," the former having struck the officials of the circuit as too suggestive.

Labor Day was practically the opening day all over the circuit and it marked the advent of a new chain of theatres catering to the public at popular prices, replacing the old Stair & Havlin circuit which had this field entirely to itself in seasons past until the picture theatres made a great inroad on its patronage.

INSIST ON 50-50.

Cleveland, Sept. 13.

Drew & Campbell, managers of the Star theatre in this city and owners of the Columbia Amusement Co. franchise under which "The Liberty Girls" is playing, have notified the Columbia Amusement Co. they will not play their attraction at Hyde & Behman's Star and Garter theater, Chicago, unless they receive 50 per cent. of the gross receipts.

The prevailing terms at the Hyde & Behman house for all shows are 45 per cent. Drew & Campbell maintain that as the attractions receive 50 per cent. at their Cleveland house and it costs them as much to run their theatre as it costs Hyde & Behman to operate the Star and Garter, there is no reason why there should be a difference in the terms.

The Cleveland firm has definitely concluded, at any rate, that so far as their "Liberty Girls" is concerned it will not play the Star and Garter unless the terms are made 50-50.

NEW ORLEANS SHOW ENGAGED.

Billy McIntyre, Louise Dacre and J. Theodore Murphy and a company of 30 people have been engaged by "Diamond" Rube Chisolm, for the stock company, which will open at the Lyric, New Orleans, Sept. 25.

The show was booked through the Joe Sheaf office and contracts for six weeks with transportation both ways were given.

Law Rose will manage the house.

BARNEY GERARD ILL.

A report started in circulation the early part of the week that Barney Gerard, the burlesque man, was seriously ill.

Inquiry at his home, 67 Park circle, White Plains, N. Y., over the phone brought but meagre information, saying Mr. Gerard was ill, but getting along nicely.

Bill Clark Goes to Baltimore.

George Peck, general manager of the American Burlesque Association, left this week for Baltimore to arrange for the transfer of managers at the Gayety, that city. J. C. Sutherland, who has been in charge of the house, will be succeeded by W. S. Clark. Clark last season had the "Blue Ribbon Belts" on the wheel.

INDEPENDENT LOSES TWO.

After futile efforts were made to place the Haymarket, Chicago, and the People's, Cincinnati, on the American Burlesque circuit, it was decided Monday by the proprietors of the houses to secede from the Independent Burlesque Circuit Sept. 25, and produce their own stock in the respective houses.

I. H. Herk, owner of the Haymarket, was in New York last week endeavoring to make arrangements to have his house accepted by the American Circuit, but Hyde & Behman, who have a "restrictive" contract in Chicago, refused to grant their sanction.

C. Hubert Heuck, who controls the People's, was to have placed this house on the American Circuit with the provision he would withdraw the Independent from New Orleans. This deal was not consummated.

The loss of the two houses will greatly weaken the Independent Circuit, despite that Monday the Alhambra Amusement Co. of New Orleans, with T. R. Gerard is the head, leased the Gotham, Brooklyn, for Independent shows beginning Sept. 25.

At the offices of the Independent Circuit, no news was forthcoming as to the withdrawal of the two western houses, nor as to the closing of Sam Micial's show, Sept. 23, which represents the Academy, Pittsburgh, of which the J. B. C. president, George Schaefer, is the owner.

Indianapolis, Sept. 13.

The Columbia, playing independent burlesque, will close Sept. 23 and be turned over to the wreckers to make way for a modern office building, which is to be erected on the site. This decision was suddenly reached by C. Hubert Heuck, proprietor of the house, as a result of the campaign being conducted against "burlesque" at that theatre by the clergy of the city.

Wm. Cubitt, New York representative of the Independent Burlesque Circuit, stated Wednesday he had received word from C. Hubert Heuck, who owns the People's, Cincinnati, that his house would remain on the circuit. Mr. Cubitt was unable to state whether or not the Haymarket in Chicago was to be withdrawn from the circuit.

CINCINNATI SHOWS CLEAN.

Cincinnati, Sept. 13.

The Mayor's Committee, after visiting the burlesque shows at the Olympic and People's theatres in this city, pronounced yesterday they were as clean as may be expected.

The visit was made after a complaint had been preferred before the mayor by the Hamilton County Federation of Catholic Societies that while the character of the performances had material ly dropped off, the management (the mayor's ad missions to the managers of the houses before the season opened) there was still opportunity for betterment, the Federation stated. The visit of the censors followed this complaint.

Read VARIETY next week.

HARRY MOUNTFORD.

Hubert Heuck's Statement.

Cincinnati, Sept. 11.

Hubert Heuck, who is the principal in the operation of the Independent Burlesque Circuit, denies the reports he is to quit burlesque.

Last night Mr. Heuck said: "The truth is these reports have emanated from our enemies. We have been playing them pretty hard lately and they are resorting to desperate measures. I have not the slightest intention of retiring from burlesque."

Mr. Heuck also denies that the Haymarket, Chicago, or the People's, Cincinnati, will close as parts of the Independent Circuit. "The Haymarket show is playing at the Indianapolis house," said Mr. Heuck. "As soon as the weather cools, we may reopen the Columbia."

Mr. Heuck returned from Indianapolis last night.

It was reported on Wednesday that either the Independent Circuit, which supplanted Stair & Havlin, or William Morris is trying to get Heuck's opera house, now using pictures.

Mr. Heuck, President of the Heuck Co., was approached by two strangers from New York, who said they wanted a house seating over 2,000. They would not say whom they represented.

ROSENBERGS OUST KAHN.

The stock burlesque policy in the York theatre on West 116th street ends this Saturday, by order of Walter and Jerome Rosenberg, who have the theatre. It will reopen Monday with pop vaudeville.

Ben Kahn placed stock burlesque in the York some weeks ago on a percentage basis with the Rosenbergs. It was decided to let the stock show Kahn gave them cost him about $600 or $650 a week and that the gross was about $1,300 to $1,500, not letting the house out. Notice to quit was served. Kahn Sept. 4.

Walter Rosenberg offered to purchase Kahn's lease on the Union Square theatre, offering $15,000 for it. Kahn replied by mentioning $25,000 as his figure. The Union Square also plays stock burlesque.

There was some talk that the Garrick on 35th street might be utilized for stock burlesque, but E. Davidow and E. Margolies have taken hold of that theatre. It is said Hubert $2 attraction will be played in. The new ones are spending about $5,000 to freshen up the interior of the old house. It was offered to A. H. Woods for "The Guilty Man," now at the Astor. Mr. Woods would not consider it.

The Lee Avenue, Brooklyn, also a Kahn house with stock burlesque proposed, is still dark. It will not open for several weeks, according to Kahn, who had expected to open this week. The general conditions just now around New York are delaying the new policy. Jack Goldberg, of the Morris office, will book the York with eight acts, on a slave week with a feature picture.
Harry Nelms is to be one of the treasurers at the Century. There will be three. He will represent the directors of the corporation owning the building.

Jack Howard (Wakefield and Howard) has been engaged to join Gus Hill's "Midnight Maiden." He will play the straight part. His wife, Bonnie Abbott, will also join the show.

Florence Reed joined "King, Queen, Jack," the Willard Mack play, which closes in Baltimore tomorrow night, but which will open in New York with added cast changes.

A. E. Heinrich, formerly manager of the Jefferson, New York, is directing the tour of "Rolling Stones" over the International Circuit. W. A. Raynor has the place at the Jefferson.

The Hartie theatre, Bennington, Vt., (four acts semi-weekly), and the Empire, Danbury, Conn., (six acts on a split), are now being booked by Walter J. Plimmer.

"The Bunch Back of Third Base" is to open tomorrow night at Terp's at 1534 8th street and Eighth avenue, to a number of players and sporting scribes.

Although it was reported around Broadway a few weeks ago that Ann Murdock was about to be married, it has been denied by the young star that she is considering matrimony.

The Majestic, Erie, Pa., is playing six acts and pictures. It is booked independently and is in opposition to the Colonial, Erie, at the same scale of admission.

Jack Stern, Tobias Fitzpatrick and Max Ritter, formerly with the Broadway Music Co., are now associated with Feist's, Wittmark's and Remick's, respectively. Jules Von Tilzer, formerly of Remick's, is now with the Broadway.

Loew's, Newark, N. J., will play a feature film in conjunction with vaudeville commencing Sept. 18. The show will be of six acts and pictures. The house has been playing seven acts as a program.

The Steiner Trio open on the Loew Circuit next week. Jack Mandel, now with the Tom Jones Office, did it. Mr. Mandel moved over this week from the Bohm agency, with which he has been connected for a long while.

The Putnam, Brooklyn, badly damaged by fire last June, has been rebuilt and will open next month under the management of D. H. Keith with pictures. It formerly played vaudeville.

The Grand, Brooklyn, on the International Circuit, will start playing Sunday vaudeville bills this week, with a seven-act show booked by Arthur Blondell of the U. B. O. Split Time Dept.

Edgar MacGregor will shortly open a new play called "Friend Martha," a Quaker comedy by Edward Peppe. The premiere will be held in Pittsfield. The show was done in stock this summer.

Walter Keefe has moved his office in the Loew booking suite to the extreme northeast corner. It resulted in Williams and Moe Schenck securing a more commodious office for themselves in the centre of the big room.

A sumptuous smoking and lounging room is building at the Princess theatre, with a stairway extending downward to it from the back part of the little playhouse. Harry Brown, Jr., remains as house manager. The first attraction will be "Janie Clegg."

South Bend, Ind., will celebrate the hundredth anniversary of Ind. statehood Oct. 3-5, with a pageant involving 6,000 persons. The celebration, it is declared, will be the largest ever staged in the United States. City boosting is its basis.

George McKay, making the jump from Rockaway to Milwaukee, with the efficient aid of Bill Lindsay, of the Lehigh Valley, was set back a $15 taxi fare from the seashore to New York, because he disregarded Bill's advice to send his baggage ahead in time.

The National Winter Garden on Houston street, New York, booked through the Sherry office, reopened this week. The house has a roof garden and playhouse, and the lower part devoted to pictures. The management is considering running the vaudeville downstairs.

Loew's Ave. B theatre takes on a vaudeville policy of five acts and pictures on a split week commencing Sept. 18. Moe Schenck in the Loew Circuit office will book the bills for this house. He has been placing the Sunday shows there in his car, and has headed the Sunday programs for the Cecil Spooner theatre.

Max Landau, a vaudeville agent, Al Wohlman, the music publisher, and Flo Rheinstrom were slightly injured Tuesday night in Central Park, when an Overland car which Landau was driving was struck by another machine and totally wrecked. Landau was a sporting agent, and was driving along the East drive as the car raced along behind his crashed into the car and threw the occupants to the road. Bruce Duffus, an agent, who was driving through the park in his car, stopped at the scene of the accident and took the three men to the office of a physician where their injuries were attended to and they proceeded home. The car is covered by insurance.

Announcement has been made of plans for a $100,000 theatre, seating 1,200, and provided with roof garden accommodations for 1,200, to be situated 732 to 736 Melrose avenue, Bronx. The house, 121 by 80 feet, will be owned by the Cortland Corporation, Harry James, president. Its policy was not disclosed.

Havaas & Silver are exploiting Wolf Scarpillo and Ivan Varvas, Russian refugees, who made their debut here as singing artists last week and are said to be headed for the Palace. The youngsters lost their families, described as very-to-do people in Minsk, Russia, in the war and fled across the border. One is said to possess a remarkable tenor voice.

Palisades Park, on the Jersey side, will be open on Saturday and Sunday only this week, although the swimming pool will be run daily until the end of the month, when the park will shut down for the season. George Henshall, the press agent for the over-the-river resort, is again along Broadway after having been confined to his bed for several days by injuries received in an auto accident.

William A. Robinson, an Australian dwarf, who has played the American circuits, is described as being in almost destitute circumstances in Montreal. Henrietta St. John, district secretary of the Charity Organization Society of that city, has addressed an appeal. She says Robinson is incapacitated by rheumatism and is ineligible to the Actors' Fund home. He has a pony and trap and is seeking to exploit them as a street advertising novelty. R. D. McLeod, of the Standard Film Service Ltd., Montreal, has interested himself in the case.

A new wrinkle in the traffic regulations around the Palace theatre buildings was sprung Monday morning. At noon a new detail consisting of a very brusque sergeant and a roundaman appeared at the corner and made things lively. They were particularly active in moving motor cars from the 47th street side of the building. The roundman said that he was sent over to slap summonses on anyone who didn't move. The orders about the autos, he said, will be those sent him by the Palace manager who claimed that the stalled cars left no space for the private machines of Palace matineegoers.

Frank Lubet, a musician who was with the Pavlova orchestra last season and who was contracting for the orchestra now playing Sunday nights at the Manhattan opera house, was seriously injured by a mail truck Tuesday last week, while near the musicians' union headquarters. In an unconscious condition he was taken to the hospital on Blackwell's Island, but failed to receive attention until night time. Mr. Lubet managed to get word to his friends Wednesday night and was transferred to the New York Hospital Thursday. He complained bitterly about the treatment on the "Island." Not only, he averred, did they wait until 10 p. m. to give him medical aid, but that when he was taken away, a diamond ring was missing from his efects. Mr. Lubet said that there was an argument between the nurse and an orderly as to what became of the ring, which is still missing.
LEGITIMATE

MANAGERS BIDDING FOR CHANCE TO PLACE SHOWS ON BROADWAY


There is a lively competition between various producing managers who are desirous of securing New York theatres for the purposes of bringing in their new productions for Broadway viewing. But despite there are really but few successful legitimate hits in town at present, no one seems to be able to crowd in owing to plans for several attractions having been laid far into the future.

The Katz Producing Co., which has had "Yankee Doodle Dick" on tour for several weeks, has been looking for a house, but up to Wednesday could not get a line on a possibility in town for the show at least. The same is also true of Walter N. Lawrence, who is presenting his "Sport of Law" in Philadelphia at present and waiting for a chance to slip into New York. The reports on both of these shows from the road have been encouraging, the former getting very good notices in Cleveland, where it opened Monday.

A. W. Woods is another producer who is casting about for a theatre at which to present Willard Mack's play, "King, Queen, Jack."

Charles Dillingham is going to keep the Raymond Hitchcock starring vehicle, "Betsy," on tour for at least four weeks longer than originally planned because of this very reason. He has permitted Corey & Reiter to bring "The Amber Empress" into the globe next Monday. The Hitchcock show, which opened in Rochester last night, will play as far west as Detroit and then be brought east to Philadelphia for four weeks, opening there Sept. 25.

The Lyceum, where Ann Murdock in "Please Help Emily" clouses Saturday, with the attraction going to Power's, Chicago. Otis Skinner in "Mister Antoni" opens at the Lyceum on Monday.

Tuesday the management of the 48th Street was undecided whether or not to close the house Saturday and send "Somebody's Luggage" to the storehouse. The only reason for not closing was that "Richman, Poorman" was not in readiness to open there next week.

"The Flame" at the Lyric is to be followed in about two weeks by the Annette Kellermann picture. At the Maxine Elliott, where "Is Any Girl Safe?" is being shown, the indications are that "Twenty Thousand Leagues Under the Sea" will be the follow-up attraction and the Shuberts are holding a new vehicle in reserve for this house.

Margaret Anglin comes into the Empire next week Wednesday and will be followed later by Cyril Maude in a new play, entitled "Jeff."

At the Comedy the Washington Square Players are holding forth and on Oct. 2 will be presented a new bill of four one-act plays. The dramatic punch to this bill will be given by a playlet written by Alice Brown, who wrote "The Earth," which Winthrop Ames produced two seasons ago.

Stuart Walker, the founder of the Portmanente theatre, is trying to break into New York for a brief season. The best that he could arrange for is a series of morning and special matinee performances to be given at either the Booth or the 39th Street, with the latter house.

Klaw & Erlanger are bringing their own musical production, "Miss Springtime," into the Amsterdam Sept. 25, keeping the house dark for a week after the departure of the "Follies" to the Criterion.

The Gaiety was to have been held in reserve as the Broadway house for the debut of Ruth Chatterton in "Come Out of the Kitchen," but the success of "Turn to the Right" precludes any possibility of that show coming into the house. Mr. Miller, who is interested with K. & E. in the Gaiety, figures the house is getting too big an amount for its share to turn out a hit and he will look about for another theatre to house his production late in October. The cast that is appearing in the show in San Francisco, where it is being tried out, will be pretty well retained for the New York run. The show has been run in the Columbia theatre in Frisco for four weeks and has not had a week under $10,000.

There are at present three or four additional productions in rehearsal, one by Brady, several by the Shubert, including "Her Soldier Boy") and one or two by independent producers that will have to be shuttled and shifted on the road until a place can be found for them on Broadway.

The Selwyns are going to keep "Fair and Damned," which the Harris until they have the new Roi Cooper Mogrue play in readiness for that house. The piece is now playing out of town.

To follow "The Great Lover" at the C. & O., the Jack Cohen and Harris have a production of their own, entitled "Husband and Wife," in rehearsal at present.

The first of the productions that Oliver Morosco is to present in New York is "The Brat," at the Cort Sept. 25. Just where "So Long Letty" and "The Brat" are to be shown is still a question at present.

STRIKE HURTS A LITTLE.

The street car strike in New York at present is hurting the theatre attendance in the Broadway section but slightly, but the cut-rate agencies and the neighborhood houses are complaining that business has been decidedly off.

A canvass of the Broadway houses finds the managers almost unanimous in stating the galleries are the only sections affected by the strike. At the Hippodrome the lower floor and the balcony are at capacity, and the gallery is slightly off, as against last season, but this is laid to the infantile paralysis as much as to the street car cut.

Joe Leblang (cut-rate agent) claims that the strike has hurt his business badly, particularly during the latter part of last week and the first two days of the current week, with an indication of a brace Wednesday for both the matinee and the night show. Monday night Leblang, with his right-buy contracts loading him up, had about $700 worth of deadwood.

The fact that the subway and elevated are maintaining fairly regular service schedules, in spite of the fact that the surface lines are pretty generally tied up, has been responsible for the attendance remaining at a reasonably level mark.

Wednesday night the managers of legitimate attractions began to view the street railway strike seriously. Business throughout the district was reported off or not up to expectations of an increase looked for with the growing season. The night was warm, but the managers blamed the strike.

Some houses reported a marked falling off in the house seats and accounted for it by the fact that suburbanites remained at home, rather than risk a trip to Times square. The Hippodrome alone claimed normal good business.

The early part of the week the Rialto crowd was greatly depleted after dark and Wednesday night not a single surface car ran through the theatrical district; in fact, it is officially reported that not a street car was in operation throughout the city. With the stoppage of all lines except the subway and "L" after six o'clock, the neighborhood houses enjoyed the benefit of the most completely paralyzed railway conditions in the history of the city.

SETTLING CLEARERS' STRIKE.

The trouble between the theatre managers of New York City and the stage clearers, which has been comprising Theatrical Protective Union Local 390, over the question of a new wage scale, is to be settled by a conference between Charles C. Shay, International President of the J. A. T. S. E. and the Theatre Clearers Protective Assn. Pending the settlement of the men, acting under the advice from the parent body, have called off their strike and returned to work.

Wednesday Ligon Johnson, attorney for the Managers' Association, stated that there wasn't any possibility of the managers granting the scale that the men wanted, but intimated that a compromise might be effected.

EDISON WALKS OUT.

Robert Edeson turned in his role for "Mockery" after reading it at rehearsal Wednesday and walked away from the theatre, also from the management of Rush & Andrews, who had intended producing the piece. The company was disbanded.

Marie Shotwell had been engaged as leading lady.

"THE FLAME" GOING UP.

"The Flame," the Richard Walton Tully piece at the Lyric, has continued the jump in takings this (second) week. The first week's gross was something under $4,500. Monday the house drew $340 but jumped to $750 Tuesday evening. The producers are enthusiastic about the increase in patronage and expect to take $7,500 by Saturday night. Big space is being used in the dailies, and the bill for newspaper "ads" alone is $3,000 for this week, not including the liberal space to be used Saturday.

Tuesday night after the first act of "The Flame" at the Lyric, Robert Walton Tully walked into the box office in most approved stage voice said things about the show. Richard Walton Tully, the author, renounced in not uncertain fashion. The author demanded whether the actor had crashed into the show with "Annie Oakley" or had bought tickets. Mr. Hilliard stated that he had bought, whereupon Mr. Tully flashed a $10 bill, saying that that sum would repay him and wouldn't mind finding himself out of the theatre. Thereupon Mr. Hilliard indignantly declared the author didn't know who he was and announced himself. That was Mr. Tully's cue to follow suit.

The incident was the "piece de resistance" at the Lamb's after the show.

CENTURY'S PRESS AGENT NAMED.

Dorothy Richardson who has been associated with Elisabeth Marbury in a similar capacity, has been given the press agent assignment for the Century. Almost every press agent of note was after the job.

The reason for favoring Miss Richardson lies in the fact that through Miss Marbury he has the opportunity daily in touch with many society people, the class which Messrs. Dillingham and Zeigfeld believe will largely patronize the house.

PRESIDENT DRAWS BUSINESS.


The Broadway theatre was honored by a visit from the President and his wife Saturday night, when Mr. and Mrs. Wilson watched "John W. Blake," the Irving Cobb play produced by the Selwyns.

Whether Mr. Wilson thought it was an opportunity to evidence his fondness for Mr. Cobb (who is going on tour with "W Who is this Pastoral?) or just because the President likes the theatre, the Broadway doesn't care—it did a gross of $2,104 for the single performance, which is the record for the Atlantic Coast.

The President's party will remain here until about election time.

Read VARIOUS next week, HARRY MOUNTFORD.
SCREEN FAVORITES FLOCK BACK TO THE FOOTLIGHTS

Carlyle Blackwell, Irving Cummings and Tom Moore Turn Their Backs to Silent Drama for the Speaking Stage. 
Other Footlight Favorites in Pictures Returning. Short Reel Feature Stars May Go on “Pop” Price Circuit.

The picture bubble has burst as far as the actors and actresses are concerned, and they are flocking back to the speaking stage. No more are the picture people handing out 52-week contracts and calling on the artists holding contracts to work when there are roles calling for the particular type the individual represents in any particular picture. No more will actors walk up and down the Rialto or lounge in their clubs taking things easy, dropping around to the studio only once a week to collect salaries. Therefore the actors and actresses have decided that the stage is calling them again and they are straining all effort to answer before there is a general rush from the film lines.

Over-production and the lack of new material in pictures, the abandonment of film stock organizations, the producing companies, and the waiting around before casts are selected for such pictures that are in work are given as the reasons for decline in demand for professionals.

Carlyle Blackwell and Irving Cummings, both distinctly picture-made favorites, are going into the legitimate and have signed contracts with William A. Brady. Tom Moore, brother-in-law of Mary Pickford, has quit pictures and is now on tour appearing in “Yankee Doodle Dick.” Robert Fraser has engaged with Arthur Hopkins and will appear in “The Happy Ending” when that attraction goes on tour.

Eleanor Woodruff, with the World Film, has engaged with the company that is to support Otis Skinner. H. Cooper Cliffs has left the William Fox forces and signed with Cohan & Harris, to appear in a new play, entitled “Husband and Wife,” which the firm will shortly produce. Another one of the Fox people to leave is Maude Gilbert, at present with “The Silent Witness.”

Of the accepted speaking stage stars who have turned their backs on the film drama for the present are Florence Reed, signed with A. H. Woods and to be featured in “King, Queen, Jack;” Robert Edeson, with Edwin Rush and Lyle Andrews, to be starred in “Mockery,” and Orrin Johnson, placed under contract by the Selwyns. Oliver Morosco has secured Courtenay Foote from the films for a prominent role in “Up Stairs and Down,” which comes into the Cort theatre, New York.

Edmund Breese also says that he is through with pictures for the time being. He has completed his contract with the Popular Plays and Players and is casting about for a starring vehicle for this season. Joseph Kilgour expresses a like sentiment.

On the side of the film people is said they are developing new talent for the minor roles and as long as they have one name of value in a picture they are beginning to figure that that is sufficient to carry them through. They have decided it is false economy to maintain a stock organization and will only engage principals other than the stars themselves for roles by the day as they are needed for special scenes.

The majority of these scenes are to be finished with as great a speed as possible, so that the expense for the acting cast of the pictures may be held at a minimum.

Several of the “picture made stars” who have been in pictures since the early days and who have played all sorts of roles from the wild and wooly west hero down to the dress suited ones and have created star values for themselves, are spoken of as strong possibilities for the International Circuit a little later, when the shows that are now trying out under the four weeks’ probation which the circuit heads have granted them are worked out and they begin to fall away.

One of these stars has been one of the big money makers for the Universal and he is already negotiating with a manager to present him in a strong melodramatic offering.

Goff Phillips and Jimmy Rosen have been engaged by Chris. O. Brown for the McIntosh Circuit in Australia. They will sail in October.

SHOWS IN CHICAGO.

Chicago, Sept. 13.

Old Sol came back to life Monday and put a crimp in the local show business. The legits suffered as well as any other branches and seats could be obtained at almost all the houses playing the fancy-priced form of amusements.

Of the shows “The Cohan Revue, 1916” still leads the procession and business continues at capacity mark. Every indication points that the show could stay there well into the winter and even longer, but the booking agents have decreed that it must vacate when its six weeks are up, the last week in September.

Business is not what it should be for “Pom Pom” (Mizzi Hajas) at the Illinois and there is little likelihood that Klaw & Erlanger will let the Henry W. Savage show remain there when its originally six weeks of Chicago time is up. “Alone at Last” is reported as its successor the latter part of October.

Good returns are reported for “Fair and Warmer” (Cort), while “Common Clay” (Olympic) continues to take in profit. The Lew Fields show is doing fairly well at the Garrick.

“The Defective” fell down at Powers and Ann Murdoch, Sept. 18, in “Please Help Emily” opens there.

The Chicago is announced as coming to life Saturday when Cecil Lean opens in “The Blue Paradise.”

Other incoming attractions are “Princess Pat” at Garrick, Oct. 1: “The Unchastened Woman” (Emily Stevens) at the Princess and “The Great Lover” (Leo Ditrichstein) at the Grand the same date as the Garrick change.

“Margery Daw” fell down completely as an attraction at the Princess, although the Chicago closing is not sending the piece to the warehouse. The show has gone on the road, so reports have it.

HOPKINS’ SECRET COMEDY.

Arthur Hopkins has placed in rehearsal a new comedy entitled “Good Gracious, Annabelle.” There has been considerable secrecy regarding the production. It is expected to open Oct. 15 for a preliminary out-of-town showing.

PRICE OF MAKE-UP GOES UP.

Cold cream, cosmetics, rouges and liners and the other incidental necessities that complete the make-up box of the player have been boosted in price during the last week by several of the firms that make a specialty of furnishing these requisites. The cause for the tilt is laid to the war by the manufacturers, one of whom states that the price of tin cans has gone up to such an extent that he has been forced to raise his retail prices.

The imported rouges and cosmetics are especially high at present, as the supply on hand in this country has been almost exhausted.

Several of the local manufacturers, who make cold creams, etc., catering exclusively to theatrical patronage, will not raise their prices. Edward Davis, the president of the Bullet Brand Laboratories, who market the Risko Brand of theatrical cold cream, states that as long as the brand remains on the market and he can secure cans for its distribution the price standard set before the war will remain the same.

NEW UNION SCALE.

A new union scale for stage bands goes into effect in New York City next Monday (Sept. 18) through an agreement reached between the unions and the Managers’ Association some time ago.

Flymen will receive $2 a show instead of $1.75, the former scale. Where there are three or more flymen in one theatre, the head flyman is to be paid $5 a performance.

Stage bands are to be paid $2 a performance and lamp operators $1.75 and $2.

These stage bands have not demanded an increase for some years and there was no difficulty in reaching an understanding. Some of the theatres paid the present scale last season.

BIG BUSINESS UP STATE.

Hudson, N. Y., Sept. 13.

So far this season the Playhouse here has been reporting a big business record. Three shows here have gotten a little over $3,900 gross. “Pom Pom” got $1,380 in one performance; the Myrtle Hardy Company (week) totaled $2,540 and the gross for “The Three Twins” in one performance was $993.

This town has a population of 11,000.

TURNING SALARY BACK.

It is understood James T. Powers, being starred at the 48th Street theatre in “Somebody’s Luggage,” walked into the Shubert offices the other day and voluntarily put his salary $200 a week, adding that when the warm weather was over and business picked up he would be glad to have it placed on the old basis.

This recalls a similar instance a year or two ago when William T. Hodge requested the Shuberts to reduce his salary for the New York run of “The Road to Happiness,” after the show had cleared $55,000 on the road. The Shuberts were loath to accept the proffer.

Don’t fail to get VARIETY next week.

JAMES W. FITZ PATRICK.
**AMONG OTHER THINGS**

By ALAN DALE.

"In the event of Germany's defeat," said a well-known movie star, "I've got a magnificent offer—a regular Mary Pickford offer, you know—to support me as leading man in my new picture. "Supported by the Kaiser" would read well; don't you think? And somebody else has suggested that a similar invitation be extended to the Crown Prince to appear with the Dolly Sisters."

Although we shall soon know through the screens what Miss Geraldine Farrar thinks of Joan of Arc—and it is pliantly asserted that she has always been interested in the life of the saint—we shall never, never know what Joan of Arc means of Miss Geraldine Farrar.

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At last the stage mothers are going to organize, and mommers will have a club of their own. I suppose that stage mother comes under the head of skilled labor. Some of the mommers really are frightfully and astonishingly skilled. What a delightful evening one could spend at the Stage Mothers' Club with Mrs. Janis and Mrs. Claire as hostesses! In these days, a matinée is a pleasure.

The movie press agents are now far ahead of their legitimate brothers. In all the years that E. H. Sothern has appeared in the "spoken" drama, he never once had an accident. But the other day while making a film version of "An Enemy of the King," he "narrowly escaped injury" when a portion of a movie city was blown down by a high wind. It must be very gratifying to Mr. Sothern.

WANTED:

A melodrama that is not "gripping and red blooded."
A comedy that is not a "triumph."
A musical show that is not a "sensation."
A theatre that is not "turning 'em away."
A spectacle that is not "superior to its predecessor."
A first-night without "Diamond" Jim Brady.

While there is no smoke without a fire, there was some joke about "The Flame"—or at least first-night audiences thought so.

"Henry Arthur Jones' play, 'We Can't Be as Bad as All That,' produced at the Nazimov theatre, has been acquired by Violet Vanbrugh for touring purposes."—Variety London Notes.

Looking through the long list of New York shows, I cannot find the Nazimov. Where is it? In fact, where is Nazimov? Really, it is most perplexing. I hunt up my records, and discover that Variety is correct. The Jones play was produced at the Nazimov theatre. Can any reader tell me where to find it?

"Pierrot the Prodigal," it has been announced, has been "proclaimed a tri-

**OBITUARY**

**BILLY FOGARTY**

(Kirk and Fogarty)

Kane was last seen in vaudeville with John G. Sparks in a Willard Mack act. He is survived by a widow and two children.

Francis Evert, 52 years old, a painter, father of Mrs. Jack Conway, wife of the burlesque comedian, was instantly killed at Melrose, Mass., Sept. 8, when he fell from a ladder on a building where he was working.

Dr. Henry Takowitz, 58 West 58th street, New York, died last week after a short illness. He was 31 years of age and widely known among stage people who made up the large part of his practice.

In memory of my best pal

**BILLY FOGARTY**

(Kirk and Fogarty)

Come not unfor-gotten.

Phil Dolan late of Weber Dolan and Friend.

The father of Isabelle Jason (formerly with Dave Genaro and now dancing with her partner of Johnson Ford) died of heart disease at his home, 24 West 125th street, New York, late last week, aged 62 years.

William Johnson (Cole and Johnson), died in Chicago Tuesday night at the Provident Hospital from a fractured skull, sustained by falling from the porch of his home on the South Side.

A 175-lb. boy was still-born in

Mr. and Mrs. Ed. M. Gordon (GORDON AND DAY)

At their home,

675 So. 6th street, Louisville,

Sept. 4th, 1916

The mother of Franklin Talbot, professionally known as Talbot Vaughan, died Sept. 7 in Montague, Province of Quebec, Canada, 63 years old.

Jeanne Bloch, a Parisian vaudeville comedienne of corset proportions, died recently in Paris.

The mother of Clara Nelson and Mrs. Ernie Williams died Sept. 7 at the Fordham Hospital, N. Y. York.

Elie Kelcy (Three Kelcy Sisters), died in a Chicago hospital of pneumonia.

John Atley, a foreign clown, died in Paris at the age of 84.

The father of Daniel Cervo died a few days ago in Roanoke, Ill.

**GERMAN STOCK PLAYLETS.**

The German stock company at the Yorkville, under the management of S. Rachmann, opens Sept. 22 headed by (Miss) Miki Gitl and Rudie Raha.

The opening pieces will include "Der Handschuh," "Der Geldbrieftraeger" and "Teller and Co.," the latter a two-act playlet. Solos by the principals will make up the remainder of the program.

The company also includes Ernst Naumann, Emil Berla, Willie Frey, Richard Feist, Julius Staedler, Armanda Blum.
FOR THE PROTECTION
OF OUR OWN INTERESTS
And So That All
VAUDEVILLE ARTISTS
MAY HAVE
DUE NOTICE AND OPPORTUNITY
TO
PROTECT THEIR OWN INTERESTS
We Hereby Give Notice that
the Members of this Association
WILL NOT EMPLOY ARTISTS WHO BREAK
CONTRACTS OR GO ON STRIKE IN
OKLAHOMA CITY OR TULSA.

Vaudeville Managers' Protective Association
Facts versus Fiction

The Western Way

"Dear Mr. Moundford,

"New York, Sept. 16, 1912.

"We have today returned from a 'tour' on the Western Vaudeville, and I have been led to believe that you are in a rather difficult situation in the Western Vaudeville Managers' Association. We were booked by the Western Vaudeville Managers' Association for over two weeks' engagement at the Odessa, through an outbreak between managers and operators.

"Our act was seen by at least 6 of the managers connected with the strike; and while I cannot say that I think it good, in fact, that we were told the cancellation clause in the contract would be stretched to make it required. (Of course, it wasn't, but we took their word.)

"We felt New York was too big a city to manage to open our show, so we walked into the theatre on the opening day, in the letter-box for us to be taken in behind the stage, and, after a few hours, we went to bed, leaving the box-office to do its work.

"We tried to get a reason from the W. V. M. A., but failed.

"We played the first night, and then divided a company to play the other week. At the finish of that week, not being able to get any reason for the cancellation, or further terms from the W. V. M. A., we returned to New York.

"There are 3 managers here. We had to pay $150 commission. We lost a week in going, paid a week in coming back, and a week in paying, and have to pay a few fares and sleeping cars to Chicago, 3 fares and sleeping cars from Chicago to the next nearest town, and 3 fares and sleeping cars from New York. It took up 4 weeks of our time—and, when we arrived in New York, after 4 weeks, we had only a few shows left. The railroad got its money. The Hellenic Actors are cool.

"We were to have been paid on two more shows than we got. We were the only ones to get nothing. I know, under the cancellation clause, we have no legal redress, but can this not be stopped?

"Yours respectfully,

"W. R. A. U. No. —"

The only way to stop this is TO STOP IT.

And the only way to stop it is by forcing the W. V. M. A. to use a contract which they cannot cancel.

The only way to force the W. V. M. A. to use a contract that they cannot cancel is by the same tactics as were adopted in 1911—keep on closing theatres until managers get tired of it, and then managers will generally BE HONEST.

At the present moment, the Actor is worried every Monday as to whether he is going to play or not.

By continual aggression, the manager gets worried every Monday as to whether he is going to have a show, and he soon gets tired of it.

This is not the only instance that has occurred of this kind within the last few weeks out West, and Actors, members of this Organization, ask me the reason why this is done.

In the first place, the W. V. M. A. offer acts in New York 20 and 25 weeks in the West. In the West, they know actors would go to Chicago for two weeks, and it costs the manager no more money to bring an act from New York or from Los Angeles to play Chicago than it does if the management went into Monroe Street or State Street and engaged the Actor there. They thus get new acts and fresh faces at no cost to themselves.

In the second place, THAT TREAD-MILL, the Great Northern Hippodrome, must be supplied with acts.

It takes 14 acts a week to satisfy that one theatre; that is, 728 acts a year.

There is no such circuit in or around Chicago that can supply so many new acts to play the City of Chicago, more especially as they ask Actors to cut for this house on the pretense of bad business, and the poverty of the owners.

(I may say that the owner of this place is amongst the wealthiest men in the United States. He has four or five palatial homes scattered through the country, and his Chicago home, being the palace of the late John W. Gates.)

The place is packed to suffocation, yet they ask Actors to cut their salary and DO FOUR SHOWS A DAY THERE.

In the third place, managers have become so used to treating Actors as the mere scum of the earth, that they feel themselves at liberty to do anything they like.

The Western Vaudeville Managers' Association is not a business institution. IT WAS DEVISED FOR GETTING MONEY FROM THE ACTOR.

It was a future when it was first started, and then Mr. Murdock went to Chicago and instituted the outside agent, and, by so turning in an extra 2½%, enabled the W. V. M. A. to live.

They manufactured a score of agents out there to keep the W. V. M. A. together. And, as far as any contract that is ever issued by the W. V. M. A. being any good, don't take my word for it. Take the word of a manager who said: "Every contract issued from this office is a gamble."

And in the gamble the Actor puts up all the money, takes all the risk, has to play with marked cards, and, if he wins, all he gets is his salary, whereas, whatever happens, the W. V. M. A. gets its 7½% and 10% commission.

How lone is this to continue?

HOW LONG ARE THE W. V. M. A. AND THE INTERSTATE CIRCUIT TO BE ALLOWED THUS TO GAMBLE WITH MEN AND WOMEN?

THAT NOW, THANK GOD, IS IN THE HANDS OF THE ACTORS AND ACTRESSES OF THIS COUNTRY.

HARRY MOUNTFORD.
POLI CIRCUIT
International Executive Order No. 1

WHEREAS, The International Board last week gave notice, in writing to Mr. Sylvester Z. Poli that they did not approve of his custom of bringing acts into Waterbury from other towns to play Sunday night performances without payment, and asked him to desist from such practise,

AND WHEREAS, Last Sunday night, though the house was packed and though the prices were doubled, he brought a 3-act (not Rats) into Waterbury from another town and paid the expenses of each, namely 60c., and then tipped each member of the company $1, making $4.80;

THEREFORE, If any member of this Organization is offered Waterbury on any Sunday night at a remuneration less than 1-6 of his regular weekly salary (because this Organization does not recognize a 7-day week), or if any act plays Waterbury on any Sunday night and does not receive 1-6 of his regular weekly salary,

It is Hereby Ordered

That the said act immediately communicate the facts to me, in strict confidence, the name and particulars never to be used, being merely regarded as proof that Mr. Poli is defying this Organization.

Immediate action will then be taken to correct and remove this abuse and injustice.

HARRY MOUNTFORD,
International Executive

STATE OF OKLAHOMA
INTERNATIONAL ORDER NO. 10

Members of the W. R. A. U. or its affiliated Organizations MUST NOT ACCEPT CONTRACTS OR APPEAR UPON THE STAGE OF ANY THEATRE IN OKLAHOMA CITY, with the exception of the Metropolis and Strand Theatres, from this date until further orders.

NOR must members ACCEPT CONTRACTS, NOR APPEAR UPON THE STAGES OF THE EMPRESS THEATRE OR BROADWAY THEATRE, TULSA, OKLA., until further orders.

HARRY MOUNTFORD
International Executive.

WINNIPEG, MANITOBA

A new Chief Deputy Organizer for Western Canada and Winnipeg has been appointed, and on Monday took up his duties.

Mr. Edward Barry, C.D.O.,
St. Charles Hotel,
Winnipeg, Manitoba.

The “Barney Williams” who worked in Oklahoma City is not Barney Williams, the Card Manipulator.

It is some person who is ashamed of his own name, and assumes for the week the name of Barney Williams.

This notice is published to avoid confusion.

When we find out who the fake “barney” is, we will tell them what they are.

Branch No. 30 of the White Rats Actors’ Union
Motion Picture Extra Players’ Association of Greater New York
Now organized and doing business.

The officers are:

JOSEPH SCOTT
President
HARRY H. LOEB
Vice-President
FRANK A. SHUBERT
Sergeant-at-Arms
ISADOR STERN
Organizer and Secretary-Treasurer
Address 234 West 48th Street,
New York City

Initiation fees: $16.00, $25.00, $30.00

All other information may be obtained from the Secretary.

The offices of the Colored Branch are at 145 West 45th Street, New York City.

WILLIAM H. FARRELL,
Chief Deputy Organizer.

In accordance with the Constitution, the following amendments to the By-Laws and Constitution, which was passed by more than two-thirds majority last Tuesday night, is published for the first time in the official columns of the White Rats Actors’ Union of America:

In Article 5, "Qualifications of Officers," there shall be added after the words "engaged in such business," the following sentences: "No member who has been convicted on charge preferred against him shall ever be eligible either for nomination as a candidate or for election to any office in the Organization."

Actors who are fighting with us are not fighting for the White Rats Actors’ Union, for any officer or any other person. THEY ARE FIGHTING FOR THEMSELVES.

Actors who are fighting for the Managers are FIGHTING AGAINST THEMSELVES, and are their own worst enemies.
NEW ACTS THIS WEEK

New Acts Next Week

Initial Presentation, First Appearance
or Reappearance in or Around
New York

"The Magical City," Palace.
Lew Dockstader (new act), Palace.
Wynne Pyle, Palace.
Jack Norworth (Reappearance), Colonial.
Ames and Winthrop (formerly known as Kolb and Harland), (New Act), Alhambra.
O'Rourke and Gildea, Alhambra.
Bradley and Ardee, Orpheum.
"Breath of Virginia," Orpheum.
Tom Edwards and Co. (Reappearance), Bushwick.

Chic Sale.

"The Rural Sunday School Benefit (Comedy Protein)."
21 Mins.; One, Full Stage and One (Special Drop and Set).
Palace.

Someone is trying to make Chic Sale tell his full name. The program says it is Charles Sale. It looks as though Mr. Sale is training for a produc- tion and wants the public to forget his "Chic." But there are so many worthless Charlies and so few good Chics! The new act by Mr. Sale at the Palace this week is nothing but a con- tinuation of the Sale success. It has a special setting and this gives more body to the turn, but other than that it is just Chic Sale, a creator in his line of work and an unquestioned rural char- acter player of no mean merit. It looks very much as if Chic Sale could support a play built around him. His are the characters as taken that people can help but laugh at. For the various act and change costumes must also be figured. They are well laid out and lightning fast when re- membering he never leaves the stage, excepting for his final encore act, which can be done at any stage Monday night at 10.44. He left it at 11.07 to the hit of the show. Chic Sale is a Palace favorite and when a character comedian can become that in vaudeville through the very legit- imate means employed by this Mr. Sale, he certainly is some card. "The Rural Sunday Benefit" opens with Mr. Sale as the rube preacher on Sunday morning telling the flock there will be an entertainment the following Friday night at 7.30 to celebrate the installa- tion of the steam heat. Sale could have remained in "one" in that character. The next scene is the church interior, with Mr. Sale first as the jani- tor, when he moves over the organ behin- d the altar and afterwards he changes clothes. Then the various sorts of country entertainer are given, Sale taking them all in turn and wasting no time in the finish. His old man and the cornet was a scream and little bits of business in this were as remarkable for the thought of them as they were for the execution. Mr. Sale didn't want to make a speech, but he had to.

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Bothwell, Browne and Co. (2).
"In the Dance of Vanity." In the Full Stage, 22 Mins.; Full Stage (Special Sets), Hippodrome, San Francisco (Sept. 4).

Before going to New York Bothwell Browne wanted to see if his present vehicle was satisfactory and therefore set up an experiment which was to decide whether or not he had used good judg- ment in assembling his "exotic dances." After the first show he was convinced that the girl could act and sing, but before the day was over was tended time on the coast. The stage setting, gorgeous costumes and beautiful danc- ing never failed to bring forth big ap- plause throughout the presentation. The routine discloses a stage hung in oddly designed but magnificent curtains which part at the center in the back and show Browne seated cross-legged upon a jeweled rest of Oriental design. The dancer holds a warm golden goblet in each hand. The picture aided by the lights started the audience to applaud- ing and as he arose from the rest and displayed his costume made of gold clothing there was more applause. Francis Young, actually Mr. Browne, dressed in an ancient Persian swordsmans and carrying a sword and shield follows with a warrior's dance. This lad is about as handsome a built boy as one could wish for to do the character which is proved and gracefully his efforts met with good results. Mr. Browne in change of cost- umes reappears as a Japanese maid, who indulges in "The Dance of Vanity," after which a drop in "one" is lowered and Mr. Young, as an Egyptian slave, was just as good. The act to Browne's dance, "The Vampire of Egypt," which was the finale of his former act, "The Serpent of the Nile." In this is Cleopatra's throne room, a drop from which Cleopatra appears and dance, Browne is assisted by Young, otherwise he works alone as does his assistant. Aside from the prolonge there is no dialogue. The music was written for all the dances by Mr. Browne. When he is not directly for Browne in the east, and the act carries its own mechanic, making four people in all. Just what will happen to the turn back east is hard to predict, but we can imagine what a success it is, without any doubt is the best staged, produced, costumed and elaborate danc- ing turn that ever left the Pacific Coast. Browne's exotic dances, as presented here, should experience little or no difficulty is comparing favorably with the big time dancing cts seen out here, while en route over the vaudeville cir- cuits.

William Gaxton and Co. (3).
"Somebody's Baby" (Comedy). 18 Mins.; Full Stage (Parlor). Royal.

William Gaxton's latest is one of the many comedy pieces which have been based upon a lost baby incident. In this the child is hidden by the bachelors of two men through a woman having asked one to hold the child while she went into a store. She never returned and the child is brought to the bachelor hall. The men are to ent- errance at their homes that evening and the baby is hidden under a large cover on a couch. The girls ap- pear separately, with the first learning about the baby immediately. She ques- tions her husband-to-be, who says the child belongs to his pal. With the ap- pearance of the other young woman she is given the same excuse by her in- tended. The girls get together and guess each other's identity. The men are called forth to give a straight account when it is discovered the child has a ring given by one of the boys (Mr. Gaxton) to his sister's child. The curtain fall- ing as he endeavors to choke it trying to break the ring, but his movements of the ring provides a role suited to Gaxton. It is of the dashing juvenile type. Little to it other than his work. The remainder of the cast does well enough, with nothing outstandingly well being given them. The young women are attrac- tive and well gowned. An idea which has not been threaded out so well here- tofore would have been much more in- teresting. "Somebody's Baby" is not proving the vehicle "A Regular Business Man" did for Gaxton.

Joe Howard and Ethlyn Clark.
Songs and Talk.
25 Mins.; Full Stage.
Palace.

The Howard-Clark turn is nothing more or less than a sequel to the former Howard-McCane specialty with much of the talk eliminated and with the finale reconstructed to bring out stronger the strongest of Miss Clark's stage ability. The latter is decidedly pretty, a reasonably good singer, but seems untrained when handling dialog. This weakness can be overcome, for the girl of exceptional weight seems con- tinually trying. Howard is Howard, sufficient for this vehicle. Miss Clark looks very well in her clothes and wares plenty of them, some earning indi- vidual applause for attractive appear- ance. The new combination will do easily. Forgetting the past, failures and successes, Joe Howard is certainly some picker.

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for Metropolitan Premiers.

"Mister Antono," Lyceum (Otis Skin- ner), (Sept. 18).
"Polyanna," Hudson (Sept. 18).
"Carolina," Empire (Margaret Anglin). (Sept. 20).

"Swat the Fly" (9).
Educational.
17 Mins.; Full Stage (Special Set).
Palace.

May Tully with Eleanor Gates (who wrote the playlet) overreached in this sketch. There is nothing left for it but the storehouse. Neither the big nor the small time can use it. It teaches the lesson of the danger of the fly as a disease breeder, which could be more thoroughly and better exploited in mov- ing pictures, as doubtless it has been. Vissevich is dwelt upon through an idea as new as small animals about, but it has been choppd up too much for a vaudeville act, if it could hold any interest in a verbal discussion to the general public. But perhaps the decided fault is the company. The small animals are succeeded upon the stage by living impersonators, five in all, besides a prop horse badly worked for voice from behind it. To obtain five animal players who could satisfy would cost a vaudeville producer more than vaudeville pay will. This might have been appreciated, for of the five impersonators in this play, but one, Tom Corliss as the Cat, does anything worth while. Other characters are a doctor, a woman vivi fanatic and a young boy. A prolog and epilogue are programed as having been written by Miss Tully. The prolog was super- fluous, but so is the sketch.

Bime.

Three Bobs.
Comedy Juggling.
8 Mins.; Full Stage.
Palace.

Juggling clubs in the usual way but with considerable speed, the Three Bobs try a little for comedy, getting most of the laughs through a dog who likes to grab the clubs. A dog in connection with juggling is new, and in that by itself, with the fast juggling, makes the turn desirable as an opening one. There are two comedians, but only one dog. He dressed as a tramp. The other seems to be doing a poor dress impersonation of Chaplin. The Chaplin fellow might either try to do comedy with his clothes, or straighten up the dress act. A good idea would be to act like the music employed for the early part. It's the "a la hoop" kind, but fits in well, although held too long without a change. The comedian in a three-people formation lies upon his back, passing the clubs from the first to the third man with his feet. It's new. This act doesn't need comedy in business or dress. The dog will take care of that.

Bime.
Creo. Illusion. 10 Mins.; Full Stage. Royal.

Creo is an attractively formed young woman who works under a genuine illusion is worked. The act, in addition to the central figure, has two additional workers, the first a man who does the talking, with the other a woman assistant. The illusion is worked upon the stage in view of the audience. An alabaster head is placed upon a pedestal in the middle of the stage. A gown is then drawn around the support. The man proceeds to paint the face of the woman as a woman should, with the stone image appearing to come to life with the live woman disclosed at the finish. It is a novelty, neatly handled and with the audience left in doubt at all times as to how it is done. The man's talk is interesting, getting several laughs with his mild comedy. Creo is new to New York, but has been appearing in the west.


Away from their military uniforms John and Bertha Gleeson with Houlihan take us on a trip down memory lane with "The Good Old Days." The Gleesons still dance and Houlihan plays the piano. Mr. Houlihan essays as well an old timer who returns to the bare stage of a theatre for a little happiness after long disquisitions. A hula skirt and large hat make up the disguise. The old man seeing a piano reminiscences over it and apparently falls asleep, dreaming of the old days when the Gleesons appear in their dancing, always a strong feature of the turn. Houlihan plays the piano and in another dark stage moment returns to his disguise. The Gleesons are wearing their costumes. The story is a bit vague, but merely clever, with Miss Ennest as the connecting link, though it slows the opening of the turn. Still, however, as the Gleesons' dancing and Houlihan's piano playing always satisfied an audience, there doesn't seem to be much doubt but that the trio are now as good as ever.

Helen Woods and Co. (1). Comedy Sketch. 15 Mins.; Full Stage (Special Set). Creo.

Having made a substantial investment for stage equipment Helen Woods with a company consisting of one man is offering a breezy little sketch based on the much discussed subject whether or not our dogs should be eliminated from the marriage vow. The plot is based upon the breaking of an engagement between a young couple with the happy reconciliation found by the bridegroom when the finish. Nicely staged and although a bit talky, this vehicle has the necessary requirements, being suitable for some of the smaller big time houses. Miss Woods, a dainty miss, plays with an abundance of animation, which helps immensely. The set representing the exterior of a bungalow is attractive in itself.


As a lyric writer of note and practically of Irish numbers, it was perhaps natural and expected Mr. Brennan would commence his vaudeville career with Irish songs of his own writings, those that have become famed as jointly turned out by Mr. Brennan and Ernie L. Tubb. Tubb supplied the music, the song the words. Entering to the refrain "Little Bit of Heaven," Mr. Brennan did not sing the song at all, in fact he sang none of his best known lyrics, apparently having formulated an "act" to stand on its own merits. It was something to try when the other might have been so easy, and this was greatly in Mr. Brennan's favor, though perhaps the audience will never know the difference. At the finish of the turn Mr. Brennan stood as quite some person, a good story teller, who can also recite, and with an accurate delivery. In the opening bit of talk, mentioning how his father suggested the "Irish Rover" song through to him (that will catch the Irish vote very heavily) Mr. Brennan displayed a brogue that sounded even better when he lapsed into his natural speech. Most of the stories were about Donovan and how he "saved" the song which otherwise could be replaced if better ones can be found. Especially is the "corn beef" story rather well known, but if Mr. Brennan is going to continue telling better say that at the Knickerbocker the order was for one portion of corn beef for which the charge was $1.25. He said the same man ordered five or six portions and the check was $9, which discounts the value of the song's implausibility. Mr. Brennan also had something to say of "The River Shannon" (its source) (heard before but written by him) and "Dan Doolan." Altogether he put over a good turn, but a bit of little development to rank well up among Irish story tellers and singers. There are many worse than he now drawing vaudeville salary.


It's a nice act for them that Florene Tempest and Marion Sunshine have returned to vaudeville with them. They sing and mime, with Miss Tempest as the boy doing the most of the work. Miss Sunshine is busily occupied often by changing gowns. They do the "Teach Me to Love" number, "Small Town Girl," "Babes in the Wood" and "Take Me, O, Take Me To The Farm." (by Miss Tempest as a solo). Three of the numbers compose the main portion. Miss Tempest sings the Gaby song, "Little Bit" and Miss Sunshine returns to the stage in an anonymous manner as "The Young Girl." Then comes the "Babes in the Wood" bit with the couple seated on the stage, Miss Tempest here making her lisping imitation of Ernest Truex stand out. The girls are very agreeable in their work and have an act they can go anywhere with. They were "No. 4" on the Palace bill.

Sam Bernard, Jr. and Grace Leigh. Talk and Song. 14 Mins.; One (Special Drop). Fifth Ave.

A fine combination with a better vehicle and one that should lose little time in the journey to the better grade houses. Sam Bernard, Jr. (Davy) and Grace Leigh are exactly the same the popular Mr. Sam, Sr., with Miss Leigh doing a proper "straight," the routine revolving around a sensible little theme, but continually aiming at comedy points. An appropriate comedy song breaks the lull, giving the pair an excellent finale. Jones is surprisingly good, but just why he has chosen Uncle Samuel's name is a problem in itself. It might "em out of town, but it carries little or no convincing value to anyone. Sam Bernard, Sr., would do well to consult Davy's author when he contemplates another vaudeville plunger. The pair gathered in the hit of the bill at the Fifth Ave.

Will Oakland and Co. (3). Irish Singing Sketch. 24 Mins.; Full Stage (Special Set Exterior). American Roof.

The new Will Oakland act is one of those sweet Irish singing playlets, well handled by a somewhat unfamiliar but well handled by this company of players, led by Mr. Oakland and ably seconded by a very pretty girl, who surely looks the Irish colleen we have bowed down and much about in song. Mr. Oakland sings an "Ireland" song, also a "rock-a-bye" number and closes with "Wild Irish Rose." During the act is used a bit of comedy with the girl through the employment of a wooden leg, which nicely suits the young woman has lost one of her limbs. This is a bit of business used by Gordon Eldred in vaudeville, perhaps by others, but Mr. Eldred to date has been credited for it. The story is of a son returns to the home of his father in Ireland, forgetting his love of younger days, who is dead. She "dresses up" for him and he feels his love rekindled, notwithstanding the wooden leg first on one side, then the other. It looks as though Mr. Oakland has something here that will carry him along. He's entitled to be classed with the Irish singing juveniles (whether juvenile or not).


Harry Swift, house manager of the Harlem opera house, stands sponsor for the two boys, who until a few weeks ago worked for him as ushers. They have framed up a simple singing turn with the aid of a piano. Both have big tenor voices and their high harmony was sufficient in volume to stand out in the orchestra. This was a musical demonstration from their one-time co-workers. They run to popular current numbers, finishing with "Good Little Girl." One performs on the piano during an interval when neither is singing. They have a neat appearance in well-fitted Palm Beach suits. The turn should do on small time.

AMERICAN ROOF.

The American Roof bill displayed comic artists who have done an excellent job made for better entertainment than the last week. The best number in the show was "School Days," a welldone sketch by two of the boys, all comedians. They are all the men in the old sort of act. Nothing has been overlooked or forgotten. There is a five minute "playing up" for each man, a five minute time amusement and it does assault. This is the best act of the week, with a corny, gosse, and gray, remains the same. The only act that could have been better was the Huns. There is a school teacher. All of the boys are wearing the same costume. If there is one thing here, it is that it has been easier for him not to do the things that were in the act. There wasn't anything else in the bill to take special note of. Mr. Willard 

The Five Juglans in a musical turn closed the bill. They are about the remainder of the white turns and as a result, there is a boy who sings, after first manipulating the piano, that Mr. Willard, as the opening after intermission would have been more valuable in another sphere. He is a respectable singer, but the opening act the same. The opening after intermission would have been more valuable in their case. There is, however, a mountain of notes might have been the best act of the week. The Five Juglans did not open the bill, Miss Lily Elwell, also got a good review, as she has been doing for some time, and it would have been more valuable in another sphere. She and Mr. Willard, as the opening after intermission would have been more valuable in another sphere. There is, however, a mountain of notes might have been the best act of the week. The Five Juglans.
SHOW REVIEWS

AMERICAN BURLEQUESQUES.

(AMERICAN CIRCUIT)

The American Burlesque Co. are playing at the Harvard Enter-
prise in the course of their tour. The company is under the
management of the late Mr. J. B. Cooper, and the show is
running well under the direction of the late Mr. J. B. Cooper.

The show is very entertaining, and the actors are giv-
ing a good performance. The acts are well done, and the
music is very good. The company is very well organized,
and the show is a great success.

A. H./66.

ROLLING STONES.

(INTERNATIONAL CIRCUIT)

The Rolling Stones are playing at the Ely Theatre in New York.
They are a very good band, and the audience is enjoying them
very much. The stage is well decorated, and the lighting is
effective. The actors are well rehearsed, and the show is run-
ing smoothly. The audience is very enthusiastic, and
the show is a great success.

A.H./66.

HAMILTON.

The first half of the show was a great success, and the audience
were very pleased with the performance. The company was
very well organized, and the show was well received. The
audience was very enthusiastic, and the show is a great
success.

A.H./66.

CITY.

The last show of the week was a great success, and the audience
were very pleased with the performance. The company was
very well organized, and the show was well received. The
audience was very enthusiastic, and the show is a great
success.

A.H./66.
The Garden at Broadway and 50th street is the first to launch a new fall free revue for its cabaret, and this "Folies de Moment" is the best show that the Garden has yet offered. The new Garden is better in lay-out and much superior to the others in costuming. The speed of the new Garden show is phenomenal. It is set to run 30 minutes. Monday night Duke Rogers was due to open the time 14 or 15 numbers were given, including a neatly staged prolog, delivered by the Evans Sisters (now appearing without Billy Newkirk, who formerly made a trio with Willis). The prolog introduces the six other principals, making eight leads in all. The show has a chorus of five good looking girls, the choristers necessarily being held down to that number through the vastness of a very small stage, where they must be grouped when not working in the narrow aisle just in front of it. The runway is again there and the manner in which the show is staged in the new spaces, stage, aisle and runway, is a wonder. The show seems too fast for the good of the restaurant. While it is business comes to a dead standstill. Everyone is too intent upon making cenn fo nothing is missed. Comedy. Yet Jimmy Thompson and Arthur York, those two popular boys who manage the Garden, believe the plan of running right through is the best one, for the same thing might occur if the show were padded. Railroad tie-ups, strikes, infallible paralysis and all the other dangers now besieging New York didn’t keep a dollar’s worth of business away from the Garden Monday evening. The place was jammed when the show started, and that’s a fine record to gain before the season has really started. Billy Arnold staged the Garden show. He is accomplishing so much in limited quarters. This young man is entitled to an opportunity if anyone wants a stager whose middle name is speed. Mr. Arnold, with Belle Gannon, his partner, take prominent parts in the show and work in the ensembles. They are a nice team, and have been at the Garden for about two years now. Another hold over is Billy Lynotte, who has eschewed a ballad in the show to sing his own rag composition, "Lay It Heavy," that is used for the finale and sounds very well. Mr. Lynotte also wrote "Personality," sung by (Miss) Billie Wilson, a newcomer to the Garden. Miss Wilson has a voice which is very noticeable. She’s a fun entertainer and did excellently, always working hard. It was her work alone that put over "Personality." The Evans Sisters do two or three numbers and leave a fine impression. They look like a corking "sister act," though their voices may sound stronger in the cabaret than they would upon a regular stage. Another newcomer in the show is Bill Hall, who is given "My Spooky Girl" to lead. It’s the number from the Amsterdam Roof that depended solely up there upon the lighting effects. These being absent at the Garden, rendered the number unsuited for it or Miss Hall. Clara Martin has a "Society" number as a straight song that meant little either. Otherwise everything was O. K. The dressing of the women calls for special comment, since the Garden previously never gave particular attention to that end. Bare legs were much in evidence. Messrs. Thompson and Roberts have a cabaret show on opening night for the costume prize. Tuesday night Duke Rogers and Eva Perez were added to the show. Billy Curtis books the Garden. It’s highly probable no show people will miss this new Garden revue. It will be their idea of a good free show.

The "Hello Henderson" review, at Henderson’s, Coney Island, this summer, may be duplicated in several cities by Gus Edwards, its producer, but the principals of the original company will not continue with that show. Mr. Edwards has placed Norton and Lee under contract for a long term and they will head a new Edwards act for the Garden. Lily Gay and Bobby Watson, the other two principals of the Henderson show, have also been placed under engagement by the producer and will reappear as a two-act under his management. The revue Mr. Edwards is preparing for the Hotel Martinique, New York, will have four principals and eight choristers.

A new dance adopted by the convention of the American National Association of Dancing Masters at the Blackstone Hotel, Chicago, last week, was the FADS waltz. The return of the waltz responsible for the g. c., which is danced to the waltz rhythm. The return of the waltz is one measure of canter, followed by one measure of waltz. It is arranged with many combinations of turns, half-turns, etc., creating many different waltzes. This new dance is a new step which includes a slight backward prancing wave for the men and a Cuban exhibition ballroom dance to be known as El Danson. This is a mixture of waltzing and snappy steps.

A revue entitled "Fads and Fashions of 1917," with nine principals and a chorus of eight girls, is being staged by Dan Dody and will have its premier at the Pekin Sept. 18. Those engaged for the principal roles are Johnny Dale, Bob Ford, McCarron and De Wolff, Herman Walters, Rose Francis, Edward Kerby and McLaughlin and Evans.

Cabaret agents sometimes are careless about statements made by them. One writing to a hotel man out of town the other day offered "the original Bessie Clayton Sextet of three men and two women." It’s the first time an agent has ever offered to sell five people for a sextet and this agent evidently didn’t know there were no women in the original Clayton turn.

Mort H. Slinger has requested Variety to refuse the outside impression that the W. V. M. A., Chicago, was booking any acts for the Inn. Variety last week said Morris Silver, of the Club department of the W. V. M. A., had been supplying the Inn with acts. It did not say that the Association was booking there nor that Silver was at present. Some time ago when the Inn opened Silver himself confirmed the announcement that he would furnish the shows for the Inn. If the Inn is getting any acts Silver claims to know nothing of it. Silver says the Inn has discontinued the shows for the present.

The San Francisco branch of the White Rats has been instrumental during the present Culinary Workers’ strike in unionizing one open shop restaurant. The Charley Fashion eaterie on Ellis street is the place that underwent the change. Barnum & Bailey’s Sept. 16, for a three days, had contracted to have the restaurant feed its people. The Rata issued a notice the restaurant would have to be unionized before any Rat members could eat there. The next day Charley’s Fashion Restaurant signed the union agreement.

Paul Salvin has leased the former Aster Gardens (first known as the Arena), at Broadway and Forty-eighth street. The floor space is 10,000 square feet, without a post. The location is directly opposite Rector’s, which Mr. Salvin also controls, and the restaurateur proprietor probably took the opposite corner as a protection, though it will shortly open as a full-fledged restaurant of the first class under Salvin’s direction. The terms of the lease are reported to be based on a percentage to the owner of a property of the gross receipts, which is to be considered as the rental.

"Iceland" at 52nd street and Broadway will open in about two weeks, having been converted into an ice-skating rink by a corporation headed by C. B. and J. E. Fuller. The new rink is a bit wider than the St. Nicholas, and will rival the older place. Irving Brokaw, who established the skating craze among fashionable last season, is also financially interested in "Iceland," having invested with the proviso that certain sessions be private and the price for the public ice be higher. At present Monday afternoons will be given over to Brokaw’s following.

Healy’s at Long Beach has closed its most profitable season. The second annual Festival Ball was given there Saturday. Monday Benny Uballer, the Healy manager, left on the first vacation he has had for three years. Mr. Uballer will look over some of the middle western big city restaurants before returning to Healy’s, New York. Healy’s Farm, near White Plains, will remain open until November.

Rector’s is awaiting a legal argument over Lee’s Hawaiian Orchestra. Paul Salvin engaged the band under contract to appear in the balcony. Later Salvin claims he discovered there were but two real Hawaiians in the combination, and that the other four were Portuguese. Mr. Salvin believes the title guaranteed the genuine delivery.

Six banjos and six saxophones to back up one number in the "So Long Letty" show have been ordered. The act will play seven minutes during each performance. It is said Banjo Wallace has the commission to secure the players and may appear himself in the piece.

Fannie Grant and Teddy Wing, acrobatic dancers, scored the individual hit in the premiere of "Flora Bells," at the Amsterdam. The team had been appearing for the past eight months at the Bismarck, Gardens, Chicago, and came to the show unheralded.

Harry Prescott, with Sam Howe last season, has been added to the professional staff of the Harry Von Tilzer’s Music Publising establishment. Mr. Prescott is traveling through the eastern states for the concern.

The official reopening of the redecorated and renovated dining room at the White Rats club house was scheduled to take place last night (Thursday), the affair being accompanied with a capper set for 11 p. m.

The Bedford Riding Academy, Brook-lyn, will be converted into an indoor ice rink, opening next month. This is the first indoor rink Brooklyn has had since the Claremont closed several years ago.

Dave Lee, who has led the orchestra at the Hotel Seabourne, Coney Island, this summer, composed while there a fox trot that the Island thought very well of.

Elise Stuart and Viola Allison, who left the Watson-Wrote show at the Columbia Saturday, were engaged for the cabaret at Rector’s and opened Monday.

Castles-in-the-Air has postponed its opening until Sept. 25. The entertainment will be a burlesque on "Carmen," employing 12 choristers and six principals.

The Hotel Fuller, Detroit, is to have a revue next Monday, a dozen girls in the show, with four principals; Billie Newkirk featured.

"Splash Me" leaves the Hotel Shelburne, Brighton Beach, this Saturday, on tour at Reisenweber’s on Columbus Circle Monday.

Steve Mulroy, of Cincinnati, has been engaged to manage the Music Hall skating rink in that city. Mulroy was in vaudville.

The Grosman Twins are vacationing.

Rector’s hall room reopened Sept. 14.
BILLS NEXT WEEK (SEPTEMBER 18)

In Vaudeville Theaters

(All hours open for the week Monday mornings, when otherwise indicated.)

Several booths are included and described at length on the Orpheum Circuit. Theaters with "A" and "B" following name (usually "Empress") are on the Sullivan-Conover Circuit. Agents booking the houses are noted by single name or initials, such as "Orph.," Orpheum Circuit (B); "C," Sullivan-Conover Circuit (C). The Chicago Associated Theaters (Chicago)--S.C. = Chicago, Orpheum Circuit--"Loc." = Mabel Locust, Interstate Circuit.

VARIETY's 24 Next Week are as reliable as it is possible to be at the time gathered. Most are on the walls of the town where said current week's events occurred.
M O V I N G  P I C T U R E S

COURT RULES TO PROTECT STAGE TITLES FROM PIRACY

Declares in Paul Dickey-Mutual Film Suit Play Name Is Entitled to Same Protection as Trade Mark and Owner May Demand Damages for Violation.

In granting an injunction and appointing Wm. Leonl Referee in the action, in March, 1911, produced a one-act play, entitled "The Come-Back." In June, 1915, the American Film Corp. produced a picture of the same title, but no similarity in the story existed. As a result the plaintiff contended that a three-act play of this name, which he had offered to various producers was turned down upon the fact that a picture had the same title.

The suit was brought in the Supreme Court by Nathan Burkany, attorney for the plaintiff, and in appointing the referee the court stated that despite the fact that there was no similarity in the stories of either the play or the picture, the plaintiff's play was of sufficient value to be the subject of loss through competition, and that the name, "The Come-Back," is not descriptive, but fastly and therefore entitled to the protection of an equity court.

The court further stated that he did not think the prior copyright of two dramatic compositions under a similar name affected the plaintiff's rights, declaring that the title not being subject to copyright, its use is protected under the equitable rule applicable to trade marks; that is, priority of actual use gives priority of right to use and to protect.

In ordering the case sent to the referee, Justice Clark ordered that in addition to determining the amount of profit that was made by the production the referee should also determine the amount of damages that were sustained by the plaintiff through the production of the picture.

CHINESE FILM TRUST.

At the law offices of Schechter & Morse, 10 Wall street, this week, a prolonged conference took place regarding the exploitation and production of motion pictures in China. After the conference on Wednesday efforts were made to ascertain the nature of the business discussed but none of the participants was inclined to make any statement further than "this will develop big and startle the picture industry." It was learned that one of the men present was a representative of the Chinese Embassy at Washington. The other men that were there represented big interests in San Francisco, Phila-delphia, Chicago and New York. A representative of Ben Brodsky, of the China Cinema, U. and Shiu Dung, who represents a coterie of Chinese merchants interested in the motion picture industry, were also present.

The representative of the Chinese government was there to assure the capitalists that his government was interested in the exploitation of the country through the motion picture and that they would give the use of their army and navy, as well as all government properties and facilities, for production purposes.

Even though the participants at the conference refused to reveal the nature of the meeting it is believed that its purpose is the merging of all interests in the picture business operating in China. Tsung is understood to have $200,000,000 pledged from Chinese in this country and Brodsky's affiliations are.

17,000 PICTURE EXHIBITORS IN THE UNITED STATES AND CANADA WILL RECEIVE "VARIETY" OF SEPT. 22 (NEXT WEEK)

A copy of that issue will be mailed to every moving picture exhibitor from the most authentic list that could be obtained.

There is no paper published read by over one-half that number of exhibitors.

WHAT? Is the question that decided VARIETY to send a free copy to every exhibitor.

A letter will be mailed in advance to each exhibitor, advising him he will receive VARIETY of Sept. 22 and a free copy will be sent. Each copy will be postpaid.

VARIETY has no policy in pictures. It publishes its film news and reviews for the information of the trade at large.

NEW DISTRIBUTION SCHEME.

The Artcraft Co. has decided upon a radical departure from the usual methods of handling special features. No solicitors will be employed. All exhibitors will receive blanks on which to make application for bookings. The use of solicitors, in President Greene's opinion, would only complicate the machinery by which complete distribution of Pickford pictures can be effected.

UNIQUE FILM ACTRESS.

A visit to Triangle's executive offices in the Brooklyn Building at noon Monday found the entire staff in a state of wild excitement. Inquiry elicited a most remarkable happening, probably unprecedented in the history of the world.

Olga Gray, a former Fine Arts screen artist, recently resigned to accept a position with the Fox Film Corp. Monday morning her mother called at Triangle and asked for the treasurer. She was referred to Mr. Dunning, who holds that position, and said: "I wish to return four weeks' salary which my daughter drew during her vacation this summer. She doesn't feel it belongs to her as she is going with another concern."

Mr. Dunning hasn't yet recovered from the shock.

FILM MEN IN POLITICS.

At an executive meeting of the National Assn. of Motion Picture Industry Field Tuesday it was decided that the association actively participate in the campaign against the election of the sponsors of the Wheeler Christian censorship bill which Governor Whitney veted last winter. The present plans are to make a special trip to Herkimer, N. Y., where the candidates hail from, where there are nine theatres, enlist the services of the local exhibitors and hold mass-meetings in their houses. It is planned to have Mary Pickford, Alice Brady, and other stars to appear in person at these theatres. William A. Brady will have direct charge of the campaign.

Randal H. Lewis, formerly Sunday editor of the New York Herald, was appointed publicity director of the Association. He will be in charge of the political campaign and all legislative work.

KENNEDY REPORTED OUT.

It is rumored J. J. Kennedy has withdrawn from the Biograph Company and from the picture business in general. Kennedy is a prominent engineer connected with the Steel Corporation, and leaped into prominence when he took the helm of the Bio Co. and was mainly instrumental in forming the Patents Co. in January, 1909. He engaged D. W. Griffith as a director and gave him the power to produce his opportunity.

It is reported that Kennedy has a number of large building contracts which will occupy his entire time, including a mammoth bridge, to cost a couple of million dollars.

GOLDFISH RESIGNS.

Samuel Goldfish has resigned as chairman of the Board of Directors, and also as a member of the Executive Committee of the Famous Players-Lasky Corporation. Mr. Goldfish, however, retains his position on the Board of Directors, and his interests in the company.

FIRE BUREAU ALERT.

The Fire Prevention Bureau suddenly became active last Saturday and made a canvass of the exchanges, serving two summonses in cases where violations were found. They condemned two automobile delivery wagons belonging to the Prudential Delivery Co., which delivers the shows from the exchanges, on the result that 25 theatres were sunk for their matinee performances. In Brooklyn. Several summonses were also served upon the theatre managers who are violating the law by placing each reel within a metal container.

VITA WILL REISSUE.

Now that Vitagraph is in full possession of the V-L-S.E., it is probable that they will shortly commence to reissue a number of their better known five-reel pictures, amongst which are "A Million Dollar," "My Official Wife," etc. It is not unlikely the same thing may apply to the better known two and three-reel subjects.
SCREEN CLUB POLITICS GROW BITTER DURING HOT CAMPAIGN

Partisans of Joe Farnum, Candidate for Presidency, Make Issue of Parmer Expulsion and Revive Old Charges Against Founder King Baggot.

Electioneering for candidates for Screen Club offices has developed into a bitter partisan fight in the last few weeks. Joe Farnum threatens to demand a special vote to undo certain acts of the governors and to revive charges against King Baggot, who is deemed to be in his own interest. The Farnum adherents have gathered strength and are clamoring for a special meeting to protest against the expulsion of Devoe Parmer, and to vote on his reinstatement over the heads of the governors of the club.

The fact that Parmer had been expelled will come as news to the motion picture trade, as his high office was expressing an unfavorable opinion of the club's manager, William Hannon, outside the clubhouse. Parmer asserts the real reason is that he is active in supporting Joe Farnum for president at the election next month.

Farnum has taken up the cudgels in behalf of Parmer and at the open meeting will, it is understood, charge that his campaign is being 'warned' because of his political activity.

The Farnum adherents also criticize Treasurer John Race for his alleged monopoly of the club printing, which work is done by Race's printing concern. They insist that since Treasurer Race pays Printer Race's bills, he should at least recommend that contracts be awarded only after competitive bids have been invited.

Parmer's friends state that King Baggot, the founder of the club, and twice president, and at present the controlling factor in the board of governors, is behind the charges that led to his expulsion. Parmer's friends have retaliated by dragging up old charges against Mr. Baggot. While they were made a year ago, the board of governors never acted upon the evidence, Parmer's friends say, because of Baggot's influence.

They are still alive therefore and copies of certain affidavits have been printed and it is designed to distribute them at the meeting. Other candidates for the executive which anti-Baggot members have prepared is a list showing the lack of prominent visitors to the club during the past year.

MORE MERGER TALK.

This week's crop of rumors has, among other things, a circumstantial report that Triangle, Vitagraph and World Film are close to a port of a releasing alliance. Color was given to the rumor by the sudden rise the past few days in the quotation on World Film stock on the Curb. It is now held at double what it was a few weeks ago.

William A. Brady accounts for the rise in the value of stock in his corporation from the fact that its business was held up remarkably throughout the summer, an increase of 20 per cent. in sales recently and the knowledge that he now has releases completed which will well into next year.

Nothing bordering on a verification on the rumor was to be had.

THREE FEATURES FOR CHICAGO

Chicago, Sept. 13.

The exact date of the Chicago opening of "Intolerance" will be Oct. 2 at the Colonial, where it will stay as long as it indicates any b. o. draw. Aaron Jones informed Variety yesterday that it would be shown with a clean bill of health and that it would not have the "pink slip" ban as Griffith's "Birth of a Nation" had when shown at the Colonial.

Jones, Linick-Schaeffer have Sept. 25 set as the day when the Clara Kimball Young feature, "The Common Law," will be shown until Oct. 9 at the Studebaker, when the Williamson Brothers' undersea spectacles, "Twenty Thousand Leagues Under the Sea," will start an indefinite engagement.

KOLB ACCIDENTALLY SHOT

San Francisco, Sept. 13.

A report reached here to the effect that recently, while in Philadelphia directing the rehearsals for the production of the next Kolb and Dill feature, Clarence Kolb accidentally shot himself in the head. The details of the accident were not given beyond stating that Kolb's injury was not of a serious nature.

FROHMANN ON VELVET

Gambling, in so far as actual risks run in making costly film productions, is being handled now by the Frohmann Amusement Corporation. During the past four weeks arrangements have been consummated by Sherrill and Reichenbach of the Frohmann concern which will be sold to the foreign market will be reached with Frohmann productions and it now rests with him Frohmann people as to whether or not they will sell the rights to their pictures in foreign countries, or to the international rights, or sell the entire production to one concern for the world.

For film people in Australia, England, Russia, France, Spain and Portugal, Latin America, China and Japan, have within the last fortnight closed for the twelve pictures a year now scheduled by Frohmann.

The unusual activity in disposing of foreign rights to the Frohmann pictures is attributable to the happy selection of films on which concern, "The Conquest of Canaan," shown last week to several buyers from abroad, settled the matter, and with the exception of South Africa and India, almost the entire civilized world is covered for the week if the Frohmann interests so desire it.

Richard Edmondson, who has had the British rights to the Frohmann pictures, suffered a cancellation of his contract last month, owing to his violation of contracts. No less than four reputable British buyers hastily sought the Frohmann franchise. The foremost Japanese and Australian distributors have bid and declined to cover both bids, and now the Frohmann concern, without danger of loss, can go ahead with its ambitious program, for beginning with "The Witching Hour," which is now in work, and "The Conquest of Canaan," which has practically been accepted by one of the big distributing concerns, but which Frohmann is holding for a turn of the market, a series of exciting films will be selected to acterize the Frohmann output. A definite statement of all releasing arrangements has been promised by Mr. Sherrill for the very near future.

ESSANAY GIVES 50 PER CENT.

Chicago, Sept. 13.

It seems from all accounts that Essanay has given away 50 per cent. of "The Little Girl Next Door" to have that film properly handled in the east. A. H. Woods and Walter Rosenberg of New York are said to be the dividers of the 50, taking 25 per cent. each.

The story that came back here was that Essanay in attempting to put this feature over in the metropolis employed the wrong methods, first trying to "square" everything and everybody.

TO RELEASE REHEARSALS.

Taking a cue from the wildcat exchange men, Essanay will shortly release a rehearse or "review" of the Essanay Chaplins. This will consist of cuts from his early releases and will be released through the new Kinds-Cellig-Essanay Co. Several more will follow if the first one is a success.

NEW STANDEE LAW.

The three local organizations of effort to have a new standee ordinance abolished. The present ordinance which eliminates all standees in motion picture theatres is said to work an unnecessary hardship upon the film managers. It is pointed out that the first three rows in a picture house are invariably empty, the audience preferring to stand in the rear. It is also pointed out, that picture audiences change rapidly, permitting a standee to be a seat almost any minute in direct contrast to the legitimate theatres where standees are permitted and where standee space is sold with no assurance.

The proposed ordinance will be fashioned after the existing theatrical standee law and will be ready for introduction as soon as a few minor changes have been made. The Board of Aldermen are said to view the film men's petition favorably.

ANITA STEWART'S AGE.

The contract existing between the Vitagraph and Anita Stewart may pass a legal scrutiny before long, according to reports.

The agreement was for three years and has eight months before expiring. It is said Miss Stewart is desirous of leaving Vitagraph, and has stated the agreement could not legally hold her, since when she signed it, she was only 20 and under age for a legal signature.

HAL REID QUITS U.

Hal Reid, author, playwright and producer, left the employ of the Universal Film Corp. very suddenly last Saturday, and opened offices in the Balboa suite in the Mecca Building. Reid told a Variety representative he was overburdened with work and unable to give the Universal people his entire time. He stated that after completing a two reel picture to be used as a political propaganda, his collection for the election committee, he will make several other pictures to be used during the campaign by the "G. O. P." He also says he has been commissioned by William Steiner to write all evening, and to make several other sociological films which is to be placed on the market toward the end of the year. After completing this he will do an allegorical subject of 15 reels for Steiner.

LOEW TAKES "CRIMSON STAIN.

The "Crimson Stain" Mystery serial has been accepted by the Loew Circuit for first-run rights in its territory. The serial has been produced by the Consolidated Film Co., and will be distributed through Metro.

"KING Lear" REFUSED.

The Thanhouser production of "King Lear," featuring Frederick Warde, has been refused by the Pathe Exchange because it is a costume play.

RIALTO

THE TEMPLE OF THE MOTION PICTURE

**NEWS OF THE FILM WORLD**

Valkyryn is to have its own producing company under the title of Valkyryn Films. The company, which is being set up for a free play in multi-color effect, in which Valkyryn means moving pictures, was instrumental in interesting capital to back the project. The proposed producing company will be devoted exclusively to the making of pictures by the famous and captivating episodes of Greek, Roman and Shakespearean history. The new organization will have no studio whatever, but will make its pictures on location wherever the stories are set. The entire scope of production will be organized with an eye to the most profitable locations, wherein the maximum artistic results are feasible at minimum expenditure.

Despite the fact that the announcement was made some weeks ago, Dr. R. D. B. C. and the black diamonds company will be represented by the new producing company, and the photographic rights to the famous and captivating episodical picture, "The Secret Kingdom," a serial by L. J. Vancers, featuring Charles Richman, will be retained by the new company. The serial will be made up in sixteen episodes, produced under the direction of Chas. Brahms.

The latest acquisition to the forces of the Motion Picture Magazine and Exhibitors' News is Mr. William Van Loan of the Public Relations Department. Mr. Van Loan, who acts in the capacity of sales representative and corresponds with the Chicago Symphony orchestra, will now make a feature of the silent film world.

Some idea of the story in which Mary Pickford will make her first appearance as an independent producing company was given to the trade when the Paramount Pictures Corporation, and a roster of the directors of the company which has been engaged for Hollywood, presented the production at the Shubert Theatre forthcoming this week. John Emerson is directing the picture, which is the first of a series of important characters in the play. The principal cast includes Mary Pickford, Miss Thelma Louise, Miss Madeleine Carroll, Edward Arnold, Mr. Gary Cooper, Mrs. Helen Westcott, Mr. Morgan Remus and Miss Lillian Gish.

The Florida Feature Film Company's next five-reeler picture, "The Tell of Justice," will be released by the Florida Feature Film Company on November 1st. In speaking of the new picture, Mr. J. P. Ford, president of the Florida Feature Film Company, said, "In making this picture, we adhered to our set policy of getting the best possible pictures possible, and I am convinced that as a result of our efforts, we have turned out another money-making product with no possible rival."

Valkyryn has brought suit against the William Fox Corporation for $25,000 damages for violation of trade secrets which the company claims it has maintained for many months. The suit involves the production of pictures such as "The Man from Nowhere," which was recently released by the company. The suit was brought in the name of Theda Barna and Virginia Phiern.

Another new "movie" theatre, situated at the corner of Ford and California streets, has been announced for the near future. The new house, according to statements made by the manager, will be an ideal theatre, and will reach the 1,500 mark. A 25-share organ will be installed, and the paying rate will be ten per cent. The theatre will be built in a well-equipped and comfortable setting. The theatre will be owned by the new company. The opening date of the theatre is October 1st.

Edward Jones, who is directing a new Pathé serial, "Pearl White as the Star," says the series will begin production on October 1st. The series will consist of 20 pictures and will be released on a regular basis. The series will involve the lives of various women, and will cover a wide range of topics.

The Florida Feature Film Company's next five-reeler picture, "The Tell of Justice," will be released by the Florida Feature Film Company on November 1st. In speaking of the new picture, Mr. J. P. Ford, president of the Florida Feature Film Company, said, "In making this picture, we adhered to our set policy of getting the best possible pictures possible, and I am convinced that as a result of our efforts, we have turned out another money-making product with no possible rival."

Valkyryn has brought suit against the William Fox Corporation for $25,000 damages for violation of trade secrets which the company claims it has maintained for many months. The suit involves the production of pictures such as "The Man from Nowhere," which was recently released by the company. The suit was brought in the name of Theda Barna and Virginia Phiern.

Another new "movie" theatre, situated at the corner of Ford and California streets, has been announced for the near future. The new house, according to statements made by the manager, will be an ideal theatre, and will reach the 1,500 mark. A 25-share organ will be installed, and the paying rate will be ten per cent. The theatre will be built in a well-equipped and comfortable setting. The theatre will be owned by the new company. The opening date of the theatre is October 1st.

Edward Jones, who is directing a new Pathé serial, "Pearl White as the Star," says the series will begin production on October 1st. The series will consist of 20 pictures and will be released on a regular basis. The series will involve the lives of various women, and will cover a wide range of topics.
THE UNWELCOME MOTHER.

Mason ...... Walter Law
George Hamilton ...... John Welles
Ellinor ...... Jack McElhaney
Valkyrien ...... Richard Russell
Old Peter ...... Warren Cook

Violet de Rechten
Capitain de Ship ...... Frank Evans
Lillian Davis

Hamiltion's Children .. Jane and Katherine Lee

From the standpoint of a box-office attraction the William Fox office seems to have overlooked the value of a name cast in the case of this feature. Whether this was done intentionally or not is unknown. Regardless, the exhibitor's standpoint would seem to favor another casting, for he had better play up the name of Valkyrien, who plays the titular role in the picture. The Fox Film Corp., selected Walter Law as the star in the picture that they wished to feature. Mr. Law in the role of Mason, a rough-neck sailor, is one of the pictures in the first reel, half again and for a brief scene just before the end of the film. His box office work is in the line set-to with the brutal captain of the sailing schooner, which takes place early in the picture. Valkyrien is almost constantly before the camera, and should, by virtue of the importance of the role, also be the feature player. This is not a strong feature, but it is the type of picture that will appeal to certain sections. Ellinor (Valkyrien) is rescued from the sea by a lightkeeper, who takes her from the arms of her dead mother. She is brought up at the light house and years later John Hudson (John Welles) dines, after having had his education with his, decides he wants to marry her and she has her set as models and a small child by his former wife. The

oldest of these children, Ann (Violet de Rechten), is cast for the role of a physician who had given over his life to experimenting in the cause of humanity, would go through to the finish without a physical encounter. Fear not, gentle exhibitor, about booking "Behind the Lines" for "Potash." There was an attempt to create in Fox's plays, after the success of "The Big Brother," for "Potash" was there at the finish with wallows galore. The feature is based on the story of Dr. Harry Elston, directed by Henry McIver, photography by Harry Grant. All deserve credit, as well as the producer, for contributing to a good comedy drama. The present production for a background. There are battle scenes, diplomatic intrigue and other fundamental ingredients. The feature is a Bluebird and will prove highly satisfactory.

JOHN. GLEADE'S HONOUR.

55 POINTS NECESSARY TO SUPPLY REPRODUCTION.

"WHAT HAPPENED AT 22" HAS EARNED $25,000 IN 8 WEEKS.

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"THE CONQUEST OF CANAAN" WITH EDITH TALLAUFERRO AND SHELDON J. M. MILLER,

"THE CONJURING HOUR" OF THE FROHMAN AMUSEMENT CORPORATION.

PHANTOM FORTUNES.

Zalmon Pincker ...... Barry Bernard
Bob Deeley ...... Mrs. Mosewich
Mrs. Deeley ...... Lower Bernard
Abe Lefkowitz ...... Edward Niks
Nobby Sherman ...... Adoie de Garde

"Phantom Fortunes," a Vitaphone (V-L-E) feature, directed by Paul Scudder, is of interest to the trade because it introduces a new film star and a new picture, Barney Bernard is the former and Samuel Tabor the latter. Both acquitted themselves creditably, but both will do better work if they continue in that field of endeavor. Barney proved himself more camera-broken than the average newcomer and has another "Potash" character, a big-hearted clothing merchant who is the victim of a gang of swindlers using as buyers of garments for the Allied Nations. Anticipating an order for half a million dollars worth of goods, but being sworn to secrecy, he goes through several sets of rackets and finally, after much good he can do with the profits and satisfy his family and friends: "If a certain thing happens in the next day or two," etc. There are some comedy touches and a fair proportion of heart interest, making for a good comedy drama that might be adapted into another "Potash" and "Phonofilm" sequel. There is but one unanswerable fault to record, and, as the flashing of the conversation of the actors and other Yiddish characters with little or no dialect or failing into the vernacular they employ in real life. If the scenario failed to write it that way it is inconceivable that the producer overlooked so important a point. One might as well have Abe Potash and Mauwss Phonofilm play on the legitimate stage, speaking creditable English. Cast throughout excellent.

Harry Watson, Jr.
"MUSTY SUFFER" (IN PICTURES)

George Kleine Studio
LOUIS MYLL, Director

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Six Comedians Appearing Only in Triangle Key-Word Combos.

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FRED MACE
MACK SWAIN
CHASER CONLIN

FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHELDON, CAST
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FILM REVIEWS

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2. That as an Independent Star All Signs Point to a Marvelous Increase of the High Favor in Which She Is Now Held by the Public.
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3. That no Matter How Successful the Policy of His Theatre Has Been a Stimulus is Required to Retain and Increase His Prosperity.
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4. That MARY PICKFORD Is His Greatest Stimulus.
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Paramount Pictures Corporation
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NEW YORK, N.Y.

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GERALDINE FARRAR  LENORE ULRICH
MABEL BORDEN  FANNIE PARDON
MAX MURRAY  EDNA GOODRICH
LOUISE HUFF  LOUISE WILLIAMS
ANN PENNINGTON  ANNA Q. HAYAKAWA
BARBARA HART  MARIE DORinand
DAICK  INEZ THURSTON
Maurice Miller
Florence Walton  Vivian Martin
Myrna Loy  Ethel Shannon
Daphne Darrow  Patsy Harriet
Anita King  Constance Collier
Dorothy Walker  Constance Harrel
Winnie Kingston  Edith Thorne
Cleo Ridgely  Alfred Walker
Cito Wynne  Marjorie Minton
Mary Downey  Frances Perkins
Dame Christy  Carrie Serles
May Irwin  Forrester Babbitt
Maudie Barrows  Florence Reed
Eddie Foy, Sr.  Fritz Schaff
Rita Jelivet

John Barrymore  Theodore Roberts
Geraldine Farrar  George Seay
Ruth Seliger  Charles D. Smith
Audrey Earnshaw  William J. Keighley
Dustin Farnum  Eustace Natayawa
Owen Moore  Donald Crisp
John Mason  Wallace Lincoln
Edward Apley  Mac Eyes Blackwell
Arthur Vinton  Max Shipp
Charles Richmond  John Emerson
Marshall Neilan  William H. Crane
William A. Elliott  Edgar Selwyn
Sam Bernard  Raymond Griffith
Cyril Maude  Charles Cherry
Roger Caldecott  Sydney Brant
Wallace Reid  Frank Lose
Robert Edeson  Jack Harvey
Sara Helgeson  Louis Alphonse
Sara Helgeson  Louis Alphonse
Helen Claire  Laura Hope Crews
Blanche Ring  William Gillette
Valerie Burkett  Anna Held
Peggy Allen  Violet Leming
Lois Meredith

Paramount Pictures Are the Productions of

FOUR EIGHTY FIVE FIFTH AVENUE
NEW YORK, N.Y.

THE PARAMOUNT ROLL OF HONOR

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COMING RELEASES

Here are a few of the Brady-Mades, ready for release. Study the titles; the stars and the variety of theme.

FRIDAY THE 13th, business, high finance, from Thomas W. Lawson's famous book; scenes laid in New York Stock Exchange. ROBERT WARWICK. (Release date September 18.)

THE DARK SILENCE, war; beautiful love story, with many scenic laid "Somewhere in France." CLARA KIMBALL YOUNG.

THE REVOLT, drama; national theatrical success as played by Helen Ware and Alma Berwyn. FRANCES NELSON and ARTHUR ASHLEY.

THE GILDED CAGE, one of the sweetest stories ever told; wonderful settings, enormous cast. Big! ALICE BRADY.

THE MAN WHO STOOD STILL, comedy-drama; Louis Mann's stage success; comedy and drama entwined in a charming combination. LEW FIELDS.

THE HIDDEN SCAR, modern; a great love stained by a previous mis-step. ETHEL CLAYTON-HOLBROOK BLINN.

THE HEART OF A HERO, historical; picturization of the famous play "Nathan Hale," by Clyde Fitch. ROBERT WARWICK.

TILLIE's NIGHT OUT, comedy; sensational; side-splitting; never to be forgotten. MARIE DRESSLER.

BOUGHT AND PAID FOR, George Broadhurst's marvelous stage success; one of the most talked of plays ever produced. ALICE BRADY.

These photo-plays form the strongest and most dependable program ever released.

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Believe us when we say that our coming releases (all finished to January 1st) are bigger and stronger than EVEN WE HAD HOPED FOR.

The touch of that master-craftsman, William A. Brady, dominates every picture. All are powerful, gripping stories that will win your patrons.

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Patrons won to the World programs will not have to be resold. Remember that you are selling service as well as buying it.

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THE FILM COMPANY THAT KEEPS ITS PROMISES
**EXTRA PEOPLE MEET.**

The meeting of the Motion Picture Extra People's Assn. was held in the White Rats' Clubhouse last Sunday night at which more than two hundred new members were enrolled.

A letter from Mary Pickford endorsing the organization was received, which stated that both she and her director, John Emerson, would co-operate with the organization.

Another open meeting will be held at the White Rats' Clubhouse Sunday at which Hugh Frayne, general organizer of the A. F. of L.; J. W. Fitzpatrick, International president of the White Rats' Actors' Union; Misha Appelbaum, Wm. A. Brady, Rose Tapley and Gabriel Griger will address the members.

**MAY BE TWO OLIVER TWISTS.**

Perhaps unknowingly—and perhaps otherwise—there are to be two film productions of "Oliver Twist," one by Herbert Brenon Co., with Kathleen Clifford as Oliver, and the other by the Lasky Co., with Marie Doro in the titular role.

Some say that each is aware of the other's intentions, and hence both productions will be rushed forward as rapidly as is consistent with the importance of the undertakings.

Pictures in Atlantic Garden.

The old Atlantic Garden on the Bowery will be remodeled by Lownfled & Prager, who have the place, into a picture theatre, seating 1,000.
Beg to announce to the theatrical world that they have taken a lease of the entire second floor of the Rialto Theatre Building, and are equipped to handle every branch of amusements—in all departments. They will not only stage their own productions, but will undertake to write, stage and produce anything, anywhere, from the smallest kind of an act to the biggest musical comedy. Their previous record in London and America speaks for itself.

Con Conrad's London Productions:
“Step This Way”
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“The Million Dollar Girl”
“The Scotch Minstrels”, etc., etc.

Robt. Marks’ London Successes:
“Shell Out”
“Stop, Look, Listen”
“Fads and Fancies”
“Lancashire and Proud of It”
“So Long Lucy”

Robt. Marks’ American Successes:
“The Bride Shop”
“The Persian Garden”
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and a score of other Lasky successes.

In addition, they are prepared to book a limited number of high class vaudeville acts and novelties. Their private studio, connected with their suite of offices, enables them to secure a proper line on the value of all acts.

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A real Musical Comedy with music.

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Presenting seven complete productions. Now playing its 10th consecutive week without layoff.

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Music by Woolfolk and Rice. Second season of the biggest novelty in Tabloid.

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The Gem of musical comedy
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With the best cast in tabloid.

MARGIE CATLIN
The Soubrette Supreme with
THIS WEEK (SEPT. 11) GAIETY THEATRE, CHICAGO "THE CABARET GIRLS"

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DUQUESNE COMEDY FOUR
With the "FOLLIES OF PLEASURE"
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Direction

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ONE-ACT FARCE by W. H. MACART

"Love, Honor and Obey" P.S.-Thou Shalt Not Steal

THE INCOMPARABLE ARNAUT BROS.

LETTERS
Where C follows name, letter is in Variety's Chicago office.
Where F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will be not be listed.
Name, following name indicates postal, advertised once only.
Following name indicates registered mail.

A
Allen Anita (P)
Allen Char W
Allen Girls
Arne Whod Odell (C)
Arthur Edmund
Atkinson
B
Barrington
Barry Ditto
Barry Mr & Mrs J
Barrill Berne
Bates Matthew (P)
Bays Mrs W
Beauchamp
Bellevue Miss R A
Benten & Clark
Bernard & Delevan
Bernard Sam
Berne Lewis
Berris Ace
Bertrand Dible
Bernice Mrs Jean
Beter's Terrers
Beyer Billy
Biome Chas (C)
Blues (C)
Booke's Owen
Bross Harry
Bryant Car (C)
Bryant Frank
Britt Mrs Geo
Brown Wall (C)
Bryan Tom
Burkehead Max
Burroughs C & Co
C
Cadell C
Calvert Margaret
Cameron Hazel
Caponcino C
Carey, Arthur (C)
Carey Maybelle
Carmon Norrice (C)
Carroll Marion
Carry Sce
Carter Joe
Caswell Ruby (C)
Cary
Cassell Hazel
Chestnut Ernest (C)
Chesick New (C)
Chesney Thea
Chicke & Borden
Clark & Brown
Clark W B
Clarkstone & Sons
Clark's W H
Coffey Eber (C)
Coffey Walter
Curtis Dick (C)
Curtis Jane (C)

D
Dacre Miss L
Duffy Miss L
Duffy Miss G
Dellman Miss L (P)
Delmont Al & Nan
DeNobile Julia
DeNobile Julia (C)
Destranno Nello (C)
Devlin James
DeWitt Geo
Diplomsky
Drittenberg
Downing Sam (C)
Dudley Wanda
Dunbar Chant
Dunbar Ralph
DuPre Lilla

E
Earle Franke
Eckert Musical
Edna Ruth
Eichenberger C (C)
Eisele Geo R
Elmore Alan
Emerson Monda
Emerson Grace
Essl Ailee (P)
Everett Holcomb
F
Fay Little
Fenner Mrs Ed
Fernanda Henry C
Fernando
Field Norman R
Finger Jackson L
Follett Polly
Ford & My Bill
Ford J W
Foster Ed (C)
Frazier Margaret (C)
Frazee & Jackie
Frese Dorothy
G
Gallagher Edw
Gardner Oscar
Gardiner Georgie
Garvan's Manse
Gascogne Royal (C)
Gaston Bill

JACK HALLEN
3 BOBS

A CLASSY SINGLE
Direction LESLIE MOROSCO
NOTE—This is not Hallen of Hallen and Hayes

A POSITIVELY DIFFERENT ACT

FRANK AND TOBIE

H.S. HAYES

Halsey Harry (C)
Hessmer (C)
Huyler (C)
Huser Joe

I
Hupa (C)

J
Jacobson Mr
James Beatrice
Jenings Fred
Jerome (C)
Johnson Martin
Jones Bessie
Josephs M B
Joy Esther

K
Kaufman H
Kaufman & Lillian (C)
Kaye Kasting (C)
Keel Chas H
Kerlon & White
Kerley Helen
Keily Edw B
Kerry & Wilder

L
MOROSCO

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Direction HARRY WEBER
At Proctor's Fifth Ave. Now (Sept. 14-17)

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Alhambra - - Next Week
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John McCormack's Only Equal
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Late Feature of
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Mayro Louise M
Mayo Louise (C)
Molliester Harriet (C)
Molliester Harriet (C)
Mollie M & Mrs. C
McBride Harry (C)
McEwan Kenneth
McEwan Kenneth
McEwan Kenneth
McGuffey Martin H
McKay & Arline
Meaden & Pond
Mears Babe (C)
Merle's Cockatoos
Merran Mrs. E
Merrytt Grace
Meyers Bell
Meyers Helen
Miller E P (C)
Miller Fred
Miller Fred
Miller John (C)
Miller John (C)
Miller John (C)
Millman Dolsey
Miller John (C)
Mills Aunt J
Mitchell Bath
Mills Aunt J
Moe的姿态 (C)
Moores A & Carmack
Mooraw Hazel (C)
Morgan Dancers
Morgan Drake
Morgan Drake
Morison Hawkins
Morison Hawkins
Morton Gilbert
Mott Joe
Murphy Dice
Murray Jack (C)
Murray Joe (C)
Myers Edw (C)
N
Naylor Frank
Nebbia Evelyn
Norris Mrs. C I
Norwood Edw
O
O'Clare Wm
O'Mara O'Seighn (C)
O'Neil Mrs. Harry
O'Neill Georgia
Owen A Mary
P
Pallone Mrs. J K
Packer Nella
Paget Helen
Palmier Juggling
Palmer Lucille (C)
Pedrick Billy (F)
Pellatt Dora (C)
Peeler Frank (F)
Picken Midgets (C)
Powers Freeman
Preston Bobble
Pridmore A W
Prior & Newall
Payne (C)
Pullman Episode
N
Quin Tomony
R
Rawson Franklin (C)
Rawson Guy (C)
Readings Four
Redford & Winder
Richard Jack
Richard's May
Richard's May
Richard's May
Robert C (C)
Robert H N
Robinson B W (C)

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Catering to the Moving Picture and Vaudeville Field.
Reproductions made on short notice.
Mother Eve was very, VERY good, but even she raised Cain.

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Most every girl that's proper, has someone she calls "Papa."

There's lots of men in Hades who were sent there by the ladies.

She's the Right Kind—Tie Up to Her—She's a Hit!

The greatest novelty "Girl" song since "Any Little Girl Is the Right Little Girl," and by the same composer, FRED FISCHER, while the sure-fire lyric is by GRANT CLARKE, he who wrote "You're a Dog-gone Dangerous Girl" and "Get Out and Get Under." Wonderful for singles! Knock-out for doubles!

"YOU'RE A DOG-GONE DANGEROUS GIRL"

Continues to be the ONE BEST BET novelty song of the year.

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Is undoubtedly the best Irish ballad ever published. The lyric, by Joe McCarthy, stands out as a masterpiece, while the melody, by Fred Fischer, is emphatically infectious.
Now FEATURED on the LOEW TIME

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THE MONARCH OF THE VIOLIN

P. S.—Many thanks to managers and agents for their kind offers, but expect to wear out my bow playing for Mr. Low.

I write special material for all acts, using restricted numbers, at reasonable figures.

Just write and name your style of act.

Direction, ARTHUR HORWITZ  Address KUBANOFF, care Variety, New York

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ENGLISH CHARACTER COMEDIAN

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? I Murdered Her?

LUBALL

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"WHEN THE BLACK SHEEP RETURNS TO THE FOLD"

BELLE BAKER INTRODUCED THIS SONG AT BRIGHTON BEACH

Berlin has written a number of highly successful ballads, but this one tops them all. Read the lyric and then send for the orchestration. It's a Berlin song, and that's sufficient.

VERSE
When the robin returns to its nest
After straying away from the rest
There's a welcome that waits
From its featherly mates,
A welcome that can't be expressed.
So it is with the boy who decided
From his Father and Mother to roam
Through his travels he may be misguided
But when finally the black sheep comes home

CHORUS
Everything that he did is forgotten,
And they welcome him back to the fold.
He knows by their sad wrinkled faces
That the pain of his absence has told
Once again they all sit 'round the table
As they did in the days of old
And they'll weep tears of joy,
As they whisper "My Boy"
When the black sheep returns to the fold.

HERE IS OUR LATEST HIT. ANOTHER BERLIN SUCCESS

Featured at 10:45 P.M. with FLO ZIEGFELD'S "FOLLIES OF 1916" and a riot

"IN FLORIDA AMONG THE PALMS"

The south has been thoroughly covered in music and rhyme, but it remained for Berlin to realize the beauty and charm of the prettiest state below the Dixie line and in this wonderful number he pictures all the beauties of that incomparable location. Just send for it and you'll not be without it.

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BOSTON
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220 Tremont Street
FARREL TAYLOR
 Presents for the VAUDEVILLE MANAGERS' approval a brand new black face comedy act in "one" entitled
 "ELEVEN DOLLARS"
 Written by WILL A. DAVIS
 Enacted by
 FARREL TAYLOR, as Samuel Henry Frisby
 TOMMY CARTER, as Chas. Budworth Osborne

WARNING.—This act is fully protected in all its details by copyright laws, so pirates keep off and save unnecessary trouble.
 JAMES E. PLUNKETT, Palace Theatre Building, New York City, is the man to see about arranging bookings for the above act.
 Emanuel Eichner, Legal Representative.

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Wire, Write, Phone—229 WEST 42D STREET

White City is having its annual carnival to mark its closing summer season.

Eddie Allan will not be with the Woelfolk forces this season.

Jack Cushman is now working with Anna Mae Belle around here.

Edgar Dudley has returned from an act scouting trip to New York and has resumed his booking for Coney Holmes agency.

Mile. Carla and William Howland have been rehearsing a new act entitled "Luston Love."

Churchill's newest tab, "Fraternity Boys and Girls," made its first Chicago appearance Sunday at the Lincoln Hipp.

Jack Patton is back in the Loop. Patton plans to become very active in producing again this fall.

Elmer Thomas Haynes, who was married recently to Bernice Morrison, will join a vaudeville act this fall.

Lottie Briscoe will make her first appearance in poo vaudeville next week at McVicker's.

Charles F. Pope of New York vaudeville visited some of the boys around the Majestic theatre building last week.

A change of players in "Common Clay" (Olympia) has Dudley Ayres handling the role formerly played by Sydney Booth.

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The Association reports big business at the Ward and Corran have been given their first new Palace, Milwaukee, which opened recently. Association route by Jess Freeman.
# PRODUCERS AND SINGERS!

## 10 Leading Song Successes of the Day

<table>
<thead>
<tr>
<th>Hit No.</th>
<th>Song Title</th>
<th>Composer(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>&quot;AND THEY CALLED IT DIXIELAND&quot;</td>
<td>Radford and Whiting</td>
<td>The &quot;surest fire&quot; song hit in the country</td>
</tr>
<tr>
<td>No. 2</td>
<td>&quot;UNDERNEATH THE STARS&quot;</td>
<td>Brown-Spencer</td>
<td>The most popular song and Fox trot of the year</td>
</tr>
<tr>
<td>No. 3</td>
<td>&quot;DOWN HONOLULU WAY&quot;</td>
<td>Dempsey-Burke-Burtnett</td>
<td>That haunting melody you're hearing everywhere you go</td>
</tr>
<tr>
<td>No. 4</td>
<td>&quot;IN OLD BRAZIL&quot;</td>
<td>A new song by Spencer and Brown and a positive hit.</td>
<td></td>
</tr>
<tr>
<td>No. 5</td>
<td>&quot;MEMORIES&quot;</td>
<td>Kahn-Van Alstyne-Little</td>
<td>The ballad beautiful</td>
</tr>
<tr>
<td>No. 6</td>
<td>&quot;COME BACK TO ARIZONA&quot;</td>
<td>Bryan and Paley</td>
<td>As popular as &quot;The Sweetest Girl in Monterey&quot;</td>
</tr>
<tr>
<td>No. 7</td>
<td>&quot;ON THE OLD DOMINION LINE&quot;</td>
<td>Botsford-Havez</td>
<td>A great fast song by the writers of &quot;Sailing Down the Chesapeake Bay&quot;</td>
</tr>
<tr>
<td>No. 8</td>
<td>&quot;MAMMY'S LITTLE COAL BLACK ROSE&quot;</td>
<td>Whiting and Egan</td>
<td>A wonderful new song by the writers of &quot;They Called It Dixieland&quot;</td>
</tr>
<tr>
<td>No. 9</td>
<td>&quot;JUST A WORD OF SYMPATHY&quot;</td>
<td>Kahn-Van Alstyne</td>
<td>A brand new ballad, but one that we say will be another &quot;Memories&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and &quot;When I Was a Dreamer&quot;</td>
</tr>
<tr>
<td>No. 10</td>
<td>&quot;ON LAKE CHAMPLAIN&quot;</td>
<td>Bryan-Gumble</td>
<td>One of the most beautiful ballads we have ever published</td>
</tr>
</tbody>
</table>

Two Big Song Hits in Three of the Biggest Musical Productions in America—from the House of "Remick"

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SAN FRANCISCO—C. M. Smith, 400 Market Bldg.
ST. LOUIS—P. J. Koenig, 725 Chambers Bldg.
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A ROUTE FOR THE WEST

Faber and Waters have not dissolved partnership again but have reorganized for "business reasons", and have accepted an Association route with their old act.

Norman Hillyard has two small stock companies playing a circuit of the vaudeville houses in and around Chicago. Hillyard has been quite successful in his present venture.

Will J. Harris left Chicago Sept. 7 to make his headquarters permanently in New York. He will be located there with Sam Baerwitz, a former Chicago booker.

Skipper, Kennedy and Reaves have returned to Chicago after a long summer vacation at their bungalow at Pearl Beach, Mich., and will again play an Association route.

Beatrice Beryl, formerly secretary to Arthur Morrell in New York, is now in Chicago with the "Reep Lively Girls" company at the Columbia. She has become a full-fledged charmer.

The Transeaf Fielders, after a season with Bright's "All Out Revue," are back playing vaudeville for the Association. The sisters open a tour of the Rickard's Circuit late in November.

It's understood Ralph Kettering has sold his firm interests in the American Productions Co. and that it is now controlled jointly by Ed. W. Howard and Loren J. Howard. Kettering will keep on writing.

The Chicago theatre starts its season next Saturday night with "The Blue Paradise" (Cecil Lean featured) and Frank O. Miller, the new manager, came into Chicago last week to take charge of the house.

J. J. Shubert hit Chicago last week and was accompanied by Sam Gersten who went up to Minneapolis to confer with the management of the Shubert's "World of Pleasure" who shortly starts a tour to the western coast.

The Marenol Brothers, now in Chicago, are getting publicity through their first advertising number for the Victoria Co. The Marenols and
The Maestoso, Ann Arbor, Mich., is the last of the Butterfield houses to swing back to vaudeville action. It resumes Sept. 24, playing five acts split with Butterfield's house in Jackson. Frank O'Donnell will again manage.

Ed McDowell is our mild. "Mack" was with Arts for years, but getting a special dispensation from Vic Leighton he accepted the management of "Pos Pos Pom" (MlG), which is now at the Illinois. So far McDowell says "go good."

That Ham Edition stands in good with the western roads was fully attired when he obtained the consent of a certain rail. He holds his fastest train Sunday morning just one half hour so that an act coming west out of Detroit could make booking connections.

The belief is common that no more of the Association and U. B. O. acts will play any other circuits without the consent of the bookers of the former, or at least not as long as the producers continue doing tab booking with them.

Arthur Conrad and Priscilla Boonei engaged last week by Boyle Woolfolk to play leads with his new tab, "What Do You Sell?" now in rehearsal. Miss Boonei was last seen in Patti & Sons' show, "Me, Him & I."

The Grand (8 State) resumed its regular vaudeville season last week, playing five acts. Billy King has signed a contract with Lew Cantor whereby King will be back at the Grand next summer at the head of a musical stock.

Workmen were meeting about the Mclnition's theatre lobby Monday. Joseph Link-Schaefer are redecorating and repainting the entire front, installing a marble lobby and ticket office. One wouldn't know the old place now with its new electric front.

R. F. Wheeler, formerly manager of the Oak and several other small theatres in Chicago, has been engaged in the Hartley Theatre, Hartley, East Chicago. He will personally manage it this fall. The Hartley is a new house, costing $30,000, and will have its opening Sept. 10. It will play vaudeville, with independent bookings.

They are telling one of State Manager Mike at the Hip. Last week Hurley Muller gave both the Maestoso and Hip a thorough inspection, thanks to the kindness of the management and stage hands and, of course, he visited the flies. Mike did the plugging for Muller at the Hip, and Mike is reported as saying that it was his first trip up in the flies at this house.

There were some well (wild) times around the Ashtabula at 8th and Ashtabula last week. The Wall brothers operate the New Ashtabula and are almost pure Joe and the business is disposed of his interests to Brothers Joe and Lou. In some way the sign writers objected to some rules laid down by the Wells and walked out. The Wells are continuing operations without the loss of their regular help.

Colonel William Rocha, former manager of the Columbia, has not left Chicago, although he has had several good managerial offers outside the Windy City. The Colonel has his headquarters in the Jarrett bureau in the Consumers' Building. At the time of the Walsh-White fight in Colorado Springs last week, Billy Rocha, the prize-fool, was having his names in the papers, many local boys thought the Roches in question was none other than the Colonel, late of the Columbia.

American theater bulletins: Anna Rockfield, discharged as nurse; Mrs. Walter M. Jones, recovering at her home, care of Dr. Thoren; Vivian Cummings ("Broadway Bells"); recovering from recent operation; Ina Mills ("New York Girls"); getting along nicely; William Turtle, improving from nervous trouble; William Drum ("Steel and Goodwill"); recovering from an operation for the removal of gallstones; Charles Short ("Alias Jimmy Valentine"); taking treatment for complication of conditions.

When Ray D. and Harry Muller finally made their getaway on their eastern trip, having been held here for some months, the brothers are planning to go into a large stock theatre. The first wire Paul received was from South Bend saying that everything was ready at Ekhart Sept. 7. Murry wired Paul to have a car ready on the car on the car to go to Ekhart. Paul expected a wire any moment saying that Muller has abandoned the machine and proceeded by rail to New York. Muller and Muller will remain in New York until about Oct. 10, when they will return to Chicago. Mr. Muller expects to sail from San Francisco Nov. 7.

One Chicago vaudeville manager will speed with joy when cold weather puts a quietus to the bathing stampede Lake Michigan has been having all summer. That man is Mitch Liptak, who owns the Wilson Avenue. The theatre is not ten minutes' walk from the Lake and right on a line with one of the most popular bathing beaches in the city. As the Chicago council permits bathing at night until 10 p.m. the Wilson Avenue has been proving a most formidable "opposition" to Lincoln's Avenue playground. A condition like this is not an everyday occurrence elsewhere.

AUDITORIUM (Cleopatra Canteen, gen. dir.): Policemen's Benefit (annual affair) opens three week's engagement of "My Home Town Girl." (Yuma and Melody) Oct. 6; and opera opens Nov. 13.

BLACKETT (Harry Powers, gen. mgr.):—Advertises open Sept. 23, with "What Is Your Husband Doing?" (Tom Wise).

COHAN GRAND (Harry Blinders, mgr.):—Capacity bit, "Cohan Revue 1910" (fourth week).

CHICAGO (Frank 0. Miller, mgr.):—Season starts Saturday night with "The Blue Paradise" (Cecil Lean).

CORT (E. J. Hendron, mgr.):—"Fair and Warmer," still getting Chicago money (sixth week).

COLUMBIA (R. A. Wood, mgr.):—"Hip! Hip! Hurray! Oliver" (Ben Pierce).

ENGLEWOOD (Ed. Betsy, mgr.):—"High Life Give" (burlesque).

GARRICK (J. A. Garrett, mgr.):—Fair returns for "Hop This Way" (Low Fields) (fifth week).

HEDLEY (Fred, mgr.):—"Chastellet Grebe" (burlesque).

HORSE (Henry Miller, mgr.):—"Panama Panderer" (Burlesque).

ULTIMO (G. W. Blake, mgr.):—"My Mother's Rosary".

WINTER (C. S. Miller, mgr.):—"Time's Poison" (MlG) for profit taking (second week).

THE OLYMPIC (Harry A. Miller, mgr.):—"Where the Children Are" doing bigger business now than when it started (seventh week).

COO PER (C. W. Moeller, mgr.):—"The Woman He Married" (Maria Fellow).

OLYMPIC (Charles Warren, mgr.):—"Common Clay" (John Mason-Clare Joel) continuing to profit (third week).

POWERS (Harry Powers, mgr.):—"The Defective" gives up the house next Saturday, failing to do business expected (second week).

STAR & GARTER (Charles Walters, mgr.):—"The Star & Garter Show."
MAJESTIC (Fred C. Harte, mgr.; agent, Orpheum)—Locally vaudeville is very much on the artistic side, and this has caused the Palace to be chosen as the home for a dancing feature that is to be produced with much more go. The Majestic classic tapshoes feature is furnishing Theodore Kostoff and Vincent Mas- koff with four splendid and abetted in their behalf, a presentation by Robert Kuhn, Alaine and Vera Aldow, with special music furnished by Kostoff's own Russian orchestra and an elaborate guest named Alexandru Ivanoff. The Theodore Kostoff aggregation made a tremendously artistic bit. They well deserved the headlines they got and the homes they were sent. Marty and Billy Hart opened the show. A mighty early spot but the girls made the best of it, with Miss Hart having Billy play second fiddle. She seemed to be unusually good vocal. Ralph Connors deserved a better spot. With the initial offering the act was supposedly new and original and excellently staged and it commanded attention all the way. The program doesn't state who wrote the act, but if it's nano, it's a snap story and all up to date. Connors was a happy bit. These Four Entertainers have changed around in personnel since last season, and the change is all to the better, as they get more harmony than they did on their last appearance in this city. They are all artists and their personality and deep bass voices are a valuable asset to this situation. The original Primrose Four, but that time worked in blackface. And said Billy did not sing a solo those days. But Happy Bill has learned a lot since those days. Vocalists and groups can do falling into the discord. Well staged and very good, perhaps a bit more faced with the problem of not being seen as much in vaudeville as today. To be sure this is Montgomery and the Lily Flower. Act still a novelty and the, and the Curtiss brothers have a style in this musical of terrific talent. The song is a new hit and it is quite a success. Of course the song is all the rage, it has been for years. A very funny dance and a good bit of music. All in all, it was a good show and the audience were all through.
DEIRO

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Work has been started on raising the building on the southeast corner of Market and Fourth streets. A new theatre will be erected on the site.
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WHY SPOIL A GOOD THING?
12 YEARS TOGETHER!!
STILL TOGETHER!!

Ed. CLARK and VERDI

VARIETY

THE Italian Act

NOTICE

Notwithstanding Reports to the Contrary—CLARK and VERDI Have Never Dissolved Partnership, Never Contemplated Such a Move, and as Long as Vaudeville is Vaudeville We Will Be Part of Vaudeville.

Baltimore

BY FRANCIS D. O'TOOLE.

MARYLAND (F. C. Schabberger, mgr.)—With but one exception, all acts this week are new for this city. Mary and Tally gather the biggest bit of the evening with their attractive stage manner and way of getting songs across. "The Garden of Love," beautifully staged musical offering has a pleasing score, well sung. The Cantors, well received. William Allenberg as Jane Magdalene have a surprise sketch full of clever lines. Leo Berti, who was the only one with whom the audience was familiar, was as much enjoyed as on his former visit. Paul Gordon see a super bit for the opening of the season. Walter, worthy of real attention. Florens Ames and Adele Wing and Bonnie honeyed act and stage they make the most of. Billy Schenck and Elizabeth Myers in "Air's Bee Now," and Sea Veres complete the best bill so far this season.

AUDITORIUM (Leo McLaughlin, mgr.)—Kempf Ritz returns here in "The Eternal Magdalen," the play which has its premier here last season and attracted great attention. The supporting cast and staging are splendid. This is the second week of this house in the International Circuit and the prospects seem bright.

POW'S (Charles E. Ford, mgr.)—"King Queen Jack," mystery melodrama in three acts, was presented to a deeply interested audience. The play moves with rapidity and suc- cess and is well acted. Edward Robbins has the leading role. Walter Jesse and Lola Fisher have parts well suited. There was also a good character role. Milt, a Keenakette Street, acted by Mack Harlan, and Edwin Caldwell was the drug henchman.

LOEW'S ZIP (H. M. Gortech, mgr.)—David E. Provens, a Baltimore concert singer, headliners this week and presenting a number of old-fashioned songs and some of the latest hit tunes. The top of the bill, the play "Won by a Leaf," presented by Gordon, Edith and Co. Florence and Harriet are in a burlesque on the war situation keep the audience in continual laughter. The other acts on the bill include Ed Barnes and Mabel Rob- erton, the McEnroe Brothers in a song and dance review; Sullivan and Myers in a clever comedy sketch, "How It Happened"; and Duffer, Basnick and Duffer, satirists.

Shop. For the first half the Rostel Trio replaced the Oscar Harris.

GRAND OPERA HOUSE (Moe Wise, mgr.)—The Grand, leased by the Shuberts, opened Monday as an International Circuit house, offering "The Natural Law" to a fair-sized audience. Baltimore are to be offered Tuesday, Thursday, and Saturdays. The show announces one week stand, with 15 cents as top price.

ATLANTA (Homer George, mgr.)—An announcement has been made that the winter season at the Atlanta (K. & E. house) will open Thursday, Sept. 30, with the Al G. Fields Minstrels.

BOSTON

BY LEE LEBBEY.

KEITHS (Robert O. Larson, mgr.; agent, U. B. O.)—New Haiperons topping the bill for the second week. John Diet, original billed for next week, was jumped to in place of Berts and King, who did not show. Berts Brothers open big; C. J. Nugent’s "The Meal Money" is deserving of a higher spot—"D," Niedland and Friedman, fair; "The Age of Reason," good, but slow in get- ting headway; Jarvis and Daws, high class, fairly well received; "A Home, rough-and-ready poet as usual; Fridowsky’s Russians closed to quite a week.

METROPOLITAN (Frank Meagher, mgr.)—The Little Girl Next Door" going strong, cutting deep into "There Are My Children" which has been cleaning up for the past two months at the Majestic.


PARK (Thomas Sorello, mgr.; Pictures. Big.

SOLLAYS OLYMPIA (S. H. Malloy, mgr.)—"Stop the Clocks," and "The Little Girl Next Door"—Big.

GORDON'S OLYMPIA (J. E. Comerford, mgr.;"The Bride," holding up fairly well on second week.

GARDEN (G. M. Schneider, mgr.)—Paul Armstrong’s "Romance of the Underworld," with Ed. Bailey, original billed for next week, got the bit as a result of paying Frank Davis introduced several new songs and is well received. The Musical Crewe open the show in a novel musical act. Liddle and Cudd are seen in a miniatures musical comedy. Others on the bill: Billy Kenny in imitations; "The Two Harrows" entertain; and "The Air's Bee Now." "COLUMNA—Hop Till I Die" was presented, a display of negro players and will play here for the remainder of the week. It is an outdoor play. Charles Revue of the merchants in this neighborhood that this house be turned into a new house, while certain speeches were made by several prominent negro politicians calling on the colored population of this city to support the enterprise.

GAYETY—Burlesques; "Tango Queen." PALACE—Burlesques.

HOLIDAY STREET.——"The Columbia Girls" open up here to crowded houses.

CHIC SALE

IN HIS NEW OFFERING

"The Rural Sunday School Benefit"

In which Mr. Sale plays eight different characters.

KEITH’S PALACE THIS WEEK (Sept. 11)

Sixth Year Under Personal Direction: EDW. S. KELLER
THREE GENUINE LIVE ONES!!

Here is a wonderful composition, one of those songs that is hard to describe, but easy to appreciate. It's a light "rag" and might be classified as a novelty number. Just out, and the reports are wonderful.

"I'M GONNA MAKE HAY WHILE THE SUN SHINES" (IN VIRGINIA)

YOUNG-GOTTLER-LEWIS

Don't overlook this one. Send for it now and you'll be singing it next week.

A light ballad by the authors of "Lonesome Melody"—and a corker!

"I'VE GOT THE BLUES FOR HOME SWEET HOME"

JEROME-GOETZ-MEYER

This is a genuine applause winner. It can fit anywhere.

We also have a wonderful comedy number that is positively a successor to "Get Out and Get Under," with an equally good lyric.

"WHEN THEY THROUGH A TUNNEL"

Words by HENRY LEWIS and BERT KALMAR.

Rush your order for this trio of sure fire hits.

Music by ARSIE GOTTLEB.

KALMAR, PUCK and ABRAHAMS, CONSOLIDATED

MACK, STARK, General Manager

1570 Broadway

MAURICE ABRAHAMS, Professional Manager

COLONIAL (Charles J. Riche, mg.)—"The Amber Envelope" on the last week. It is a much improved condition. Ziegfeld's "Patience" next Monday for a liking. The town is ripe for a real girlie show.

HUBERT (E. E. Smith, mg.)—"Katinka" going big. Good for a run.

WILLIE (E. E. Smith, mg.)—"The Very Good Eddie" falling off because of runs.

MAJESTIC (E. E. Smith, mg.)—Last week of "Where Are My Children?" Will continue with feature films so long as they prove more profitable than the Z film.

PARK SQUARE (Fred E. Wright, mg.)—"Hit the Trail Holiday" going well.

PLYMOUTH (Fred E. Wright, mg.)—Last week of "The Little Shepherd of Kingdom Come." Pal "Pipes" opens Monday.

CASTLE SQUARE (John Craig, mg.)—The local international circuit secured just what they needed but it seems to be having an opening without a bigger show pitted against them for press review. As a result, the critics devoted themselves to "Mutt and Jeff's Wedding" for want of something better, giving the new circuit a real introduction and jumping business over-night. "The Heart of Dixie" next week.

HOWARD (George E. Lothrop, mg.)—"Gaiety Girls" playing to capacity with the Three Waters heading the house bill.

DAVENPORT (George Batcheller, mg.)—"Million Dollar Dixa" Good.

CASINO (Charles Waidson, mg.)—"Bowery Breeze" Excellent.

The Colby, formerly the Toy, will reopen early in October. H. W. Pattee having secured the key to an indeterminate issue. He intends to offer the Henry Jewett Players at present. Will be digging for Jewett directing personally. Craig will not offer stock until May, according to present plans, and Jewett expects to be firmly entrenched.

The Boston opera house is being renovated, and many of the boxes are being ripped out. It will reopen as a music hall, play weekly booking and having a sliding scale based on the value of the attendances. Lawrence McCarty has already booked the Hippodrome show, the Disappearing Russian Rabbi, the Avaros and the Metropolitans. He claims to have full bookings up to April.

MONTREAL

The Tivoli has changed hands and is now under the management of Samuel Freed and Lester Samuelson.

Blanche Ring opened her road tour at the Princess in "Broadway and Butterfield" and was warmly received.

The St. Denis has added a 9-piece orchestra to play for the pictures.

Work on the new Loew theatre which was to have started July, has not been completed. Geo. Dissevo, one of the promoters of the theatre, says work will start very soon.

The orchestra at the Orpheum and the Granada and the Dominion, Ottawa, are under the supervision of Albert Braxton, manager of the Orpheum. Mr. Braxton has appointed D. Devaux as music director at the Granada.

NEW ORLEANS.

ORPHEUM (Charles E. Bray, gen. mg.)—Phyllis Nielsen Terry is the feature of an exciting bill. Miss Terry's latest Juliet makes a distinctive vaudeville star. Her voice and her acting have made a satisfactory opening number. Hams A' harry, French and tricky, also a beautiful girl, was misunderstood. George Knecht of Knecht's Boys was quite a laugh. Dorkins' Dogs scored. Natasha and Ferrer improved. Jan Rubini, capital violinist.

CRESCENT (T. C. Campbell, mg.)—"The Doll Without a Chance." TRIANGLE (Eustis Boehringer, mg.)—Triumph.

ALAMO (Will Gingerich, mg.)—Jimmie Brown's Musical Revue.

Charles E. Bray has purchased a seven-passenger touring car.

The Orpheum is serving soft drinks to its patrons during the prevailing hot weather. It is reported the Hippodrome is to be converted into a pretentious cabaret, modeled somewhat after Orpheum and New York theatres.

Sam Rosenbaum, professional manager of the Triangle Music Publishing Co., is getting his first peak at New York.

Rev. William Chinn, who calls himself "The Reverend Billy Sunday," has been bursting with elation over the acceptances of his revivals, which have been largely attended in Dixie's "blackberry belt."

Harry Schriber is a local visitor.

Ernest Boehringer has announced he will reopen the Columbia with a revue, instead of vaudeville, as at first contemplated.

Unusually hot weather played havoc with attendance at southern theatres during first week of the newly opened seasonal.

PHILADELPHIA.

B. F. KEITH'S (H. T. Jordan, mg.)—A well balanced bill for its annual Fall Festival this week, with Stella Mayhew and Mike Taylor holding down the headliner spot. Mike Taylor has been here before and is known at once by the audience as a showman and no seeker of easy money. Miss Mayhew got a big hit by her and her piano-playing associate put over. In the way the show was laid out, Miss Mayhew had a nice spot. She followed the quiet comedy talking and singing turn of Tony and Norman, which is a good and a good musical comedy. Miss Mayhew has scored a lot of time at once with the "house" number and the audience are ready to sing along with her and the orchestra. The idea of deleting the evolution of the latest number from the days when they carried away clubs and wore only leopard skins for clothes is a nice idea and carried out to good effect in having all the dancers do an up-to-date set dance and opera airs and scenic effects bit the act, and it got over in a tug. This is a well worked out playlet called "Prosperity," by H. Cobert, with Erna Matthes and Co. in the characters that give the early portion of the show a great big lift. It is a sort of moral play along the lines of "Everyman," but in no way properly, and it takes hold and leaves a fine impression. It is very well played. Anna Chandler is billed as "The Debutante," and calls her offering "A Study of Songs." Three of the five numbers she is doing are new here and she gets a lot out of that "Wickywacky-Hawaiian song, one or two others have all been hit numbers. It's about the best act Miss Chandler has done here, and she is doing it snazzy, with a dressy stuff with his comedy selections in a way that makes both the musically inclined and those who frequent the "movies" and the other amusement seekers quite good very well liked. Lee Wilson did well did well on his first trip here. This fellow is versatile and clever enough to work out a better encore, get good attention all the time he remains on the stage. Linn's Comedy Dogs supplied with two clowns, a lid and a flapper, and Bradshaw Patterson held the majority of them in front seated to gaze at "Tiger" displayed in a series of pretty poses.

WILLIAM PENN (W. W. Miller, mg.)—Contrary to early reports, this house will have four acts, with a satire, dancing and music and another new "hot" number. The house opened with a fine show, "Musical Mirth Miniatures," three numbers by George Barbour and Carlyle Thorpe, in three well-known men, a well-known minstrel song, "The Missouri Breakdown," which may be the best number in the house. An excellent show has been prepared for the "Miss America" contest of this fall. Miss America has been here for the last half, the Friz Howard's headlined, surronded by "Musical Comedy" Billies. D'Arcy and Co.; Overholt and Young Sifters; pictures feature. "Tell-To-Pay Austin."}

BROADWAY (Joseph A. Cohen, mg.)—The Five Roses, "Zeebra" in "Her Double Life," and five acts are set for the opening. The vaudeville contingent is headed by Harry Barlow and Joe Lee, and the show, "The New York Music Hall" is a musical comedy with a company of 12. Arthur Havel and Co. in "How I Met Her"; Three Richards; Junie Mills and Co.

The "Melons of America," at the Casino; the Jason Bedini-Zam Lawrence show, "Puff Puff," at the People's; "The Temptress" at the Trocadero, and "The Diva from Japand" are shows with a good audience. The appetite of those who have a taste for burlesque is held in check by "Abe's College," and a "Good Time" show, and the business is reported good at all four houses.

COLONIAL (H. A. Smith, mg.)—Lamberti,
VARIETY

VOLTIER

Dr. Julian Siegel (Dentist)

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Sketch for Sale

I have written a one-act newspaper play that's different. No "true," no "false," no "cliché," no "substandard," no "character," no "plot," no "theme," no "dialogue." It has two scenes, a girl and a boy. It's more, a story of a girl and a boy, two. Features: a girl, two men, two women. Runs 20 minutes.

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More for less, thousands of fine furniture for less money than anywhere in New York. Will you come?

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I have written a one-act newspaper play that's different. No "true," no "false," no "cliché," no "substandard," no "character," no "plot," no "theme," no "dialogue." It has two scenes, a girl and a boy. It's more, a story of a girl and a boy, two. Features: a girl, two men, two women. Runs 20 minutes.

Send for this special bargain

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DROP CURTAIN. Red cloth. New. Very

cheap, for sales. Kress, 3d West 4th.

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Cats do have devil, beauty, etc. In sale, the famous New York and the West Coast. Cats and Hats are quick and willing workers, price. For details, please address CHAS SWAIN, Elmington, Ill.

WANTED AT ONCE.

TOP MOUNTER can do a little head,身子, 深度, and body. Weight not over 110 pounds. Address OLIVER, 204 W. 31st St., New York City.

WANTED—By Cello or Trombone player, position with a theatrical or variety show. Must be a good player. Address Box 49, care, variety, New York City.


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The Unwelcome Mother," with Walter Law, is the picture feature.

NIXON (P. G. Nixon-Nrdlingur, mrg.)—"The Bachelor Dinner," with Jack Henry, Rose Moore, Young, and some of the old timers. "The Unwelcome Mother" featured on the screen.

CROSS (J. W. Cross, mrg.)—"The Golden Trouper." featured the first half, surrounded by Estate Stores. "The Unwelcome Mother" featured on the screen.

GLOIRE—Bert Leslie in "Dog in London" is the leading role. The "Minstrel Ford and the Seven Swains.


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CHRIS BROWN presents
COSCIA and VERDI
A Violin-A Cello-A New Big Act®
SEPT. 25—COLONIAL, PHILADELPHIA.


delivering the leads. Sunday matinees were resumed Sept. 10.

Pop vaudeville, changed twice weekly, interspersed with film, continues at the Shamrock, and is being well patronized by South Side theatregoers. The policy replaced a stock cast and will doubtless remain.

EMPRESS (C. F. Helb, mgr.): actor, W. V. A.: Opening of the Players Theatre in the immediate vicinity has in no manner affected business at the Empress. Two packed houses each evening have greeted each performance. First half, Frank Bush and Herr confectioners, divided leading honors. Curson Sisters, seen here often; Funder and Walters, two appliance stores. September, divided leading honors. September, divided leading honors. September, divided leading honors. Brooking, certified. Last week, A. M. Johnson, featured "Edge of the World," good reviews. The Fainty, trusted. Last act, July 15, was a big hit; Marion's Dogs pleased the kiddies.

THE ORIGINAL IDEA—FIFTH SEASON

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CASH OR CREDIT

OLIVER MOROSCO'S "CANARY COTTAGE"
At The Alhambra
This week, Old Paulee Joe Kane, Mrs. Stan Starkey (disregarding the usual limits to exaggeration) and our strawhats (on and off). James Graham will reside. Harry Bailey informed us in advance to omit the "Floating Kilea" act.

This is the way they operate it.
James Kosher Brennan
greets me very cordially as I enter the stam door, but he has a funny look and so I smell trouble.

Ben Kelly
the boss in back. Says: "I'm sorry, Stan, old pal, but you will have to cut out that joke about the swimming liver."

Jim Corcoran
at the door (I went out to speak a word) "Baldy!"
He, who is a master of billed phrasing! Says: "Well, I see the old shilling bank was out out."

Eddie Klein and Lou Heiman
in the box office, told me about the perils of the Alhambra asked them if STAN STARKEY was going to tell that funny joke about the shaving saloon.

What Do They Want With My Anatomy?

What don't they grab a swell fellow like Wally Finglass? Besides being versatile he has a beauti-ful physique and a Ireland person. This, says me, is what we want at the Alhambra.

In this Poker Game
Slow Dough opened, Ten Single raised, Chaplin Anling raised. At Lloyd Supple raised. Douglas raised. His newest pitcher raised. At Supple raised, the Highest pitcher raised the Thirty-two. Mrs. Stan burles the two Dollas I gave her as witness was the dough I borrowed for breakfast, each eye a Arthur Balfour and fiction O'Conor couldn't catch that, and neither wouldn't know a win.

Time—Sept. 11. Alhambra.

JOE FLOSSIE

"THE AVI-ATE-HER," by J. B. BROWNING
BOOKED SOLID. U. B. O.

JOE MORRIS and CAMPBELL "AND HIS"

Royal Hawaiians, including Princess Uluwehi, the only Hawaiian dancer on the American stage. Opening in September to tour all U. B. O. theatres.

LERO GOOCH Presents
Chicago, Ill.

STAN STANLEY

BILLY GRADY presents

Major KEALAKAI "AND HIS"

Royal Hawaiians, including Princess Uluwehi, the only Hawaiian dancer on the American stage. Opening in September to tour all U. B. O. theatres.

LERO GOOCH Presents
Chicago, Ill.

Mlle. JEAN BERZAC

In "Bits of Variety" A little of everything "WHAT WE DON'T DO AIN'T" U O I C us

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"THE DANGER LINE" A Genuine Novelty
Sept. 11—Prince, Ft. Dodge, Ia. Sept. 13—Express, Omaha
Sept. 26—Crystal, St. Joe, Mo.

JOHN T. DOYLE and Co.

NOW TOURING IN
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THE ACME OF VERSATILITY

That Versatile Nut

GEORGE NAGEL and EVELYN GREY

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THE ARTISTS WITH A SUPREME OFFERING

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Phenomenal Pianists Singers De Luxe

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In "HOME AGAIN"
BACK IN VAUDEVILLE.
McINTOSH AND HIS Musical Maids

The pen is mightier than the sword, but not a post-office pen. Fred (Harry)

FENTON

and

Harry (Zeke)

GREEN

(and Cat)

In "Magic Pills"

BREAKING RECORDS EVERYWHERE

Catherine Crawford AND HER Fashion Girls

BOOKED SOLID

Direction Arthur Pearson

FRED DUPREZ as "MR. MANHATTAN" SCORED A BIG SUCCESS

A London paper said:

"Fred Duprez' entrance as Mr. Manhattan was the climax of a brilliant production and proved that the popularity of the Broadway audience is as alive as ever. As the star of the show, Fred Duprez scores himself a victory in the keepers' contest, and it is unanimous. Indeed, we note that the utilization of the star's personality with his particular style. He handles a multitudes of solo songs, some of which are presented in an amusing and unusual manner, and these are, as everybody knows, the bone of contention when it comes to the show. — Yorkshire Post."

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HOLDEN AND GRAHAM ARTISTIC VERSATILE NOVELTY ACT

HOwARD LANGFORD (Juvenile Light Comedian) Direction, Chamberlain Brown

MARK LEVY

If you think you are clever—wait until you play York! Sept. 15—Reading and Allentown Sept. 18—Keith's, Lowell Oct. 1—Keith's, Boston Oct. 5—Pawtucket and Woonsocket It's all Norman Jeffries' fault.

JIM and MARIAN HARKINS Direction, NORMAN JEFFRIES

We Have With Us

This evening

"The German Duo"

When last reviewed they were three. One small—The other was no illae. Standing sitting standing dnce Announcing yours,

NEIMAN and KENNEDY Low Time Direction, MARK LEVY.

CAUSSIER

Runs Over Himself

A chauffeur asked a small boy to go across the street for some cigarettes—Boy refused chauffeur ran over himself. (Clean out Vault Seven for Freddy James.) Nonsensically yours,

JIMMY FLETCHER

Direction Mark Levy Richards Tour Australia

Wright and Davis

We would like the people whose names appear below to write us at once in regards to YOU KNOW.

The Four Allies Harry Bartling Yale and Wheeler The Mystic Eight Fred Raymond, Jr. Three Andrews Antin and Valt Lost Sheepers Bixler and Jenkins Great Troupe E. and M. Weldall etc. etc.

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ANGIE WEIMERS PLAYING U. O. TIME

PAUL RRAH

"Planted" at the Hotel Planters, Chicago 4th Week—Secretary Garden Revue

This space belongs to RAWSON AND CLARE

But I am using it OSWALD

Address 200 Woodside Kansas Woodside, N. Y.

A Critic in Australia said: "If Walter Weems writes all of his own jokes, he must be a very old man."

Some of these Critic Follies occasionally speak very truthfully.

JACK BARNHOLD SAYS:

"YOU DO A GREAT ACT"

Ray-Monde HOW DO YOU LIKE MINE? (SPACE PREVENTS DESCRIPTION) Touring Australia

Ben Smith Just Finished 8 Weeks on W. V. M. A.
NEXT WEEK

LEA HERRICK Announces the Broadway Appearance of

RAYMOND WYLIE

As the SPECIAL FEATURE of His Wonderful NEW REVUE to be Presented at

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Mr. Wylie is now under the exclusive personal direction

of EZRA B. EDDY and LEA HERRICK
If Van and Belle are not at the Alhambra this week as programmed, where in the U. S. are they?

Follow the dotted lines and you may by chance find them

VAN AND BELLE

FLYING MISSILE EXPERTS

THE GREATEST NOVELTY IN THE WORLD.

Only act of its kind before the public

LATE FEATURE OF THE NEW YORK HIPPODROME.

BOOMERANGS PATENT APPLIED FOR

Direction Harry Weber
PAT CASEY IS NOW RUNNING VAUDEVILLE MANAGERS' ASS’N

Appointed General Representative of Vaudeville Managers' Protective Association. Has Charge of All Detail in Connection With Association's Affairs. Left Tuesday for Oklahoma City.

Pat Casey is now the general representative for the Vaudeville Managers' Protective Association. As such Mr. Casey left Tuesday for Oklahoma City, to survey the theatrical field there now agitated by a strike and to give any assistance needed by the local managers in combating the strikers, among whom are acts which are members of the White Rats.

The appointment of Casey as general representative for the managers was made at the meeting of the V. M. P. A. held last Friday (Sept. 15) at which session it was favorably voted upon to furnish all help called for by the Oklahoma City managers.

A meeting held down at the same was increase the scope of the V. M. P. A. to take in stage hands, musicians and operators as well as the managers.

The argument against this was that the various managers could settle their differences with the union people, excepting White Rats, as their cause was always local, and that the V. M. P. A. as an organization would notice no theatre strike the actors did not part in.

With the entrance of the Rats into the western trouble, a further demand was made by the unions there upon the Rats' behalf for a "closed shop," to which the V. M. P. A. managers protest to be unalterably opposed with the Rats as strongly instinent upon it.

The position given Pat Casey is unique in theatricals. He is practically the guiding hand for the managerial interests wherever his presence may be needed through activity of artists or their organizations. It is said Casey has been engaged for one year by the V. M. P. A. at a large salary, with the understanding he need not abandon his long established vaudeville agency.

Mr. Casey will probably divide his time between the two, his headquarters for the V. M. P. A. being in their general offices in the Columbia theatre building.

Under Casey will be a staff of employees and upon the general representative's return from the middle west he will start organizing his staff, being clothed with full authority to take any steps he deems requisite.

Negotiations looking toward Casey taking full charge of the V. M. P. A. affairs were conducted quietly for some days previous to his appointment. He was the unanimous selection of all the Association's members at a well attended meeting held a couple of weeks ago.

When asked Tuesday just before leaving to catch the 20th Century what his plans were in connection with the new office, Mr. Casey said: "I haven't had time to outline them and now I have just 11 minutes to get the train. The first thing I did, however, was to secure a route for the all the boycott by the White Rats through having appeared in Oklahoma City non-union theatres, and that's one thing I am going to do right along, take care of.

The members of the V. M. P. A. seem well satisfied with the selection of Mr. Casey to take charge. The affairs of the Association were calling upon too much of the individual managers' attention.

Pat Casey is ably equipped to direct the V. M. P. A. His greatest experience with vaudeville actors came from his solution of the "Advanced Vaudeville" muddle, when the United Booking Officers took over the Klaw & Erlanger vaudeville contracts. Casey had been an important factor in the K. & E. scheme and upon its dissolution proved as agreeable to the U. B. O. in handling the outcome, while at the same time Mr. Casey pacified acts holding K. & E. contracts through seeing they obtained the work the contracts called for or a money settlement of the same.

Chicago, Sept. 20.

F. C. Mills has been dispatched to Oklahoma City where he will watch strike events in the interests of the Interstate Circuit, which is booking vaudeville attractions there.

No. 2 "Flora Bella" Casting

John Cort plans a number two "Flora Bella for the road about Christmas. Casting for the touring company will be directed by John J. Scholl.

MOUNTFORD IN OKLAHOMA

It looked Wednesday as though Harry Mountford had gone away from New York. A wire from Oklahoma City to Variety received that morning said he was expected to appear there before the arbitration board today. The dispatch stated to Labor Commissioner W. G. Ashton, of Lichtenstein, to offer the board meetings on the strike situation had requested Mountford to attend.

At the White Rats offices Wednesday, it was said Mr. Mountford had not arrived there and his coming was uncertain, but information as to whether he had gone to Oklahoma City was not available.

On Broadway the opinion seemed to be the departure from New York almost simultaneously of Mr. Mountford and Pat Casey was more than a coincidence and it was said either one had immediately left when it became known about the other intended going.

There was a report Commissioner Ashton had wired Mountford requesting his presence and that Mountford had replied if he were to appear before the Board in Oklahoma City, he would insist upon the condition that he be permitted to make such statement as he pleased without interruption during it. At the White Rats it was denied Mountford had received a wire calling him to Oklahoma.

RATS' VIEW OF "BOYCOTT."

The White Rats officials say if the Managers' Association persists in its reported announcement to "lock out" all White Rat vaudeville acts after Oct. 31, next, they will create a condition of "closed theatres."

The Rats were asked what reply they had to the intention of the members of the Vaudeville Managers' Protective Association not to engage a White Rat after Oct. 31, as reported in Variety last week.

"There is no answer," was the reply. "We are not being governed by an announcement but wait for the facts, nor do we give advance warning of our intentions. But if the managers should go through with their plan to bar White Rats from their stages, instead of agreeing to the 'closed shop' that we have asked for, the coming will create a "closed theatre" by that action."

If you don't advertise in VARIETY, don't advertise.

EDESON IN NEW PLAY

Edward Riche and Lyle Andrews have arranged to present Robert Edeson in a new play entitled "Thy Brother's Keeper," by Robert Porter. It will be played in rehearsal next week.

MOVING PICTURES NEWS AND REVIEWS  PAGES THIRTY-ONE TO FORTY-NINE

WHITE RATS NEWS PAGES 15 TO 21.

GIVING UP HARLEM O. H.

The B. F. Keith interests will withdraw from the Harlem opera house Oct. 1, after having been a tenant of the 125th street theatre for ten years. The annual rental paid by Keith was about $50,000. The property belongs to the Loew's at 7th Avenue diagonally opposite.

No information is about as to the future of the theatre.

SONG ORDERED OUT.

A verse of a song slurring President Wilson and sung by Ruth Royse at Keith's Palace on Monday night was immediately ordered out of her song repertoire. At the evening performance Miss Keegan is to drop Eddie Foy as the president of the Mrs. Keegan and Mr. Foy will continue to be used as the Palace engagement.

The catch line of the song is "He may be old but he has young ideas."

OFFERING TO BUILD.

Several of the big producing managers have been approached this week by a representative of the realty company holding the plot at the northeast corner of Broadway and 49th street, with a proposition to utilize the site for a theatre. The holding corporation is willing to build the house.

The theatre is to occupy the site relatively the same on the 49th street block as the Winter Garden does on 50th street, and will run through from Broadway to Seventh avenue, covering about half a block north and south.

COHAN MAY WRITE MANN PLAY.

It barely possible the next time Joe Mann is seen on the stage it will be in the production of a play written by George M. Cohan. Since the Friar's play the club, though and the comedian have become exceedingly chummy.
FLYING COLOURS" GORGEOUS.


Albert de Courville's production of "Flying Colours" produced at the Hippodrome Sept. 16 is replete with gorgeous scenes and dresses. Bains-leather's trench scene, a Spanish scene and a dancing carnival will be sure to draw all London. Little Tch, Bertram Wallis, Gabrielle Ray, Beatie Wynne and Ray Cox scored. Purcella Brothers, Mewse and Singer, Yetta Rianza, dancers, are excellent.

Producer William J. Wilson has surpassed himself.

$3,750 ACT NOT WANTED.

A cable from Percy Reiss to Charles Bornhaupt this week inquired if New York Miss Who Died With the Kaiser as a vaudeville attraction (lecture) for $3,750 a week. Mr. Bornhaupt replied to the cable by letter:

"The Man Who Dined With the Kaiser is a correspondent of the London Daily Mail."

PARISIAN DANCER ENGAGED.

Paris, Sept. 20.

Margot, the principal dancer at the Paris Opera-Comique for the past five years, sails on the "Rochambeau" for America under contract to Elisabeth Marbury, who engaged her here about two weeks ago.

WILSON RETURNING.


William J. Wilson, the American stage director, sailed today on the "Bal-" for New York.

NANA RETIRES.

Nana, the dancer, has retired from the stage after having been in that line of endeavor since she was eight years old. Her husband, Mr. De Foe, is producing vaudeville and has offered his stage partner, has taken up the training of balls for girl acts.

Odette Myrtil Coming Back.


Odette Myrtil has concluded a contract in America and has been given the management of Florenz Ziegfield for a period of six months, beginning Nov. 6.

ANOTHER GERMAN BAND.

The Loew Circuit has another German musical organization of 22 men, called The Kaiser Wilhelm 2nd Band, presumably from the boat of that name belonging to the North German Lloyd line and now in dock at Hoboken.

The last war band the Loew Circuit used was the Vaterland. Loew has indicated that he is being asked by the German lot to arrange a war service.

LET THE WAR COME!

"Connie" Roe, manager of the Plattsburgh theatre, believes in militarism.
LADIES!

Variett, by Union ternation on White America, and treasurer can. Degree, school Wanderer," played and 9. fall election April, 1900. He paymaster. Six a of the the of Holy other in 1900 and brings out the salient points at various times, during six the between the vaudeville and the Rats societies.

The article by Mr. FitzPatrick dates back to the organization of the White Rats in 1900 and brings out the salient points at various times, during six then between the vaudeville and the Rats societies.

Mr. William FitzPatrick, the International President of the International Unions of the White Rats Actors' Unions and the International Vaudeville Association of America, and the Big Chief of the White Rats, was born in Waterbury, Conn., June 15, 1870.

He was educated in the public schools there and after graduating from the high school in Waterbury, he went to Holy Cross College, sophomore class of 1890, and Mr. FitzPatrick graduated with the degree of Bachelor of Arts, and went from there to Washington, where for two years he attended the school of Belles Lettres and received his degree as Master of Arts in 1902, and subsequently the degree of Master of Philosophy.

After the granting of his Master's Degree, he went to the Minnesota woods, and for over a year was engaged in the timber camps and railroad construction in Minnesota as a foreman of paymaster.

He went back to Waterbury and became a newspaper reporter on the staff of the Waterbury "Republican," later in a year on the "Waterbury Citizen." He was engaged by Sylvester Z. Poli as press agent, manager and treasurer of Poli's and Jacques', Waterbury.

Remaining there for two years, Mr. FitzPatrick joined the White Rats Actors' Union of America Jan. 9, 1900, and he was chosen International President at the first international election of the International Unions in April, 1901.

Apart from his theatrical activities, Mr. FitzPatrick is a well-known magazine writer. In the Open Story Competition in Collier's two years ago, he won the second prize of $800, and in November last, he won first prize in Collier's. Other of his stories have appeared in "Doncaster," and the "Cavaliere,

For his work for the Misses Tubbs, and he is at present at work on a series of six vaudeville stories specially ordered by a prominent editor.

Many of the best known of vaudeville artists of today are appearing in sketches written by Mr. FitzPatrick, and many of the lyrics in last year's

Broadway successes were from his ever-ready pen.

Last year Mr. FitzPatrick aroused great interest through the Catholic press of the United States. He carried on with Dr. James J. Walsh, the best-known lay Catholic controversialist in America, on the subject of "Clean Vaudeville." He is about 6 feet in height, slightly grey-haired, upper lip usually bare, and when not in his pipe, he has a smile which redeems all.

His motto in life is the coat-of-arms of the FitzPatrick:

- Fortis Sub Forte Patesset,
- which means in English, "Strength and Right brings Victory."

FROlic AS AN ACT.

Ziegfeld's "Midnight Frolic," which closed at the Amsterdam Roof Saturday night, was played under the direction of Ned Wayburn, but whether Ziegfeld's name will be used by the management, or whether the act will be adapted for other purposes, or except the cast, will be taken with special scenery by Robert Law. The act is a comedy, and was presented at the Palace, where three weeks are booked. The act will carry about sixty people, including a chorus of twelve.

DOOLEY AND SALES SAIL.

The "St. Louis" Sept. 16 carried away from New York Dooley and Sales, who were the brightest in the vaudeville world, and will open Sept. 25 at the Finsbury Park Empire.

Miss Dooley said before sailing, "I feel I'm going to leave the stage with a bit of my biting wit, with a smile which redeems all."

BRICE TAKES "WORTH" NAME.

Lew Brice has probably heard from an attorney this week through having formed an act with Ellen Kearn and called Brice of the "Wanderers," naming the turn "Worth and Brice," the same as used when Brice appeared with his wife, Muriel Worth.

Miss Worth is reported to have consulted an attorney to prevent her husband appearing under the name of Lew Worth. She is now a "single act" in vaudeville.

Brice and his wife had a disagreement on the north side of Lew son's, Coney Island, a few weeks ago. Miss Worth is said to have been called by her brother, who handled her financial affairs, by her husband, whom she therupon left and advertised she was no longer associated with him in any way.

FIGHT IN A FLAT.

A brief but violent fistfight occurred Saturday night at the home of a well-known musical comedy woman a few nights ago. It was started by an actor who long has had an admiration of the musical comedy queen.

The object of the attack was the fiancé of a man who long has been producing and releasing concern, the actor being spurred to the "violent stuff" by a wild fit of jealousy.

LADIES! LADIES!

Bridgeport, Conn., Sept. 20. Carrie Starr, charged with an assault upon the S. D. Diroll, paid for by Johnny Neff, was fined $25 in the city court. She paid and was released.

Girl Accused of Taking Trunk.

Hamilton, O., Sept. 20. Celia Forsythe, a member of the George Jupiter troupe of acrobats at the Grand the last half of last week, visited the theater Sunday and it is alleged appropriated the trunk of the company, contained the contents of the aggregation, valued at $40 and after purchasing a ticket for Chicago left here on an early train.

The manager of the troupe filed a complaint at the local police headquaters and Neff was arrested, charged the girl with grand larceny. She was arrested on the train at Conneaut, O., and brought from here to return her to city for a hearing in municipal court.

Bert Melrose Marries Mae Mack.

Chicago, Sept. 20. Bert Melrose has confirmed his recent marriage to Mae Mack (Dancing Mack). Mrs. Melrose has retired from the stage and is present traveling with her husband.

STANLEY'S ACT PROTECTED.

The vaudeville act of Stan Stanley was protected last week by the Columbia Booking Company in New York, so when it ordered Henry K. Morton, the principal comedian of "The Burleque Rats of the World" to playing there, to discontinue its use. Morton, it is said, was using Stanley's name and manner of working in the audience. August Dreyer, for Stanley, filed the complaint with the Columbia, which was immediately acted upon.

CHIC SALES GOES HOME.

Following his engagement at the Palace, New York, last week, Chic Sales is expected to return home. He asked the vaudeville managers $600 weekly for further time. The big time vaudeville has not objected to the amount, on the plea that last season Sales's salary was $300 and to double it this year (notwithstanding he has a new act) would be to set a precedent in salary raising they did not wish to do.

No indeterminate offer was made by the managers, who admitted Sales was worth the money and could be headed.

CLASH OVER "IMITATION."

F. Ray Comstock and Tempest and Sunshine Burch in the movie "The Little Rats" over the interpolation of a number from "Very Good Eddie" into their act at the Palace.

Miss Tempest announced the song as an imitation of Ernest Trux in "Very Good Eddie." When Mr. Burch heard of it, he promptly demanded the number be eliminated from the act's repertoire.

Under legal advice the girls continued to use the song, prefixing it with the "imitation" announcement.

H. B. WARNER IN SKETCH.

The entry into vaudeville of H. B. Warner is being engineered by Gus Edwards, who will direct Mr. Warner's variety tour. Mr. Warner is one of the Triangle's big picture stars and currently popular on the screen.

BALL IS BACK.

Foster Ball is no longer with "The Soldier Boy," having retired from the management two weeks ago, and Mr. John Swor refused to accept the part assigned to him and the Shuberts agreed to a can-didate for the part. Then Mr. Swor was engaged to vaudeville with Jimmie Cripps, playing the opposite role created by Ford West.

NATALIE ALT'S ACT.

Oct. 2 at the Palace, New York, will see the Broadway vaudeville debut of Natalie Alt, who will be accompanied by a pianist. Max Hayes is her representative.

Ponziolo on United Time.

The Ponziolo United Time contract Monday at Keith's, Washington, under a contract issued by the United Booking Company, has been called. George Schenck, for the Ponziolo Circuit, released the sisters from an agreement.

The new Circuit contract was for $400 weekly. The United is now giving the act $250. The U. B. O. notified its price was non-sounding.

The Ponziolo incident is said to have resulted in a "single act" having been called off in the United booking, for the activity of her husband in soliciting "United acts," in what a theater operator said was a "publicity stunt." A strict injunction was given regarding future action of that sort, although the agent was the subject once before in the center of a similar controversy through his poor judgment and peculiar business ideas.

If you don't advertise in VARIETY, don't advertise.
MANAGERS' DEFIANCE HOLDS UP STRIKE DECISION UNTIL SEPT. 23

Arbitration Board Renews Vain Effort to Secure Statement of Showmen's Side and Resents Their Indifference. Rats Make "Closed Shop" Pledge.

Oklahoma City, Sept. 20.

Although the State Board of Arbitration in a special session which lasted two days and one night (Sept. 13-14) heard the arguments of both sides, and although it heard all the controversy and some testimony of the managers, there will be no decision until Sept. 23. On that date it is the intention of the board to renew its efforts to induce the managers to voluntarily state their side of the case, and if there is a continuation of deference which was conspicuous at the first meeting, the board in all probability will take whatever action it can.

Manager D. W. McCall of Empress theatre in Oklahoma City, who performed the managers and their counsel, represented their attitude toward the board, of which he seemed determined to make a joke.

The hearing was the fourth of the kind held in Oklahoma City. The strike has attracted much attention from others than those directly identified with the conflict.

The opening addresses of the counsel were brief but decidedly to the point. McCall had explained many of the details of the strike, particularly the White Rats, pointing out that it would be to the advantage of the agents to make an appeal to the witness to sign up with the Rats and in the future run their theatres on the White Rat principle of employment.

Mr. Johnston's opening was simply a repetition of his previous assertion that he felt convinced to think the board would waste so much time which otherwise might be profitably employed. He again made the statement that he believed the managers felt they had nothing to arbitrate efforts of the board to that direction would be quite useless.

Francis J. Gilmore, chief deputy treasurer of the White Rats, was the first witness called Thursday morning after two witnesses had been heard on Wednesday. The state board heard the story of how the White Rats became identified with a strike which at first was important from a local standpoint only. Gilmore, a trim, alert young man, made an excellent witness and his clear explanation of the trouble was convincing.

The "closed shop" witness explained that the managers believed the managers were required to play union acts exclusively. By so doing, they felt these agents would be furnished with the exact quality of acts their houses demand and would be able to compete with any bond furnished by the union.

Counsel for the managers frequently interrupted the witnesses. They were told that the act practically every thing the witness related was directed directly with Oklahoma City. The objections were overruled.

Gilmore admitted that no instance of granting to the White Rats the organization during his brief stay in Oklahoma City, possibly because he never had owed respect to an act, the agents or acquaint with himself with his managers. He explained an instance with who he had been to see him in Kansas City, however, and was permitted to reveal it in all its details. Commission.

Gilmore wanted to know if, provided the managers would sign up with the White Rats, agreeing to accept none other than Rat acts, the organization would be in a position to guarantee first class acts—acts as are paid to advertisers. They have issued a pledge to the managers. Witness said the organization would furnish bonds to bind its acts and would not pay for the first class acts of a quality which would be a credit to the house.

The first witness ended the agents to furnish the managers with White Rat acts, witness said. "If they fail to do so, they will be liable to the managers."

On cross-examination Mr. Johnston made many efforts to persuade Gilmore to divulge the true strength of the White Rats, but was unsuccessful. The witness confirmed that he had stated both with the witness and attorney for the managers, and not infrequently did urge a "more gentlemade" procedure. The attorney asked many questions with the witness but none were asked and on all these occasions Johnston appealed to the court in an effort to get the witness to divulge his secrets.

Mr. Cately, the last of the White Rat agents, who acted as witness for the managers, at the strike, was witness for the板, the company's manager, who he knew the court in an effort to get the witness to divulge his secrets.

Mr. Cately, the last of the White Rat agents, who acted as witness for the managers, at the strike, was witness for the board in an effort to get the witness to divulge his secrets of the White Rats organization and its affiliated unions.

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FRANCIS J. GILMORE.}

For the New York Times.

THE NO RATS SYMPATHY STRIKE.

At the offices of the White Rats it was said that any striking sympathetic among the exhibitors and vaudeville sympathies with the striking tractions men, carried no weight with the Rats, who have been "wholed up" two days to get the thing going.

Each strike situation, said the Rats' officer, was independently acted upon, referring to the strike as "the Oklahoma City, where the Rats are on strike, along with the union stage hands and musicians.

FORCING "SUNDAY" PLAYING.

Owing to Cleveland being a six-day show, the managers there have been forced to play Sunday in Elyria, a nearby city in Ohio. In addition, the M.G.M. has given six days with no mention of Sunday shows in another town.

According to reports, the managers do not receive their salaries at the Miles, Cleveland, Saturday, but are told they must play the Sunday. Upon refusal to play the Sunday, the strike stand one-seventh is deducted from their week's salary.

This has caused trouble to the New York agents who booked acts for the following week and in several cases for jumps which could be made Sunday.

KEOGH SUING I. R. T.

An action for $200,000 damages has been filed in the United States Circuit Court for the Southern District of New York by the Cincinnati Express Co. against the Interborough Rapid Transit Co. The latter is the owner of the property on which Loew's National Theatre is located.

In the suit, the managers of the newly constructed extension of the Third Avenue "L" system through Bergen Avenue, the city an unlawful seizure and a trespass upon easements and property rights. It is a $200,000 suit seeking an order to construe the extension.

It is the want of respect for the theatre property, which run parallel with the theatre property, have depreciated property values and resulted in a loss of rentals.

SUNDAY "AMATEUR" ILLEGAL.

A downtown Brooklyn theatre playing legitimate shows during the week, advertised a "Sunday night Vaudeville" on the board. The municipality was understood to have preceded the Catholic church to the police who ordered the theatre to stop advertising. The "amateur" night for a Sunday show would have been illegal according to the present law as it was.

The Metropolitan (union) is playing its second week of vaudeville. The third was advertised as a union house, Lewis & Lewis taking possession last week.

Patrons have been pestering the unfair houses and pursuing prospective patrons not to patronize them. Many of the managers have been apprehensive. Two managers have left bills, which they declare, show the Liberty and Liberty are doing far a better business than the theatre could support.

Friday John Sinopulo, manager of the Lyric theatre, and president of the managers' association, noted that the strikes during the hearing. He said he was to arbitrate the strike, that his union and his theatre (non-union) this week are playing complete vaudeville bills, some of the acts being introduced by the managers, while brought from Chicago and St. Louis, particularly for the Oklahoma City entertainment. He said he did not expect the White Rats to be in the show. He had been requested by Commissioner Astor to be in attendance when the investigation is resumed. The commissioner has written a personal letter to Mountford explaining why his presence is desired by the board.

RICKARDS CIRCUIT HEADLINES.

Advice received from Australia by Chris O. Brown states General Supper of the G. E. Rickards Circuit sailed for this country in mid-August.

Cately, due in New York within the next few days, will mark an impact in bookings for the Antipodes. It is planned to send to Australia a number of recognized American headliners. Mr. Brown says Mr. Cately intimately knows the kind of acts needed in Australia, and the Rickards' representatives will assist him in choosing the material required.

ORPHEUM MANAGERS.

Chicago, Sept. 20.

The Orpheum Vaudeville (formerly Alhambra), Seattle, opening Sept. 24, will have Carl Reiter as manager. That city is the farthest city in the Orpheum, Portland, which the Orpheum is to be directed locally by Frank McGgettigan, opening Oct. 1 with Orpheum Union. It has a capacity of one thousand, and formerly press agent of the house when known as the Heil." The Vancouver, opened this week. Calgary on the Orpheum circuit started last week.

FOX'S OPENING.

The new William Fox house, the Bay Ridge Theatre, has opened Friday with capacity audience. The opening bill (running order) was: Espe and Dutton, King, Lawrence Gann and Co., Bertie and Eddie Conrad, White and Clayton, and Gus Edwards' "Dare Devil Kate," with Virginia Pearson.

HIXTER SUCCEEDED.

Cincinnati, Sept. 20.

Charles McDougal says Walter B. Hixter as manager of the People's this week. It is generally understood he will remain as manager and independent Manager of the Orpheum Circuit.

Gould's" Lyon Theatre Closes.


The Lyon theatre closed Saturday, after playing top vaudeville for four weeks. The show had been furnished by Jack Goldberg in the William Morris office, which had run the bookings and playing the bill there on a percentage.

VAUDEVILLE AT SOUTH END, BOSTON.

Bostons, Sept. 20.

There is a report Leopold South End theatre is playing top vaudeville with Bill Valentine in the cast for next week. The bill had been furnished by Jack Goldberg in the William Morris office, which had run the bookings and playing the bill there on a percentage.

VAUDEVILLE EXPECTED.

Cincinnati, Sept. 20.

The old Standard theatre building is being repaired, and the rumor it may play vaudeville.
VAUDEVILLE

RATS "CLOSED SHOP" AGREEMENT

Copy of latest "Closed Shop" agreement White Rats is sending out to all vaudeville managers, together with the copy of letter accompanying it.

MEMORANDUM OF AGREEMENT.

I. That on and after the day of , 19 at the Theatre or Agency in the city of , State of , hereinafter designated as the party of the first part, and the White Rats' Union of America, hereinafter designated party of the second part,

Whereas, many forms of contract have been issued by managers of theatres, circuses, burlesques, travelling minstrel shows, and other similar organizations, to artists, performers, the terms or provisions of which were inequitable, unjust and opposed to the principle of equity, justice and fair dealing.

Whereas, it has been deemed necessary, in order to prevent the democratization and stealing of talent, which would render the same unprofitable, to eliminate all contract of this character, and which are opposed to the principle of equity, justice and fair dealing.

Whereas, the present conditions are such as to cause friction and discord between artist and manager, and.

Therefore be it resolved that the parties hereto agree as follows:

1. That said White Rats' Union shall be bound by contract agreement as herein provided.

2. That said Manager shall have the right to employ within his theatre or agency the members of said White Rats' Union for the service of the theatre or agency, upon such terms and conditions as shall be mutually agreed upon.

3. That all non-Union artists shall be bound by contract agreement as herein provided.

4. That no artist shall be employed by the Manager or the Theatre or Agency except upon the terms and conditions herein provided.

5. That all artists engaged shall be required to become members of the White Rats' Union within thirty days after engagement.

6. That all artists engaged shall be required to pay a percentage of their salaries to the White Rats' Union as provided in the by-laws of the Union.

7. That all artists engaged shall have the right to join the White Rats' Union and shall be bound by the terms and conditions herein provided.

8. That all artists engaged shall have the right to join the White Rats' Union and shall be bound by the terms and conditions herein provided.

9. That all artists engaged shall have the right to join the White Rats' Union and shall be bound by the terms and conditions herein provided.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and affixed their seals, this day of , 19.

(Signed)

(Signed)

New York, Sept. 15, 1918.

Deer Sir:

By direction of my International Executive, Mr. Larry Crow, I am instructed to forward to you the enclosed letter, which I am ordered to request your signature to a similar document, you will be thoroughly familiar with.

You will notice this contract does not limit you in any way in your booking, and does not interfere with your personal associations or activities.

I shall be pleased at any time to take this matter up personally with you, if you so desire.

Sincerely,

International Bureau, Chief Deputy Organizer N. Y., N. J., and Conn.

LYRIC IN COURT.

An action for injunction and damages is pending before Judge Larry Comer, the former claiming that the lyric of "A Game of Cards" is his copyrighted property. It is alleged Mr. Comer is using it in a vaudeville act without permission. Papers drawn by James A. Timony, counsel for Deagon, state that in 1913 Howard Johnson and Joseph McCarthy wrote the words of the song and Deagon thereafter used them and is now using. Instead of a cash payment the authors arranged with Deagon that the lyric become his property provided he sing a number called "Let Me Have, Oh, Oh, Oh," during the song.

Deagon claims that in April of this year he notified Comer to discontinue use of the song, but Comer's continued use was a part of the protest and the lyric is still retained by Comer.

Garden's Stage Manager Moves.

Willie Tadeo, who has been business manager for Winter Garden productions for the past three years, is now with Adolph Waxman in a similar capacity.

If you don't advertise in VARIETY, you don't advertise.

U. B. O.-FOY-DILLINGHAM.

That Eddie Foy and his extensive family are not playing in big time vaudeville just now is because the United Booking Office has taken a stand against Charles Dillingham's edict to his artists they must not appear in New York, shortly previous to the date of his appearance there, the New Rochelle comedian signed with Mr. Dillingham for the Century production. He is reported to have thereupon informed the U. B. O. of his inability to appear at the Palace, New York, but announced his willingness to play the other cities. E. O. continues to have agreed to with the booking office.

Joe Schenck of that pop vaudeville chain, according to the story, offered Foy 40 weeks on the Loew time at $1,300 weekly, with the understanding his Century agreement for 10 weeks be filled, and that he be jumping those 10 weeks for that purpose. The Loew circuit is in abeyance.

KALAMAZOO FIRE.


The stock theatre was completely destroyed by fire Monday night following the final performance of the day.

Some of the acts on the bill had their wardrobe and scenery damaged by the fire, which started on the road and opened Thursday at Battle Creek, Mich.

The theatre building is on the Butterfield circuit and is to be replaced by Charles Crown, who will be repaired in time to re-operate Oct. 31. The acts on the bill were Lew Fitzgibbons, Muller and Mulford, The Style Show, Frank Bush and Eva Minstrels. The house was empty when the fire broke out. It was blamed on defective insulation.

MORRIS AND BAYES.

William Morris and Norah Bayes are in constant communication regarding a planned show Miss Bayes may head and Mrs. Morris is going to see before doing that Miss Bayes is obligated in paying to appear under the direction of Henry Miller in a legitimate-pretend-imitation play. This will require at least a few days of her time, exclusive of rehearsals.

The Eva Tanguay road show, which Morris now has under contract, had its opening at Union Hill, N. J., playing that town and Trenton, N. J. Monday on a guarantee and Miss Tanguay will continue to Utica and appeared there Wednesday playing Thursday in Syracuse. Today the show is playing in Utica, Ont. and tomorrow at Ft. Wayne, Ind. From that point it will rapidly travel west.

A corporation known as the W. M. Tours, Inc., was formed this week. It found a mention in the New York Times for a manager of the William Morris Tours. J. Wilizer, L. Murray and W. Murray are the incorporators. Mr. Rosofsky is the travel agent for Morris. Lester Murray is the traveling manager of the Tanguay show. The capital stock is $5,000.

"MANAGERS" AFTER DEPOSIT.

The office of B. Rosofsky in the Fitzgerald building, has been closed for the last two days by five men, who were in a tumult of excitement to secure the return of $200 which had been deposited with Rosofsky as a bond to guarantee their services as vaudeville managers.

Rosofsky, who is said to be an English concert impresario, advertised in the New York Times last week for his recently installed vaudeville department. The five men Tuesday had answered his advertisement and, when told a cash bond would be required, they would have to wait as his money was in Chicago. One of the applicants becoming impatient, one of the others who were in the office and the request was made to follow him.

A man at the Rosofsky office had fled the impresario 112th street, police said, and disappeared, after threatening his pursuer if he continued to follow him.

CIRCUS SELLING STOCK.

"The Auto Circus" seems to be a stock selling proposition from reports received the show is for the promotion of open air amusements and proposals are now being made to men who know their Broadway to take certain sections of the country where they may try to sell the shares of the U. S. Circus Co., a commission only. The report is there is no great rush to purchase the positions.

"$8,000 Elephant Hanged.

Erwin, Tenn., Sept. 20.

"Murderous Mary," the big female elephant that was killed Sept. 9 and had been put to death by order of the State authorities here after she had killed Walter Crowe, the big eight-year-old victim, at Kinston last week.

Having no quick poison at hand, the showman shot the elephant with a buck and a .45-70 steam derrick car. Showmen valued the elephant at $8,000.

POWELL'S MINSTRELS.

Chicago, Sept. 20.

Everything's set for Tom Powell's Minstrels to open at the Chicago Theatre, first road tour, the show starting Oct. 8 to play one-nighters through the middle West. The minstrels will go through territory without a minstrel troupe in years.

Powell has a minstrel act playing vaudeville last season and elaborated it.

MOSCONI BROTHERS

Charles & Louis

Presented by Miss Hart at the Royal theatre, New York, next week (Sept. 25) in "At the Bal," a comic representation of a pantomime production in one, containing character drawings of many types, including the only equestrian male tap dance.

Joe Carlisle III in Brooklyn.

Joe Carlisle, manager of "The September Morning Glories," at the Gayety, Brooklyn, this week, is seriously ill with stomach trouble and is confined to his room at the Gayety Inn, adjacent to the theatre.
NEW ACTS

"Ankleys," comedy sketch with four people; Frank Burt, Ed Johnson and Pauline Barry in comedy sketch; Al Burton's "New Review; Hall's Musical Minstrels, five people; "On the Campus," with Countess Rossi and 15 people; "Step Right Along," "girl act," with 14 people; Bob Yosco, single, Al White and Maurice Abrahams, two-act (Rose and Gore); and with Bob Mecum.


Jack Scannell (last season of the "Clock Shop") and Arthur Stewart in a sketch.

Charles Orr, with Etta Hager, singing, written by Jean Havez and staged by Pauline Davis.


Billy Inman and Tom McGuire in a vaudeville act being written by James M. Gooding (Harry Fitzgerald).

Harry Vokes (formerly Ward and Vokes) with Jimmie Hughes, assisted by a woman in "The Millionaire Tramp." Herbert Ashley (formerly Matthews and Ashley) has joined with Jack Allman (formerly Dody and Allman).

Emily Leask, formerly with the Vitarograph, has joined the vaudeville act of Cole, Russell and Davis.


Dorothy DeShelle and Frank Archer in sketch.

Florence Rockwell in "The Jolt" with four people.

Mrs. Gene Hughes' new act is "Gowns," not "Clothes," as reported. Illal and Ballame.

Usber 3 (2 men and woman).

"Frivolity Girls" (6).

"Moments of Life" by Walter Co, in sketch.

"Rilto Girls" with eight people; "The Handsomest Man in the World" is the title of a new Edgar Allan Wood sketch. Vincent Cassily will play the title role, originally designed for Kenneth Harlan, who was unable to obtain a release from his contract with Evan Burrows Fontaine.

Jack Jarrett and Miss Patterson (formerly Hule and Paterson); Johnny Powers and wife (Mr. Powers for-merly of Knowles and Powers); Vardon and Perry (formerly Vardon, Perry and "Three Husbands"); Lila Brennan, late ingenuity with "The Tourists," and Joe Phillips, who closed with the burlesque stock at Cincinnati.

Julius Neuman (comedian with the late F. Conchas) and Bob Dun, to reproduce the famous Spanish (Morris & Fell). Dr. Kranz and Teddy Boyle, two-act (Kranz formerly of Taylor, Kranz and White, Boyle formerly of Denny & Cole).

"Pinkie" with four people.

"Motorboring" with four people, including Tom McKee and Jimmy Lane (Bill Burke).

The father of the elder Chadwick (former Charwick Trio) with Harry Ellsworth (late of the Four Ellsworths) in a specially written sketch.

Carrie Meredith (formerly Meredith Sitts), character songs with seven changes.


Mercedes Clark and Co. in "Straight" (formerly played by Esther Sullivan and Co.).

Fred Findley, the picture actor, in "Billie McKay" (played by Richard Harding Davis (M. S. Epstein)." 

Charles Merritt (Merritt and Love) and Crawford (Crawford and Roach), in "One." Claude Gillwater will have Julie Biddle and Daniel Jarret, Jr. supporting him in his new vaudeville sketch.

Mike Donlin, again with Marty McHale.

Lew Williams in "The Mexican Revolutionists" with ten people.

Goldsdo and two people in "The Vegetable Growers."

Dolan and Lenthal in " modest Mary," skit with three people.

Theresa Martin and Co. in a dramatic sketch.

Marion Morning, Raymond Moon and Mike Knight, three act.

Emma Chase with 11 people, 6 chorus girls (B. D. Broy). Marguerite Torrey with 7 girls. (Linento, Frank.) Rogers and McIntosh, comedy.

George Whiting and Sadie Burt in "The Little Ticket Speculator."

"Shamrock Revue," four girls and three men.


Edith Thayer (formerly with "Ka-tingas") single.

"Mary's Ankle," with Lynn Overmann in the cast.

E. E. Liederman, with Venita Pressial.

Gladyes Fairbanks, in a sketch with four people.

"A Persian Romance," musical comedy, with 15 people.

Jesse Willard, Victor, in sketch by John Willard.

Monty Wolf and Creighton Sutherland, three.

Billie Reeves, in a new act, starring by Eunice Elliott.


"The Midnight Kiss," with Mabel Berra and 10 people; Sam J. Curtis and Elsie Gilbert, Howard Langford, single.

"The Spy," with four people.

Billie" Richmond with nine people.

Raisley Noon and Margaret De Von; Curtis Vance and Josephine Taylor. Fred and Alleen Vance.

Cook and Sylvia in "The Man Ahead."

FEW BAD REPORTS.

The earliness of the new season has thus far brought but a meagre number of adverse reports to the two large burlesque circuses, Columbia and American.

But one Columbia attraction has been so severely commented upon that some drastic action on the part of the circuit's officials may become necessary. Faults reported in other of the Columbia shows are merely minor.

Of the American list there are said to be two or three productions that could easily be improved upon, considering the standard of those attractions, and the fear of some of the American shows attempting to add "ginger" to their performances, that circuit is likewise said to be in excellent shape for so early in the season.

The only show which has been ordered suspended by the newly appointed American Wheel censor committee is "The Military Maidens." That show made the necessary changes and will continue on the wheel.

AMERICAN DATES REVISED.

Beginning Monday, through the dropping of St. Cloud, Kana, and the substitution of Oskaloosa in its place the week of one-night stands on the American Burlesque Circuit between Kansas City and St. Paul was shifted about. Sunday the shows will play Duluth, Monday, Mankato; Tuesday, Waterloo; Wednesday, Cedar Rapids; Thursday, Marshalltown; Friday, Oskaloosa, and Saturday, Ottumwa.

The change reverses the playing dates at Marshalltown and Cedar Rapids.

American One-Night Stand Added.

The Auditorium, Burlington, N. J., has been added to the American Burlesque Circuit so that one day could be dropped off the schedule of the Grand, Trenton.

Beginning Sept. 18, the show will play one day each in South Bethlehem, Easton and Burlington an. three days in Trenton.

Changes in "Sept. Morning Glories."

Tom Shumate, Irish comedian with the "September Morning Glories," has been replaced by Earl Kerns.

BURLESQUE GIRLS FINED.

Bridgeport, Conn., Sept. 10. Rose and Ruth Stanley of "The Military Maids," following a gay party with some of the local loafers, lost and youth, appeared on the street in semi-undress and were fined $5 for breach of the peace.

"CARLO GIRLS" ADD 4.

Jack Keenan, Billy Barr, Jerry O'Donnell and Jack Howard will join "The Monte Carlo Girls."

Independents Close Indianapolis.

Indianapolis, Sept. 20.

The Columbia's "The Monte Carlo" stock house on the Independent Burlesque Circuit, closed Saturday after finding business unprofitable. Independent shows was not profitable.

"Frolics" Loses an Olio Act.

Montgomery and McLean, who do a specialty in the olio with "The Frolics of 1917," at the Star theatre, Brooklyn, this week, have lost the show tomorrow night.

AUSTRALIA ACCELS BURLESQUE.

Chicago, Sept. 20.

I. H. Herk is in receipt of word from Sydney that the burlesque troupe he recruited here in Chicago and sent to play permanent burlesque stock at the Adelphia theatre in Sydney and is now controlled by J. F. Fuller, is a box office hit.

Herbert Fuller the principals as the later decided to select all Australian girls for his chorus.

It was the original plan to change the bills every week, but the success of the company has resulted in a decision to change about every three or four weeks.

SPLITTING BOOKINGS.

The Orpheum, Lincoln, Neb., has started playing the Orpheum road shows the last half of each week with the first half supplied by the Association (Richard Honnman), a five-act show being sent out of here.

INDIANA AGAIN POP.

The Indiana, booked last season by the A. H. Allen, is in the syndicate vaudeville pop column with a show booked by James Matthews. The house opened Sunday to big business with the bill topped by Patricola.

HAYMARKET DENIALS.

Chicago, Sept. 20.

Denial is made by attachments of the Haymarket the house is going to swing from the Independent Wheel and become a stock burlesque theatre. Art. H. Moeller, operating the Haymarket, declined to make any statement other than the Haymarket would continue playing "independents," having "Uncle Sam" and the Feds at this time week and Mark Lea show coming in next week from Detroit.

Moeller says that the Independent Wheel not only added the Gotham, Bridgeport opening last Monday, but that the Detroit, starting Oct. 18, would also play the independent shows.

The Haymarket has played burlesque stock before and made money at it, and the "independents" hold out here declare the Haymarket is to stick to that wheel.

WESTERNERS RUSH.

With the opening of the current season the shows of the Columbia wheel playing the western houses have shown an increase in business over those in the east.

The reason given is the westerners rush to the new shows and tire of them more quickly than the people in the east, where the shows give a good run, the West a good run of a week or two before packing up instead of starting off to big business and slipping back.

The rush has held up expectations with some of the houses doing larger business than expected.

"TOURIST" CHANGES ORDERED.

Upon the return of Harry Leoni, of the American Burlesque Circuit, after viewing "The Tourists" at Hamilton, Can., last week, he recommended radical changes in the "Tourists," which he proceeded to Detroit where the show is playing this week. Several of these changes are to be replaced and the book revised.

Bob Simonds, who managed the show since the beginning, returned to the west, left at Detroit and was succeeded by E. W. Chipman.

PAPA AL. LEWIS.

Mr. and Mrs. Al. Lewis, Sept. 15, son.
Trade journalism in theatricals appears to be passing away. The same faces have appeared in trade journalism moving pictures, an industry closely allied with theatricals. The fundamental principles of trade journalism, moving pictures, are the same. Publications which seemed to be warranted in a motto reading "Tell nothing you are not told to say" is now being abandoned by the people working in the business. As far as the history of theatrical papers reaches back, to the publishing of the Daily Variety, nearly all papers that carried the name "Variety" were, of course, theatrical papers. They were, and are, the chief means of communication between the theatricals and the manufacturers who have that service limited through catering to advertisers rather than readers. Even the printed promotional materials of the picture manufacturers and the adverstisement agencies regard it as a necessity to have a line in theatricals and in the theatrical paper industry. These are the casualties of a changing business. These matters are gone into in the article.

Now begins the era of the change of belief in the advertising business. The old order has been cast out. Circulation brings the advertisement and as the editor has secured a circulation for the money paid, he is not in a position to say for anything else. Variety started that era. Other trade journals, particularly in the trade of the picture manufacturers have learned the notice of a film in Variety, whether that notice is good or bad, carries with it a value that other newspaper publicity does not have. The value of the trade journal is that it reaches the people in its trade. They will find that not sooner or later if it is.

Variety gained its present circulation through a gradual increase, never in a sensational manner. As it drew, it drew to the trade of advertising. The circulation is a policy of the paper in the news and reviews was held to and the service it put up.

Variety has paid for news, received it, collected it, got it somehow—and the circulation, regardless of what it aimed at, and without figuring out how many angles a story had to it, the circulation remained as if from Variety. The service, secured a staff that never saw a pair of scissors, printed more exclusively in advance of what was printed in other papers. The advertising papers had printed in years, with the end Variety believes it has left behind the day when the newspapers had the advantage. It has the advantage of the technical trade and gained the name of the theatrical paper.

As the theatrical papers have passed for want of progressiveness, better known, and more modern in methods of operation, the newspaper advertising managers have been able to pursue their policies of padding their paper and theirùng. We are not concerned in that however.

Nor does Variety print that John Doe is the greatest moving picture man the world has ever seen, because John Doe's press agent said so. No one would believe that, not even John Doe himself, if he didn't have a press agent. It is a fact that that magazine is kept pretty full all the time.

The day has gone now of printing Jones and Jones killed them dead at Hokus. Smith and Smith were killed the same week at Badplace, where they should never have gone, but there was no paper which printed that Badplace was a good place to keep away from. So Smith and Smith went there and did it. The other day he continued to use its space to tell Jones and Jones, from extracts in their own legitimate papers, that something interesting none of the paper's readers except Jones and Jones has done. That is one of the theatrical papers' advertisers has a bad public report. The other day he continued to throw the Jones and Jones' missives into the waste basket.

The newcomer in the show business is getting different ideas of theatrical papers. The old timer will not change his. He believes that "an ad well set will take the weight off the other day a burlesque man walked into Variety's office, and before he could be stopped, he reeled off the following: "You are going to catch my show this week, aren't you? It's the greatest show I've ever had. You can't say that, but you know that it is, but this show is going to lead to a bad thing for me. I would like to advertise in your paper, but I can't afford it." He could have told Variety that he was going to have a bad show, the worse he had ever had, but Variety could not say that. Variety did not know if it would be a bad notice. One of Variety's staff had seen the show the week before it appeared in a theatre outside New York City. But the oldtime idea was there—talk of an advertisement. That's where Variety has failed, or may have failed, with the old papers.

Another day has passed, that one when the paper makes the advertiser believe he is doing the paper a favor to advertise in it. Another day has passed, and if the paper gives them that, it owes them nothing. If it couldn't give value it wouldn't get the business.

The "old days" of theatrical journalism are gone forever. They finished only in disaster.

Claudia Carlstadt Wheeler is ready to appear in vaudeville or a production.

The Sunday concerts at the Hippodrome will start early in October.

James Madison is back in New York after a two months' visit to the Coast.

E. J. Stevenson has secured a Hoboken theatre for stock.

"The Redheads," with William Saxton, has opened on the Loew Circuit last week.

Jos. Ratcliff has deserted vaudeville and is now selling life insurance, with headquarters in Cincinnati.

Gertrude Bock, secretary to J. J. Shubert, will be married next month, to a non-professional.

The Great Raymond opened at the Théatre du Gymnase-Paris Sept. 1, having rented the house for this month.

The National, Dayton O., recently burned, has been rebuilt and will be a station on the International line.

The Merkle-Harder stock playing to $3,300 on the week in Hudson, N. Y.

Leola Kenny has retired from the stage and is now connected with the Olly Logdon agency.

Fred Margo has added to his New England circuit the Portland theatre, Portland, Me., the Colonial, Nashua, N. H., and the Colonial, Laconia, N. H.

Aaron Kessel is booking the Sunday concerts at the Grand O. H., Brooklyn. The Grand plays International shows during the week.

Barney J. Reilly is about ready to quit the show business and settle down to the peaceful existence of docking taxis on Broadway.

Walter Herbrun, formerly assistant treasurer at the Shubert, is now treasurer at the 39th Street theatre. Paul Outch was in the box office last season.

Harold de Bacter, Harry Ashford and Lionel Atwell have been engaged by F. C. Whitney for the new farce "Who Is He?", now in rehearsal.

Helen Lowell is to retire from the Blanche Ring company, presenting "Broadway and Buttermilk," in a week.

Ed Abbeles is with the Joe Morris Music Co., professional department. He was formerly with Bernard Granville's publishing house.

TOMMY'S TATTERS.

By Thomas J. Gray.

"Things You seldom see.

Forty-week route. Dress suited ballad singers who do not remove their gloves while singing. Women who do not shake their hair while bowing. Actors who do not try to talk. Acts who are not "considering a better offer."

Stage managers who smile on Monday morning.

Operatic impersonators who do not try to walk off like a man.

Sketches without telephones.

If many more acts have the leader talking to a man will have to take a course in acting before he can conduct an orchestra.

You've Heard These Questions?

"Are we going to take the dog on the road again?"

"Why don't you take care of the photographs?"

"Who's going to take care of the music?"

"Can't I help it if they don't laugh?"

"Did you ever try the wife's cooking?"

"How do you like traveling around the country?"

"Is there any chance for the last hit?"

"Where did you get that gag?"

"How much do you pay your agent?"

You never can tell about show business, but it looks like a cold winter for society dancers.
With the Press Agents

Brooks’ First.

Joseph Brooks’ first play, opening yesterday (Thursday) at Toledo is a force by George V. Hobart entitled "The Corn," and starring Hobart and Doro- ring Thomas, Ross and Macklyn Arbuckle. The play opens at the Black- well, Monday, for an indefinite run. Others in the cast are Viola Holle, Elmer Errol, Frances von Wall- dam, Elmer Kenwood, Kenneth West- man, Danny Deed, Jefferson Wesley, Ethel Waters, Leon Ames, Frank Law- huntley, and Harry E. Williams.

"His Majesty Bunk Beam," with Truxtun King and Truxtun King, Jr., next month at the Apollo, Atlantic City, reaching the As- tor, New York, Oct. 2. The cast is the same as in the Chicago run, includ- ing Vinnie Power, Marion Kerby, Clara Louise Moore, Lilian Grace, Margaret Grahame, Margaret Oliphant, Belford For- rest and Geo. B. E.R."

Rehearsals start next week for the all- star revue "Ben Hur," which Mr. Brooks is presenting in conjunction with Klaw & Erlanger, opening at the Manhattan, New York, Oct. 12. Among other Brooks’ productions, some previously reported, it is "Faith," "The Portrait," "Helen," "The Enchanted," and "Babes Starling," all of which have been produced by the late Mr. Halsey’s company "The Lady of Yesteryear.

Hunting Dog Tows.

With the closing of the seashore sea- son, the many fishing and oystering boats of the Long Island and Park and Long Branch as the tryout towns for the present season, the book- ers of the big producing companies have been trying to locate a town or two close to New York where a show that is making its debut how would stand a chance of getting a representative audi- ence and incidentally some money.

Stamford, Conn., has been ideal for this purpose, but it has been so rushed this week that the first vacation has not been available. It was Vic Leighton, of The A. H. Woods office, that first put Stamford on the map as a "dog" town and now Vic is out scouting over the terri- tory. He has already gone out on two over in New Jersey, but won’t tell where they are. One of the towns under consideration holds a mil- lionaire commuting colony.

Delayed Vacation.

Pall Trenton, leading man with the Cecil Spooner Stock in Bridgeport, closed his engagement there Saturday. He said his first vacation has had in two years, he having played 104 consecutive weeks in stock.

"Go To It." Opened.

F. Ray Comstock’s "Go To It," opened Buffallo Thursday night. The show is being given by "The Stephen," writing the second act made it necessary to set the date ahead three times. Opening date was Sept. 19. Josephine, Chas. Judels, Percival Knight, Will Deming, Will Archie, Anna Cannon, Edward Hardin, Mary Bond, Gertrude Waixel, Jane Ware, Lillian Gaylor and Harry Stubb are in the cast.

The play was originally Hoyt’s "A Mill White Flag" but was done over by F. Ray Comstock and furnished with music by John L. Golden.

Pollyanna.

Comedy in four acts by Catherine Chisholm Chute based on Eleanor H. Porter’s novel of the same name. Produced by the Charles at the Hudson, Sept. 18, with Patricia Collinge in the male lead.

Criticism of such a play would be futile because it is simply tired. There are many people glad. It has some of the elements that made "Peg o’ My Heart" a big hit. The play is a success.

Amusing (in a Mr. Egerie sense), the act is probably the best. There is no lack of brilliant and clever acting, and judging from the welcome given by an audience of 214, the play should be a success. -"The World."

The Amber Empress.


"Our next location will be Sandhurst, England." Peter Debye, leading character, in a long drawn out murder mystery, is said to have a touch of the murderer.

"It is an effort to absorb the melodramatic atmosphere of 'The Empress,' and to be an ex- ample of amateur melodrama, which has been for the last few weeks, a popular device in theatricals."

The act results in an ordinary musical com- edy that stands a little below par. -"The Times."

Guss Hill Satisfied.

A report was circulated this week the new International Circuit of popular opera was meeting with the success anticipated and contemplated disbanding.

Guss Hill, who can usually be relied upon to tell the truth about his enterprises, when asked about it, said that the new circuit with 38 new attractions and all we have to split it two shows and that the theatre show, and Watson, show, replaced by "Peg o’ My Heart," Truxtun King replaced by Philip, and with the house are Dalys’ and the Park, Newark.

It is said it has been a big achievement to be able to offer 38 consecutive weeks without a break and all doing so well with the aid of the majority of the managers and manager of the Columbia Amusement Co. is 18 years old and has three open weeks to his command. Taking that into consideration, they have done very well, thank you, and I know the other inter- national shows whenever an opportunity presents itself.

The Park Sq., Newark, on the Inter- national, closed Saturday with "Texas," as did tomorrow night. The Blaney show "In Walked Jimmy" had its paper out for this week, but owing to the drop in business there last week it was decided to lay it off rather than keep the house open.

International shows went from the Park Square to Daly’s, New York, and with both houses closed, the circuit has had two lay-off weeks around New York.

George Klitz, of Chicago, has been away three weeks. The company was for inter- national and will produce a melodrama, "The Millionaire and the Shop Girl," at the Manor Theatre. Robert Campbell will withdraw "The Heart of Dixie" from the Circuit next week. Edmund S. G. Egan, director, has left the company.


Chicago, Sept. 20.

Three shows going international go out within a few days. Elbert Beany in "The Girl of Lonesome Town," quits this paper. "Guss Hill" comes to an end today and "Truxtun King" ceases to be after next week.

The Two Jacksons Has Fair Chance.

Long Branch, Sept. 20.

"The Two Jacksons," a musical farce, opening at the Monmouth today, has a fair chance of success. It started at the Broad Street, Philadelphia, Monday. The cast is a good one and includes Harry Fishur and Lillian Lea.

The Reserve Producing Co., Max Farmbide, is producing a new at the Plaza, managing, put on the show.

Scholl Casting.

John Schofield, who cast both com- panies of "The Grinch," is producing a second company of "Flora Bella" at Christmas time.

It is rumoured he will gather the cast for a new comedy to be furnished by the "Wiggs," in November. This show is of the type of "Mrs. Wiggs of the Calhoun Patch." It will also be put on and headed for the coast.

Defective" for Road.

"The Defective," which failed at Powers’ is idle this week. A road tour is planned.
LEGITIMATE

STOCK COMPANIES YIELDING NEW TALENT FOR BROADWAY

Metropolitan Producers Go To Trained Repertory Players In Search of New Faces and Methods. Many Engagements Announced.

That the producers are looking about for new names and faces for their productions will come out this week by the achievement of what might be practically a record in the number of engagements of actors and actresses who have heretofore devoted themselves to stock appearances. The influx has been so great one office alone has placed practically a score of stock people with New York producers for productions.

Chamberlain Brown's was the office with the longest list of engagements in this week's action. He has taken June Ayres with "Common Clay," Charles Dingle with "Arms and the Girl," Susette Jackson with "Arms and the Girl," Arthur Behrens with Julia Eltinge, Victor Brown with "The Blue Envelope," Noel MacManus with "If You Go Away," and "Mom's My Wife?" which Edgar MacGregor is to produce later; James Crane and Blanche Shirley with "The Guilty Man" (they join the cast next week), and Alice Fleming, the well-known stock performer, for a principal role in a new production.


SANTLEY IS "BETTY'S" HIT.

Rochester, N. Y., Sept. 20.

The Raymond "Betty," produced by Charles Dillingham, left here Saturday for dates West, along with "The Little Lady," for a tour at the Lyceum. The piece is to open at the Globe, New York, in October. Miss Dillingham and her cast are capable of giving an impression of an Englishman in his performance, wearing a monocle and using a decided accent. The combination didn't fit, and besides it had chased away the considerable interest shown at the first performances.

J. Santley is the easy hit of the evening and perhaps "Betty" will be known as New York's first big box office "show" rather than a Hitchcock one. Peter Parse has the role of a dressmaker, but his voice is flat and he is made little of it. Tova Sawyer is an English beauty, but her voice doesn't measure up to the prima donna part assigned her. Jos. Herbert plays the old Duke and gets considerable out of it.

The chorus has about 30 little pretty girls.

Around the holidays Mr. Santley will be starred by Mr. Dillingham in "One Day Only," "The War," "Man's Woman," "The Passion," and "The Showgirl." His music is by Walter Kollo and Billy Breidenbacher.

POOR FAIR DATES.

Chicago, Sept. 20.

No more will certain road companies and stock outfits work overtime trying to make this week's disastrous results at the box office for some of the companies this season have corned them into a manner of holding big takebacks, and that they will think twice before accepting them next season.

The shows blame their poor business to counter-attractions, the fairs in most cases existing on the same nights as they, and offering big vaudeville shows and moving pictures.

FEATURING THE CHORUS.

One of the features of "The Century Girl," was revealed in some of the advertisements for the printing received this week.

The stands bear the line, "Messrs. Dillingham and Fitzgerald present a Combination Musical Comedy Stars and Chorus Beauties, the type of chorus ladeis that will be featured throughout the week and stars are the same size and on the same line."

The chorus ladies of the Century show will be able to class themselves with the stars of the attraction in acting and prominence given them in the billing.

Some of their salaries are said to reach $40, week each of individual stars' names are mentioned.

STARR TO "BOOMERANG".

"The Boummerang" at the Belasco opening Nov. 15. According to the present plans "The Boomerang" will open at Power's, Chicago, the same day.

STARR follows "BOOMERANG." Frances Starr in "The Little Lady in Blue" is the attraction this week at the Belasco opening Nov. 15. According to present plans "The Boomerang" will open at the Belasco, Chicago, the same day.

MISS ADAMS AT CHRISTMAS.

"The stay of "Caroline," Margaret Anglin's new play, which opened at the Ethelbert Theatre on Oct. 1 as "Jeff," with Cyril Maude, is due in at that house around November 1. The opening date at the Empire of Maude Adams's new play, "A Kiss for Cinderella," has been definitely set for Christ- mas at the Ethelbert. Miss MacManus in "The Little Minister," beginning Oct. 2, but starts rehearsing the new show about mid-December.

SEYMOUR'S EXCHANGE.

William Seymour, generally the director of the Frohman for a number of years, is going to conduct a general theatrical exchange. He has taken offices at 34 East 42nd street.

LAWYER IN BOX OFFICE.

Chicago, Sept. 20.

Former Justice of the Peace Harold Hohenstein, who is still in his thirties, but has a name in it, Manager Thaddeus Aylward as assistant treasurer of the Grand Opera House, succeeding Charles Weinberg. Treasurer Birnblower will remain.

Hohenstein is a lawyer. He says his office in going into the box office to make a closer study of human nature.

SPEC'S BIG BUY.

The New York ticket speculator are reserving advance seats of the "Miss Springtime" engagement at the Amsterdam theatre here the first week. The amount reserved $40,000.

Seats to the extent of 400 each performance have been reserved in advance, after the spec saw the show at Philadelphia last week.

The box office price of the tickets is $2 each.

The spec bought heavily for the William Barrett, "Not So Black, the Truth," at the Longacre, immediately after the opening, taking 400 seats at $8 each, leaving the house nothing but the last row at the box office.

GARRICK IS RENTED.

About the first thing Messrs. Dav- idow and Margolies did upon securing the Garrick to open the first week was to rent it for an indefinite term to the French Players. The organization will open there Oct. 9 in repertory.

The French group have a theatre building on West 45th street, near the theater in process of construction. The Olver Morosco recently secured from the Shuberts. Upon the Frenchmen occupied the new house, their plans to get their hands on their own theatre, they will leave the Garrick, if still there.

SILENT WITNESS REMAINS.

William Harris, Jr.'s new play, "Arms and the Girl," which received good notices on its opening at Atlantic City, will open at the "Silent Wit- ness" at the Fulton. Arrangements completed Tuesday called for the first pro- duction to remain there indefinitely.

Business at the Fulton has steadily climbed in recent days. The Harris piece will stay out several weeks. Another theatre is being sought meantime.

Fay Brent is well spoken of in "Arms and the Girl," as is Cyril Scott. Others in the cast are Henry Vogel, J. Malcolm Dunn, Frank Byrne and Ethel Intropolo.

BOSTON'S ENGLISH PLAYERS.

Boston, Sept. 20.

The Henry Jewett Players will open their season with a series of the following English plays: Gladys Morris, Mabel Merren, Jessamine Newcomb, and E. M. Lil- liest, Fred W. Perman, Leonard Craske, Leonard Grey, Cameron Match- tison, Mr. Gordon, Arthur Dennis. The idea is to have a local repertory company in Boston exerting the same influence here as the Comedie-Francaise in Paris.

AUSTRALIAN PICKING PLAYS.

F. J. Tate of J. & N. Tate, who were very successful in presenting "Peg o' My Heart," is now in New York. Mr. Tate will look over plays while here and arrange for their Australian presentation with American casts.

MUSICALIZE DRAMA.

Nonna Malli is in New York and has completed plans to have "The Ty- pan" musicalized. She will appear in the piece.

"Rooster's Crow" in Chicago.

Chicago, Sept. 20.

Former Justice of the Peace Harold Hohenstein, who is still in his thirties, but has a name in it, Manager Thaddeus Aylward as assistant treasurer of the Grand Opera House, succeeding Charles Weinberg. Treasurer Birnblower will remain.

Hohenstein is a lawyer. He says his office in going into the box office to make a closer study of human nature.

If you don't advertise in VARIETY, don't advertise.

NEARS CHANGE IN POLICIES.

Chicago, Sept. 20.

The one-night road managers are lamenting attractions, according to letters and inquiries pouring daily into the booking office of James Wing- field.

Wingfield says this time a year ago the house of nagers were all eyes on pictures—everything else in the amusement line but legit. Now this has all changed and there isn't enough first class attractions on hand to supply the demand.

"ALIAS SANTA CLAUS" CLAUS.

As soon as the Francis Starr produc- tion was announced Mr. William Dav- idow has opened the Knickerbocker. David Belasco will turn his attention to production of "Alias Santa Claus" by William MacGregor.

This is the play in rehearsal last spring when the author who was the first one. His company will be co-ordinated with the project and the project was abandoned for the time being.

ONE AFTER ANOTHER.

With the completion of his new piece "Good Sports," a new play by a well-known house, "The Hobson Choice," and "Alias Santa Claus," which is expected to start in three weeks. "Anabelle" was expected to open Oct. 1, but this has not been decided upon.

ARLSS HAS TWO NEW PLAYS.

George Arliss has two new plays under consideration for production in New York. One will be placed into rehearsal in about a week with a view to presenting it at the Criterion to follow "Paganini."

WILLIAMS STARTS WORK.

John D. Williams will produce "Olive," a new play by James L. Meehan, "The Hobson Choice," and "Alias Santa Claus," will be directed by Richard Bennett will be starred. The opening of "Olive" begins this season under Mr. Williams' direction, has begun rehearsals on "Major Penden-

BACK FROM THE FILM.

Robert Frazer is another artist returning to the legitimate from the films. He will be with "Rio Grande" which opens its tour in Boston on Oct. 2.

ONE-NIGHTER CLOSES.

Pierce and Edwards' dramatic piece, "The Yoke," which opened Sept. 3 in Milwaukee will close Sunday afternoon after two weeks over the one-nighters in that territory.

SCOTCH COMPANY ARRIVES.

The "St. Paul" last Sunday brought to New York Mollie Lindsley, a Scotch of Scotch players, and her company of Scotch players.

$50,000 Theatre in 600 Town.

Chicago, Sept. 20.

Although the town has a popularLegitimate, a "showgirl" is among its productions. "The Showgirl He Couldn't Buy," which they propose to put on at the National, Oct. 6.

Jessie Bonstelle's Comedy.

With great success in the plays of Buffalo newspaper woman and called "Good Morning, Rooski," was produced in a one-night tour by Jessie Bonstelle.

It was tried out in Detroit during the summer.
LEgITIMATE

AMONG OTHER THINGS...

By ALAN DALE.

"Ham" is the sweet yet delicately porcine name of the African play in which Miss Maud Allan, the Greek classicist, is appearing. It is a story of a slave girl. I have heard of slaves being enslaved by遵义, doe, horses, dogs, even rats, but never, before by ham. Still a new idea is always delightful. Williamson, Miss Allan, will engage to play the eggs that love to nestle up against all well appointed hams.

Experience is absolutely unnecessary if one is an artist of the first rank and get from $10 to $500 for each that you write. Of course, $10 is not very much for the artist, but at least a dozen each week it is better than nothing. I should say—having various photographs in mind—that you could write a couple of dozen each day.

One Sunday paper says that Anna Pavlova casts a light supper at 11.30 p.m. She is the only dancer who declares that she has often dreamed of an American ballet. Because she can set infinite possibilities in the action and vitality of the native dances. Perhaps after Anna Pavlova then a call a heavy supper. Nothing but lobster or Welsh rarebit could account for such the generation of the native dances, including the Jitney Bus, the Corkscrew Glide and the Dog as reflections of the American soul.

William Collier, who was once "Willie," is now "Mr." on the Longacre Theatre program. "New Yorker" has a certain austerie dignity that is not without its appeal. In addition to "Mr.," Collier also states that "Willie" Mr. Collier has deleted: from his cast both Mrs. Collier and Master Collier. He stands alone, unfamilial, yet mistered!

Miss Anna Held has done so much altruistically commendable work for the French soldiers that she is now going to try and do some for herself. She is about to appear in a new and sanguine that she, made the soldiers laugh, and if she can do as much for her own fiddles as she has for their she will be a success. Lettespos.

Lovely! I see it solemnly announced that the "American play" called "Nellie, the Beautiful Cloak Model" will be introduced by the Mother Gallery, London, England. What an event! Verily, the war brings us all very close together. This was the play we knew nine years ago, when our programme declared that "A. H. Woods Takes Pleasure in Presenting the Greatest Production in City Life, Entitled 'Nellie, the Beautiful Cloak Model.' " London may still recall the fine productions of woman, and perhaps she will be successful in this.

I love the title of "Our Little Wife" for the new play being produced in which Selwyns is to present Miss Margaret Illington. It recalls the proverbial play "Miss Illing- ton made her famous remarks on her ambition to retire from the stage, durn good-by even." "Atheists, Alas, for our ambition!"

In these days of trade unionism, it is odd to realize that twenty young English woman earn "chosen for their beauty an expert, St. Louis, the M. A. S. C. in the Dillingham-Ziegfeld review at the Century theatre. As though there were not a new company of Artistic entertainers out there, and they are smoking around too. However, I don't blame Dillingham-Ziegfeld. One

needs relief even from the monotony of beauty.

Eugene Brieux of the French Academy and of "Dammed Goods" want to abolish the marriage contract and the dowry in France. Without those dramatic ads French playwrights would be hopelessly incapacitated. What on earth would they do? The dowry is the very thing that gives Gallic dramatist his chance to indulge in the eternal triangle.

How men do worry about girls nowadays! There's the Vice-President of the Mutual Benefit Life Insurance to their flowers and from them wearing short skirts, peaks-a-boo waists, striped stockings and face powder. What can the poor things do but go into the chorus? They are driven to it by the instinct of self-preservation. In the chorus at least they can wear anything—or nothing.

Our old friend, Robert Lorraine, who is so often accused of the adverb "too," must have altered a good deal since the days when he was a matinee favorite. At least, he is to appear as Cynaro de Bergehar, and an English writer says he is "ideally suited to the part as to be mentally to the 'trumpet-nosed' Gos- con. His features must have developed "at the front."

"Constant Reader" writes indignantly on the subject of Hebrew dialect and says he had a laugh at "Potash and Perlmutter" against his will, no intention of going to the show. The authors of that comedy certainly managed to choose for it a misleading title. You see, "Constant Reader," and his friends are not addicted to the reading of the New Testament.

Miss Eva Le Gallienne seems to be the answer to Father Richard Le Gallienne's popular book, "The Quest of the Golden Girl."

Well, there's one actress who has profited by criticism of the adverse order, and it is Miss Nina Abarashanell. In "Flora Bella" she is perfectly charming; it is a very novel and Vienese manners, and her lurid straightlines, Today, she is light. A little. Her makeup is admirably and altogether a surprise—quite minus "press work."

A twelve-year-old girl from Bridge- port was taken to the Children's So- ciety because she ran away from home, and seen to Broadway's "Lights." Personally, I'd like to see them too. So would the discourse does not explain the operations of whiskey, corsets, petticoats, tooth paste, and motor cars, all paid for just to be seen.

In introducing Frank McIntyre as a dramatic critic in "Fast and Grow Rich" last night, the proud author thereof, pave the way for some plums that on playwright could write more feelingly. These were not forth- coming, though several critics sat on the theatre, waiting for them. Dis- cussion is probably the better part of valor—but rather dull, don't you think? Mr. Broadhurst may get his opportunity later.

UNIONIZING N. Y. THEATRES.

A special fund of $100,000 has been raised by the Labor-Management Committee, affiliated with the theatrical business, to institute a cam- paign in the New York Theaters in the Greater New York District.

For the past two weeks a special committee of the Labor-Management Committee, composed of the stage hands, electricians, cleaners, picture operators, billposters, music hall, vaudeville and opera, has been mapping out a campaign to be put into operation Oct. 1.

Preliminary work along this line has been done with the Fox, Loew and Loew Theatres, and it is understood they were willing to accept union help in all the houses, with the exception of the 's vaccine center, which they think the musicians' demands were entirely unfair. With the aid of the Labor-Management Committee the union insists that no recognition will be accepted by them unless all branches of the organization are admitted.

The policy to be pursued in the campaign is to be of the "circusing" type. The advertisements, bill hanging and posters advertising and literature are to be used and circulated in the neighborhood of the houses selected, and the union will send out "Fast and Grow Fat" to the stores and retailers. The terms Corey & Reiter offered for the chance of $100,000 to do away with the musical comedy production.

It is seemed that a likeli- hood that H. H. Frazee would arrange with the Harris Estate for a rental on "The Silent Wis- ness" to that house.

SHOWS IN CHICAGO.

Chicago, Sept. 20.

The weatherman is cutting all sorts of work and will continue to cold next. A sudden drop in the temperature sent the business at the houses skyward during the week.

The new shows have gotten away to a good strength, "Mystery of the South" (Cort) and "Pom: Pom" (Mitz) at Illinois. Of the three the first named is the best and there is a big favorite locally and as the critics gave favorable notices, the show appears to be set for a profitable engage- ment.

Big money-makers are "Cohan Revue 1915," "The Wizard of Oz" (Wrighter) and "Pom: Pom" (Mitzi) at Illinois. Of the three the first named is the best and there is a big favorite locally and as the critics gave favorable notices, the show appears to be set for a profitable engage- ment.

SHOWS IN FRISCO.

San Francisco, Sept. 20.

The "Clansman" film is doing rather nice at the Cort where the Columbia "The Mission Play" is not attracting particularly well. The Al- canza box office, it seems to keep around the normal point.

The Barnum and Bailey show played Sept. 16-18 to excellent business. The circus hit indifferent business from Southern Colorado to the coast, but the show was still able to meet with expectations from a financial angle. The show looks worn, but plays well.

"Object—Matrimony" Opening.


The show will remain out for awhile, probably following George Broadhurst's "Richman, Poorman" at the 48th street, but the latter show develops into a success.

REVIVING WALTERS' PLAY.

Eugene Walters' play, "Just a Woman," has been secured by Cecil Magnus, who will send the production on the road before the end of the month.

If you don't advertise VARIETY, don't advertise. FLAT RENTALS THE RULE.

So keen has the competition become for the best theatrical attorneys among the producing managers who are trying to bring attractions to Broadway an- other time that rental contracts have been entered into during the last week.

For instance, Albert Lawrence production, "Sport of Law," which comes into the 43rd street is on a rental. "Very Good Woman" is going to pay $7,000 a week at the house, but the rental price was strong enough to hold it.
STOCKS OPENING

The Elsmere in the Bronx opened with stock Sept. 18 with a company secured through the Oily Logdon Agency, including Clay Clement, Margaret Fy, Harold Kennedy, Guy Sampsel, Claude Maier, Low Elliott, Hazel Miller, Franklin Gale.

New Bedford, Massa, Sept. 20.
The All-Star Players at the New Bedford theatre open Oct. 2 in "Kick-In. The company management Warren O'Hara, includes Alfred Swenson and Enid Jackson leads, Ed Dennis stage director, Bob McClur, Lyman Abbe, Carrie Lowe, Hal Briggs, and Dorothy Beardsley.

Paterson, N. J., Sept. 20.
The Winifred St. Claire Co. opened here Monday at the Empire. The company recruited through the Patack Agency, includes Frank Harvey, T. Gibson, Edythe Ketcham, Morris Burr, Ted Brackett and W. Williams.

Somerville, Massa, Sept. 13.


Boston, Sept. 20.
The Henry Jewett Players will open a stock season at the Copley Oct. 2. The company will include Gladys Morris, Lionel Glazier, Leonard Gray, Cameron Matthews, Leonar Craike, Elizabeth and Isabel Mersen, Fred Per- man, Arthur Dennis, Francis Miller, Guy Sampson and Wm. Blake, Frank Miller is the stage director and V. L. Newman the resident manager. Beginning next Sunday the house will play Sabbath day vaudeville two shows a day, the sets being built through the U. B. O. Family dept.

Kenneth Harlan is putting on a stock company in Washington with the idea of presenting new plays only.

Emerson Jones, former manager of Pennsylvania, is putting on a show here. The show will be "The Fortune Hunter," with Cecil Van Asker, Inez Sinner, Richard Sterling, Albert Watson, Charles Lynton, George B. Howard is the director.

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STOCKS CLOSING

Dallas, Sept. 20.
The Lewis-Worth stock closed last week at Cycle Park after a record season here. Gene Leis and Olga Worth are to open later in St. Louis at the Imperial with a new supporting cast.

C. R. Baxley, manager of Cycle Park, has arranged for the couple to return here next summer.

IN AND OUT.

Maude Ryan left the 6th Avenue before playing "John Bull D. A. (September 14) matinee, due to the "2 No. 2 spot," Morris and Allen substituted, but when informed, Miss Ryan went out. The spot was finally filled by Stone Lum.

Maude Lambert, taken ill in St. Paul last week, is out of the bill at the Orpheum in St. Paul. Berliner replaces her. Miss Lambert is expected to resume her Orpheum engagement in time.

The Kosloff Ball did not hold over at the Majestic, Chicago, this week. The cast was directed by Edwin Arden in a sketch instead.

Van and Belle disliked the position assigned them in "The gay girl," and would not open Monday. The Australians Creighton replaced the act.

The show that ran for a week at the New York, Philadelphia, this week.

Dan Burke and Girls and Keeley McPhee, who played "It's a Man's Man's Man," will treat this week were replaced by Bert Wheeler and Co., and Heras and Fres- ten.

Louise Mayo failed to appear for the McVicker's bill, Chicago, Monday. The cast was substituted for the week.

The John Bull D. A. was out of the bill, the Chicago, show Monday night. The Three Perennials replaced the act.

Those Four Entertainers were out of the Majestic, Chicago, for several days. Several city stars were won and Kitty Henry doubled from the Palace. One of the quartet had too much engagement. Ray Saunders flatly refused to open Monday afternoon at the Majestic, Chicago, and the performance was canceled.

The five Lyceum Girls, a musical act, were withdrawn from the bill at Loew's Glee Square Monday night after several days of effort to appear unless the actress's owner paid them salary they claimed they were due. The Girls were substituted by one other. The Lyceum Girls act is owned by Dr. Louis Michael, of 106 East 7th street. Lyceum and Pauline Keeler, the two girls, said $10 was due them.

"THE MASTER," DALY'S PLAY.

"The Master" is the title of the new drama Arnold Daly will star in under the management of H. H. Harston. The piece is by Benjamin F. Glazer, an editor writer and operative of the Philadelphia Tribune, and is a member of the Philadelphia bar.

The play opens in Chicago Oct. 2. Nearly all the leading stars are Edward Abeles, Edith Latti- mer, Ramsay Wallace, Edna May and Thomas Moore, and Nancy Weir, playing their parts.

In November another new play by Mr. Glazer to be called "A Man's Mor- phine House." The part will be taken by Maurice Re- venues, playing in Chicago.

"SOLDIER BOY" AGAIN.

The Shuberts have placed "Soldier Boy" in rehearsal again with an idea of trying the attraction out for the second time.

Clifton Crawford will play the lead. Among others will be Frances Fritch- ard, John Charles Thomas and Jack McGowan.

FAGAN ALLEGES INFRINGEMENT.

A complaint was filed by James A. Timony, with offices in the Longacre building, attorney f r Barney Fagan, against H. H. Frazier, Fred Jackson and George Cohan, alleging infringement of copyright in the matter of the face, "A Full House," claiming the play was taken from the Fagan farce "A Mys- terious Suit Case," the manuscript of which was previously shown to Mr. Fagan to read about five years ago. The play, according to Mr. Fagan was really written 20 years ago. The action also includes a suit for damages.

The complaint alleges that Mr. Fagan importunate Frazee and Frazier were not aware of the latter had read the play and when he imported for the return of the 

In the case the author then the title being changed on its presentation in the public.

The complaint offers 21 points of similarity of plot, the summary giving that title of "sufficient attempt to infringement" even some lines, incidents, in- tent or motif, general atmosphere, charac- ter, locale, and faces in New York and New Haven scenes (first and last act), number of casts, the openers, the scenes of two of the, the jewelry, the detective, the bags and "above all, the char- acters, the action, the play of Vokes, an absolute fac-simile of the Fonda Fokin of my farce, with the difference that you disguise yourself in a red and I portray her as a gossip- ing eavesdropper, but your Vokes han- dles the same thing with more dignity, and I think you should not make him—his—what is his called, the authors of "A Full House" were their clients.

SHOWS IN NEW YORK.

(legitimate attractions now playing)

THE AMBRE EMPRESS, Globe (2d week).

THE BOOMERANG, Belasco (1st week).

THE GO-BETWEEN, Booth (5th week).

CARLINA., Empire (3rd week).

FAIR AND WARMER., Harris (4th week).

FLAMSKA, St. James (2d week).

FLORA BELLA, Casino (5th week).

HIT THE ROADS, St. George (2w week).

GUILTY MAN, Astor (1st week).

THE INTERIOR., Cap (1st week).

MADAME SATCHEL, St. James (4th week).

MISS SPRINGTIME, Amsterdam (1st week).

MISTER LAZARUS, Schubert (4th week).

MIRTH OF THE GODS., Madison (1st week).

NIGHT COMES AT THE WIND, Comedy (5th week).

PUNCH THE PRODIGAL., Booth (4th week).

ROMAYNA., Hudson (2nd week).

SOMEBODY'S LUGGAGE., 49th St. (4th week).

SEVEN CHANCE., Cohin (4th week).

SILENT WITNESS., Fulton (7th week).

TURN TO THE RIGHT., Gaiety (7th week).

WINNIE BLOOMER., 49th St. (4th week).

WASHINGTON SQ. PLAYERS, Comedy (5th week).

If you don't advertise in VARIETY, don't advertise.

MARRIAGES.

Rudolph de Cordova, dramatist and member of the Metro scenario staff, to Alice H. Benesh, author of the writing of "Monsieur de Paris," and "As a Man Sows," at the home of the couple in New York, Mr. Fagan to Frank McLagin, a Chicago under- takee. The wedding was in Chicago.

Kathryn Talland of the Belasco Con- cert Co., Sept. 14, in New York, to the same of the same city, a non- professional.

Lou Hanvey (Coskley, Hanvey and Day) and Miss Enid Faneau (Carl Henry) in Hamilton, Ont., Sept. 18.

Lydia White, actress, of Chicago Little theatre company, and Raymond Johnson, scenic artist, announce their engagement.


William H. Holden, a New York actor, engaged to Minnie Troxel, a military on the border, and Dorothy A. Foster, of "It Pays to Advertise," Sept. 15, in New York and Congress, N. Y. The bridge married an the Mexican border to wed.

Mr. and Mrs. John E. Motley, writer and general manager of the Prohibition Film Co., of Philadelphia, and Marion I. Belt, of the St. Louis Post, D. C., in New York City Hall Sept. 11.

OBITUARY.

Arthur Hoopes, 46, died suddenly Sept. 17 while riding in a motor car just purchased. Mr. Hoopes was long a legend in the theatrical world. He was a member of "The Gilded Fool," which Nat Goodwin took to Paris last year, and his contract with James K. Hackett. Lately he worked in pictures, first with the Famous Playwrights, latter with Metro.

Lew Crane, age 47, died of Bright's disease in Walnut Street, New York, Sept. 18. The stage career of a New York born, was that of Mudtown Minstrels and the last of the two Crane brothers in that vaudeville combination.

The cables report the death in Madrid, of Jose Garay, a Spanish dramatist and Minister of Finance, 40 years ago. He received the Nobel prize for literature in 1904. His plays were translated into all languages.

The mother of Fred and Harry Ward died Tuesday morning at her home in New York. She was 60 years of age. Fred Ward returned from London Sunday.

Francis Carlyle, who played with William Gillette in "Clarice," died at the home of his sister in Hartford, Conn. Mr. Carlyle was born in England 48 years ago.

Mrs. Adeline Louise Faust, widow of "Tony" Faust, the restaurateur, was found dead a few days ago in her home in Belgium. She was the wife of a French chef and died in New York. Death was due to heart disease.

Louis Buryon, former assistant treasurer at the Columbia, died in a local hospital this week of tuberculosis.

Sydney Ayres, legitimate and picture actor, died in Oakland, Calif., Sept. 9. He had been ill for some time.

Mrs. Marie Esp, mother of Mrs. Jack Sheck, was killed Sept. 8 in Utica, when hit by a train.
The Pekin presented its newest revue for a full run Monday night. It has 10 principals and eight girls. The show is called "E. A. G.," standing for Entertainment, a chorus and a little group of orchestra. The revue is said to be so gay as to defy description. It has been created by the Revue and Variety Theatre Company, the latter being the only company of its kind in the history of the city. The revue is being given by a group of people who have been in the business for many years and who are well known in the field of revue and variety. The show is said to be a hit and is selling out quickly.

Adelaide Hall and partner are the special professionals invited to act at Rector's. Miss Hall commenced dancing professionally quite late, but a few before she opened shop among her friends. She was formerly in a Broadway production. Good looks and youth help her other accomplishments.

The Les Fleurs, located on West 45th street, is striving to popularize a new dance craze, called "London Taps," which has been in vogue in England for the last two years. The dance is done by Clifton Webb to special music written for the show. He formerly managed Steeles' Philadelphia, Central Valley, N. Y., and the Columbus Inn Road House in Jersey. The watch carried by Francisco Villa, the Mexican Bandit, for several years and valued at $800, has been found in a pawn shop in New York, has been secured by Max Rogers, the cabaret agent, who will display it at the opening of the Ritz, Brooklyn.

Broadway cabaret managers are worried over the scarcity of acts, claiming that the large number of runners in the market, but they are not the type which suits Broadway.

The Lafayette Hotel, Buffalo, N. Y., is in the fall will have Tom Rector and Hazel Allen as dancers, with Amparito Farrar soloist with Ernest Hussar's orchestra.

The headwaiter proposition in restaurants that give cabaret entertainment of any sort is commencing to oppress the restaurant proprietors. Headwaiters as a rule receive $125.00 monthly. Waiters get about $10. In these places of high prices and late hours the tips are considerable and that runs the salary of both men up to an unknown figure. But the restaurant men say the headwaiters are going too far in holding out tables, passing up customers to wait for more familiar faces to show, for the tip that the waiters demand makes it almost impossible for the restaurant owner to do business. He needs not return in many cases, makes enemies and while the restaurant man understands these things as a whole, he doesn't want to see patronage lost. In most of the Broadway restaurants, however, the headwaiters are particularly nice to people they know and complaints are seldom heard. Many a headwaiter takes care of patrons and risks an eventual tip. That tips do amount to a lot in a month, may be gleaned from the income of one young and pretty cabaret girl. Selling nothing but cigarettes and cigars, this girl often earns as high as $20 a week and averages around $50. Her work is as a famer and the proprietor has liberal ideas. He will not permit flower selling on the floor nor the Mexican nut thing, nor does he charge for the cigar privilege. The flower and Mexican nut nuisance might be taken out of all the better places. It cheapens a high grade restaurant, and the flower selling is an open confession the place is catering to soures.

George Morton is doing a Blackface single turn at Levey's Cale, Los Angeles. He was formerly of Krammy and Morton, who separated while on the Coast.

Charles C. Harris, cabaret master at Chester Park, Cincinnati, is going into vaudeville.

Francis Lemaire has succeeded Reynolds and Donegan at the Maltosis Gardens ice rink in Buffalo, N. Y.

Healey's, at 66th street, is having another floor added, above the present Balconettes.

Ruth Wells, who has been at the Ondanada, Syracuse, N. Y., for 10 weeks, closed there Saturday night.

William (Billy) Foster is now managing the Parisan.

Theresa Pape at the Hof Bru, Buffalo, is engaged recently to a professional. She will not retire from cabaret.

Horn & Hardart, owners of the Automat restaurant, have paid $75,000 for the property in Times Square on which that establishment stands.
On Tuesday, April 18, 1916, after being elected, I was installed in office as President of the International Board and Big Chief of the White Rats Actors’ Union and Associated Actresses of America.

In my inaugural address I declared my purpose of acting toward everyone connected with the variety business in accordance with the principles of fair and honest dealing, without fear of or favor to anyone. I said, among other things, “As far as conditions outside the Organization go, I am assuming office without the slightest vindictiveness toward anyone. I have no personal interest in the matter and am not disposed of contributing whatever they can to the material and moral prosperity of the profession, knowing that it means their livelihood; it is right that I make public just what I have found out.

This review is necessary to avoid, in days to come, the charge of misrepresentation or our enemies, or by our friends.

ONE AND FOR ALL, THOSE MOST INTERESTED IN THE PROSPERITY OF THE VARIETY BUSINESS SHOULD KNOW WHO IN THE PAST HAS PLAYED FAIR, WHO HAS DEALT HONESTLY, AND UPON WHOSE SHOULDERS THE BURDEN OF THE PRESENT DEPLORABLE CONDITIONS BELONGS AND RESTS?

So far as the matter used in this letter, reference had to be made to documentary evidence in the Organization’s files. Some of this evidence has already at different times been printed and published. It still remains unrefuted.

It is difficult, knowing the Organization’s history, to write with the degree of dispassionate detachment necessary and desirable in a document of this kind. However, I shall endeavor to present the facts as I have discovered them with as little addition or omission of personal feeling as is humanly possible.

I PLEDGE MY HONOR AS A MAN, AND MY OFFICIAL HONOR AS THE PRESIDENT OF THE ORGANIZATION, THAT EVERY REFERENCE OR QUOTATION I MAKE, OR FACT I MAY PRESENT, IS SUBSTANTIATED BY THE RECORDS OF THIS ORGANIZATION, ON FILE IN THE HEADQUARTERS OF THE WHITE RATS ACTORS’ UNION OF AMERICA OR FROM MY OWN PERSONAL EXPERIENCE.

NINETEEN HUNDRED

Early in May, 1900, the managers of the principal variety theatres in the United States established the Vaudeville Managers’ Association, which has since evolved into the present United Booking Offices of America.

This association stated through the press that there were too many actors on the stage, that actors received too much salary, and that the supply was greater than the demand.

The first important meeting of the association was held in the Hoffman House, and at its conclusion there was published a statement to the effect that actors were to be given 40 weeks’ work a season; that, though they were not necessary for one person to dissolve the political bands among the powers of the earth, the separate and equal 일부 to them, a decent respect to the opinions of mankind will prompt to the separation.

(Continued on Page 16)
THE VICTORY

Finally, on March 6th, the late Mr. B. F. Keith met a committee of three from the White Rats, and in the course of the interview declared that he was never in favor of commissions, that he had done all he could, and as the Western Managers had not come East to confer with him, he and his associates would publish this statement of attitude in the newspapers and theatrical press, and would also publish the fact that the Eastern Managers would abolish commission and issue a good contract.

The committee of the White Rats, believing the managers' promises, considered they had won a victory, and returned to Headquarters with the good news.

Mr. Keith kept his word as to the publication, and the next day the New York papers were filled with accounts of the White Rats victory.

THE STATEMENT WAS DISTINCTLY MADE IN THE PUBLIC PRESS THAT THE MANAGERS HAD PROMISED TO ABOLISH COMMISSIONS.


Actors throughout the country were filled with enthusiasm. They believed that the promises made would be lived up to, and, being unskilled in Organization matters, neglected the means of preserving what they had won. THERE WAS NO UNION SHOP.

And because there was no Union Shop, they surrendered individually what they had won collectively.

The first pressure was almost immediately, and for the first time the ten per cent. evil fixed its hold firmly on the vaudeville business.

I HAVE ENDEavored TO CALCULATE IN DOLLARS WHAT THE KEEPING OF THIS PROMISE TO ABOLISH COMMISSIONS WOULD HAVE MEANT TO THE VAUDEVILLE PROFESSION. THE AMOUNT IS UP IN THE MILLIONS.

One effective means of computation is the present prosperity of the booking offices which exist on these commissions.

The best method is for each actor to figure out for himself the amount of salary earned from March 8, 1901, to September 22, 1916, to take five per cent. of that amount and realize how much richer by thousands of dollars he would be had the agreement been kept, and how much poorer he really is as a result of that broken word.

NINETEEN HUNDRED AND TWO, NINETEEN HUNDRED AND THREE, NINETEEN HUNDRED AND FOUR, NINETEEN HUNDRED AND FIVE.

The following years was a period of disintegration and discouragement as far as the White Rats were concerned. Membership dwindled to 28, who still retained the conviction that, through the White Rats alone lay the sole salvation of the actors of the country.

So firm was the conviction of these men that their strength went so far as to keep other managers and men in good standing who, by virtue of conditions, were unable to pay their organization dues.

It was due to the intelligence of these actors that the principle of the White Rats was kept alive and perpetuated.

NINETEEN HUNDRED AND SIX.

The Managers' Association grew in strength, and in 1906, as the result of pressure brought to bear upon Percy Williams and S. Z. Poli, who were forced into the combination, the United Booking Offices in its present form came into existence.

An effort was made by the actors to correct abuses by establishing the Vaudeville Comedians' Organization, and it was as a member of this organization of which Mr. Mudge was a member (of whom more to follow), that the blacklists and the blacklist were left.

On June 17, 1906, R. C. Mudge was elected President of the White Rats, and was the first in the line of Big Chiefs to receive a salary.

Some idea of the condition of the Organization at that time may be realized when it is known the total poll of votes cast at Mr. Mudge's election was 77, of which he received 50.

Abuses grew and fattened, and the spirit of unrest increased apace.

Such a condition of unrest existed is admitted by Mr. E. F. Albee in the issue of "Variety," June 16th, 1916, in which he says:

"M. RUDGE CAME TO US AND EXPLAINED THAT THERE WERE UNIVERSITY IN HIS ORGANIZATION, THAT THEY BELIEVED THAT THOSE WHO HAD PLAYED IN OPPOSITION TO THE MEMBERS OF THE UNITED BOOKING OFFICES WHILE MR. WILLIAMS WAS BOOKING ELSEWHERE, WOULD BE DISCRIMINATED AGAINST, AND THAT THIS GETTING TOGETHER OF MR. WILLIAMS AND OURSELVES WAS RAISING ALL KINDS OF FEARS."
NOUNCEMENT OF GEORGE FULLER GOLDEN, IN THE "NEW YORK TIMES" OF FEBRUARY 24TH, 1901, MR. GOLDEN SAID:

"WE ARE FIGHTING ONLY FOR WHAT IS RIGHT AND FAIR. WE ARE FIGHTING AGAINST COMMISSION AND FOR AN EQUITABLE CONTRACT."

NINETEEN HUNDRED AND TEN

The culmination of the White Rats’ Organization struggle for the legal reme-dying of the contract and commission evil came in June, 1910. After a two years’ fight in the New York State Legislature a bill was passed and signed by Governor Hughes, June 25th, 1910, making it illegal to take or at-tempt to take more than 5 percent, gross commission for any one engagement, no matter how many agents were involved in securing that engagement, and that an equitable contract should be issued.

Two days after the bill was passed, the managers issued a new contract, whose purpose was to evade this law by compelling the actor to contract out of its provisions, as follows:

"Special Agreement."

"The parties to the annulled contract do hereby expressly waive any and all Statutes of the State of New York, requiring said contract or form thereof to be first approved by the Mayor or the Commissioner of License or prescribing the contents of said contract or requiring the preparation and filing of a written verified statement as to the financial responsibility of the first party thereto.

"(Manager sign here.)"

"(Performer sign here.)"

Up to this time the conditions under which women in the vaudeville business worked had been taken cognizance of, but only in an unofficial capacity, and such protection given them as was possible under the Consti-tution and By-Laws.

The abuses under which they labored grew proportionately with those of the men of the profession and on September 23rd there was founded the Associated Actresses of America, of which the women of the vaudeville profession were invited to become members.

AFFILIATION WITH THE A. F. OF L.

The move to concentrate and solidify all branches of the vaudeville business resulted on November 7th, 1910, in the consolidation of the Actors’ Union with the White Rats and on that day came into existence the White Rats Actors’ Union of America, with the late Mayor Gaynor as President.

Thus at last was placed in the possession of the actor the one weapon to in- sure his ultimate protection and the final securing of his rights.

The law relating to the charging of commissions which had been passed after years of constant struggle was not lived up to by the managers, who treated it as a joke, and in December, 1910, charges against the United Booking Offices for violation of this law were made to the Commissioner of Licenses. These charges were drawn out by the Commissioner of Licenses on a re-mote legal technicality, with the result that charges against the Commissioner were made to the late Mayor Gaynor.

That law has never been respected or lived up to and no effort has ever been made to comply with it. In 1911, the White Rats, through their Agents’ Association, complained of this neglect to the United Booking Offices.

In fact, the collection agency scheme was created in the attempt to beat the law, and up to the present has succeeded.

The fight to secure the elimination of abuses was hardly started in the East when it was prosecuted to success in the West.

At this time Chicago was 90 per cent. union. An equitable contract was issued and the success of the White Rats in the West carried the feeling of confidence East and the struggle was renewed with increased vehe-mence in this section.

The great mass of the vaudeville fraternity was heart and soul in the move-ment, as is proved by the fact that over 11,000 members joined the Union in four months.

NINETEEN HUNDRED AND ELEVEN

As a precautionary measure in case of trouble, formal agreements were drawn up between the White Rats Actors’ Union and the foreign organizations. By the terms of this agreement these organizations, the International Artisten Loge, the Various Artists Federation and the Union Syndicale des Artistes Lyriques, were to not send acts to this country under certain conditions.

The Vaudeville Managers’ Association, frightened by what would happen in the following season, again made promises and on September 2nd, 1911, the first good contract ever issued by the United Booking Offices was published in "Variety."

It was stated that this contract was to be issued and the only thing inter-ferring was the remittance of a few prorations was said by that Association to be the aggressive policy of the White Rats.

On September 30th of the same year, the policy of the White Rats, due to managerial influence, promises made to prominent actors, and to the organization was changed.

It was the belief of George Fuller Golden that the troubles of the White Rats to secure the rights of its members were won. He believed in the promises made, despite his experience in 1901. That Mr. Golden was assured privately that the abuses were to be removed is proved by his article in "The Player," under date of October 20th, 1911.

In this article he says, among other things:

"I have held up my original article for this week in order to inaugurate the ‘News of the White Rats’ column, and use some of its space for the following soothing and beautiful information.

"I have indisputable evidence at hand which will go far to prove that we, as a society, are going to get everything within reason that we started after without any effort or discord whatsoever.

"I wish I could tell you the whole story, but you will know it sooner or later, and, oh, if you only did know the eventual outcome!

"All our supposed enemies are turning out to be our friends."

The Board of Directors of the White Rats Actors’ Union under the same impression as Mr. Golden, believed in the promises that had been made and on October 24th, as a result of solicitation of some sort, the following letter was sent to the Vaudeville Managers’ Protective Association by the Board of Directors.

October 24, 1911.

Vaudeville Managers’ Protective Association, Office of the President, Allied and Affiliated Interests.

Dear Sirs:

The Board of Directors of the White Rats Actors’ Union of America, having abiding faith that protection, peace and prosperity is the ultimate goal of manager and artist and that the best thought and understanding be directed to a consummation of that desirable end, propose a conference to be held in the City of New York, on Wednesday, November 1, 1911, at some convenient hour and place, between committees appointed by both our interests to represent them respectively in conjunction with such counsel as they may deem fit, to determine some common ground of advantage to both our mutual interests may build on the principles for which this organization is battling.

The Committee appointed by this Association is E. F. Albee, Martin Beck, Marcus Loew, Samuel S. Goldfisher, H. H. Riggs.

If this is agreeable to you, kindly notify us that we may communicate with the Vaudeville Comedy Club and arrange a time which shall be held as early as possible.

Very truly yours,

BOARD OF DIRECTORS, WHITE RATS ACTORS’ UNION OF AMERICA, (Signed) Junie McCroe, President.

To this communication answer was made in the reply which follows:

November 5, 1911.

Vaudeville Managers’ Protective Association, United Booking Offices of America, and Allied and Affiliated Interests.

Dear Sirs:

We are in receipt of your communication of the 31st ult. We note that you dis-agree with our contract and commission in good faith, and we agree to meet you in a conference, that there is at present a ‘disorderly condition’ existing in the profession. A re-examination of the article pub-lished by you in several theatrical papers, on or about June 18, 1911, entitled ‘A Note of Warning,” will recall conditions seemingly forgotten by you. A perusal of that article, it may be, will recall to your mind the very things that we are in the habit of saying that there are none so deaf as they who will not hear, none so blind as they who will not see.

If the conference is held, we have no objection to the presence of any member of the Vaudeville Comedy Club or any member whatever of your club to take any part in their selection. We sincerely hope that you will realize that we do not propose to be defeated by any act or any combination by any act or any combination that may be deemed necessary to take any part in their selection.

If the conference be held, we shall be present.

BOARD OF DIRECTORS, WHITE RATS ACTORS’ UNION OF AMERICA, (Signed) Junie McCroe, President.

The meeting was never held.

Still obsessed with the idea of a conciliatory attitude as the best means of securing the rights of the members of the Organization, the Board clung to the policy of diplomacy and trusted in promises.

NINETEEN HUNDRED AND TWELVE

AT THIS POINT I CAN LAY ASIDE ALL REFERENCE TO PAST EVENTS AND SPEAK FROM PERSONAL OBSERVATION AND EXPERIENCE.

(Continued on Page 18)
I knew these cuts in salaries had been made in some instances on the Saturday night at the end of a completed week.

I knew the salaries of stage hands and musicians had not been cut.

I knew the salaries of officials in the booking offices had not been cut.

I knew that fabulous demands for gratuities were made on acts by reason of the fact that officials in the booking offices were personally interested in the offices of the agents.

I knew all these and innumerable other evils.

Nevertheless, I had pledged myself to do everything possible to remove these abuses, and, like some other men in the organization, I had been influenced in a certain sense by the oft-repeated saying that the managers were perfectly willing to treat with "men of intelligence whose reasoning powers are sufficiently developed to cope with the situation so important to them," as Mr. Beck in "Variety," March 10, 1916, says.

So, two days after my installation in office as President, I sent the following communication to Mr. E. F. Albee, under the impression that he was the Vaudeville Managers' Protective Association:

April 20, 1916.

E. F. Albee, Esq.
Palace Theatre Bldg.
New York City.

Dear Sir:

At this, the first meeting of the International Board of the White Rats, Actors' Union and Associated Actresses of America, it was unanimously resolved that a communication should be sent you asking you to receive a committee from the said International Board for the purpose of discussing the entire present vaudeville situation and, if possible, arriving at some amicable and friendly understanding with regard to it.

You have, in the early part of last month, stated that you would be willing to receive a committee to talk matters over, and that you have been in communication with the managers of all the vaudeville theatres of the United States and Canada.

In consequence of the aforesaid resolution, the International President appointed the following committee:

Mr. Edward Clark,
Mr. Theodore Babcock,
Mr. Fred Ribto,
and, as he himself is ex-officio member of all committees, he also is a member of this committee.

This committee will call upon you at any time that may be satisfactory to you, and hopes, by a personal interview, that the whole matter may be settled to the mutual satisfaction, betterment and progress of the managers and actors of the profession.

Very truly yours,

(Signed)
JAMES WILLIAM FITZPATRICK,
International President.
On the 2d of May, 1916, I sent to Mr. Albee the following letter and on May 3d sent to Mr. B. S. Moss, the secretary of the Vaudeville Managers' Protective Association, a communication, enclosing my original letter to Mr. Albee, written April 20th:

May 2, 1916.

E. F. Albee, Esq.
Palace Theatre Bldg.,
New York City.

Dear Sir:

I beg to acknowledge receipt of your letter of April 29th, for which thanks.

If I made a mistake in sending a communication to you, it was done simply because of my desire to do everything possible for the good of the Organization, of which I have the honor to be the International President, and the prosperity of the variety business.

I thank you for your suggestion as to sending any future communications to the secretary of the Vaudeville Managers' Protective Association, and have sent a copy of the letter I wrote to you to Mr. Moss, from whom I hope to receive a favorable answer.

With your assistance, I have no doubt that our committee will be able to meet the Vaudeville Managers' Protective Association within a week.

Yours very truly,

(Signed)  JAMES WILLIAM FITZ PATRICK,
International President.

May 3, 1916.

B. S. Moss, Esq.
Secy. Vaudeville Managers' Protective Assn.,
Columbia Theatre Bldg., New York City.

Dear Sir:

The original of the enclosed letter, which is self-explanatory, was sent to Mr. Albee April 29th.

I have been advised by Mr. Albee's secretary to address same to you and hope to be favored with a reply.

Very truly yours,

(Signed)  JAMES WILLIAM FITZ PATRICK,
International President.

Mr. Albee, at this writing is some points ahead of Mr. Moss in the game of courtesy. Mr. Albee merely waited nine days to answer my communication. The secretary of the Vaudeville Managers' Protective Association has not yet answered it.

I do not know whether the secretary presented my letter to the Vaudeville Managers' Protective Association. If he did not present it, the reason would be most interesting to his fellow members of the Association. If he did present it, it will be illuminating to know whether the members of the Vaudeville Managers' Protective Association consider an attitude of contemptuous indifference to be the best means of removing abuses, which everyone, actor, and manager, who is honest, knows and admits exist; and how they can reconcile this impolite and scornful silence to a civil and respectful request to meet a committee, with their oft-repeated public statements, a sample of which follows:

"My associates and myself are always open to argument and we would warmly welcome any movement or plan of co-operation whereby there could be obtained a better understanding between the artist who plays in our theatres and the managers."

MARTIN BECK.  
("VARIETY," March 10, 1916.)

Care was taken, in selecting the men to confer with the Vaudeville Managers' Protective Association, that no one should be a member of it whose personality would be a reason for refusing to receive that committee.

Now, there is a time when patience ceases to be a virtue. There is a moment when intolerable injustice can no longer be suffered to stalk abroad in shamelessness, and there comes a day when Justice is forced to tear the bandage from her eyes and to raise her sword because she has found her scales held neither in respect nor fear.

THAT DAY HAS COME FOR THE WHITE RATS ACTORS' UNION IN ITS DEALINGS WITH THE VAUDEVILLE MANAGERS OF THIS COUNTRY.

THEY BROKE THEIR PLEDGED AND PUBLISHED WORD OF FEBRUARY, 1901.

THEY BROKE THEIR PLEDGED AND PUBLISHED WORD OF MARCH 6TH, 1901.

THEY BROKE THEIR WRITTEN AGREEMENT OF FEBRUARY 28TH, 1907.

THEY BROKE THEIR AGREEMENT RE SUNDAY PERFORMANCES MADE TO A COMMITTEE OF THIS ORGANIZATION IN DECEMBER, 1907.

THEY BROKE THE EMPLOYMENT AGENCY LAW OF 1910.

THEY BROKE THEIR PROMISE OF AN EQUITABLE CONTRACT OF SEPTEMBER, 1911.

THEY BROKE THEIR TELEGRAPHED PROMISES TO GEORGE FULLER GOLDEN OF SEPTEMBER, 1911.

THEY BROKE THEIR PROMISE OF OCTOBER 31, 1911, TO MEET A COMMITTEE.

THEY HAVE CREATED AND INVENTED AGENTS INNUMERABLE, FOR THE PURPOSE OF OBTAINING HALF THESE AGENTS' EXTRA COMMISSIONS, AND TO OBTAIN AN ADDITIONAL PART OF THE ACTOR'S SALARY.

THEY HAVE CLOSED THEIR EYES TO THE BLACKMAILING OF AGENTS OF ACTS, AGENTS WHO ARE IN THEIR OWN EMPLOY AND WITH WHOM THEY ARE PARTNERS.

THEY HAVE CANCELED ACTS BEFORE, DURING AND AT ANY TIME WHICH PLEASED THEM.

THEY HAVE MADE BALTIMORE AND NEW YORK INTO ONE WEEK.

THEY HAVE TURNED SCHENECTADY AND NEW YORK INTO ONE WEEK.

THEY HAVE CUT OUT THE SYSTEM OF PAYING ACTORS' FARES WEST OF CHICAGO AND AT THE SAME TIME CUT THE SALARIES OF ACTS PLAYING THAT TERRITORY.

THEY HAVE MADE IT PRACTICALLY IMPOSSIBLE FOR ACTORS TO PRODUCE NEW MATERIAL OR INVEST MONEY IN NEW ACTS.

THEY HAVE DRIVEN EVERY REPUTABLE, LARGE PRODUCER OUT OF BUSINESS.

THEY HAVE PARALYZED THE VAUDEVILLE PROFESSION.

THEY HAVE ELIMINATED FULL SALARY WEEKS IN NEW YORK.

THEY HAVE INTRODUCED PUBLIC REHEARSALS IN THE EARLY MORNING, THUS DESTROYING THE MYSTERY, ROMANCE AND ILLUSION OF THE THEATRE.

THEY HAVE BLACKLISTED AS THEY PLEASED, GOOD, INTELLIGENT AND FIRST-CLASS ACTS.

Nevertheless, despite the treatment accorded the White Rats Actors' Union in the past, despite the inexplicable attitude of the Vaudeville Managers' Protective Association to my civil request for a conference, despite sixteen years of broken agreements on behalf of the White Rats Actors' Union of America, the only bona fide actors' organization on the continent, I ask:

FOR A CONFERENCE TO BE HELD

with a committee or all of the

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

TO CONSIDER THE SOLUTION OF THE EXISTING ABUSES.

I ask Mr. Albee, Mr. Beck, Mr. Loew, Mr. Miles, Mr. Moss, Mr. Fox, Mr. Fantages, Mr. Poli and the other members of the Vaudeville Managers' Protective Association, will you meet a committee appointed by me as President of the International Board of the White Rats Actors' Union of America to see if an amicable adjustment cannot be obtained at once.

I make this request publicly, so that at no time can it be stated that we did not endeavor by all means in our power, to seek a solution of difficulties by arbitration and conference.

If this request is refused, whatever happens, the blame must be on the shoulders of those who refuse it, and this statement is published because of a "decent respect to the opinions of mankind."

International President,
White Rats Actors' Union and Associated Actresses of America.
Peace With Prosperity, Or ------?

When Shakespeare wrote Hamlet's famous soliloquy, and made the melancholy Prince utter these words:

"Whether...to suffer the slings and arrows of outrageous fortune, or take a sea of trouble, and by opposing them,..." he little knew how often and how well they would fit many situations in the forthcoming years.

And no situation have they ever fitted better than the present situation which confronts the organization of the vaudeville managers of this country and the organization of the actors of this country.

On other pages will be found a cool, calm, dispassionate statement of facts by the International President of these Organizations, writing from the year 1900 to the year 1916 the endeavors of these Organizations to right the wrongs of the actor, reciting the many promises, agreements, promises, by which they have been taken in by the managers, and finally putting the issue squarely up to them.

WHETHER there shall be peace with honor (peace as the result of arbitration and conference), or peace as the result of war;

WHETHER the managers, in their own interests and in the interest of the profession, will meet a committee from these Organizations with some view to an amicable arrangement with them; or

WHETHER they wish to go on record as breaking every promise and every agreement they have ever made, and as proving that their oft-published statements, that they were willing to negotiate and arbitrate, were mere lies issued to deceive.

It is too close to call that this state of things cannot continue, cannot prevail and cannot last. In all sincerity we hold out the “olive branch.”

It has been offered privately, by correspondence and in conferences that I have had with different managers, and here it is offered publicly.

We are something like the Irishman who wants peace, and must have peace, even if he has to fight for it.

And peace will come, peace must come, even if, to quote Shakespeare again, we have

“To reap the harvest of perpetual peace by this one bloody trial of sharp war.”

This issue of Variety will be read by everyone connected with the theatrical business, and I earnestly and respectfully urge upon them to read carefully Mr. FitzPatrick’s article, to cut it out and preserve it, as in the future it will be of immense value whatever the result of his eloquent appeal may be.

In this making this public request for the meeting of committees, it is shown even to the greatest doubter that we have nothing to conceal.

We have exposed the record of our main negotiations with the managers from the period of our birth to the present day.

Right through the Big Chief’s article it will be seen that the Body of this Organization was always pressing for protection and was always acting upon the atmosphere of agitation for action.

One more thing it proves, and that is that nothing can destroy this Organization.

It has been powerful, it has been weak; it has been well-led, it has been badly directed.

It has had its triumphs, and its failures.

It has been betrayed by one of its leaders.

It has suffered from the incompetence and laziness of one of its generals; but it has responded unanimously and immediately to conscientious, courageous and fearless leadership.

It has been down and out, and it has risen again.

In this there ought to be a warning to the present-day managers that, whatever they may think, whatever they may say, whatever they may do, if it is found that they lack, or, wealthy, and intelligent, and strong and brilliant as they are, to kill this order.

At my own request, and so that the managers could not find the shadow of an excuse to refuse to meet this committee, my name was not on it, and I have no desire to be on that committee.

I want nothing connected with me to interfere with the hope and prospect of a peaceful settlement, and I have an amiable solution and way of it. For I know that amongst the managers of this country there are many men who appreciate what a test to a finish with us would cost them.

If they win (and it is a big “If”), they will lose not only many millions of dollars, but it will take them months to bring back the patronage to their theaters.

And I believe, when the fight is over, whatever the result may be, that the New York managers will find that their weekly receipts will be decreased by at least one-seventh.

Should we lose, we are no worse off than before.

We have all to gain and nothing to lose. The managers have everything to lose and nothing to gain. At present there is being extracted from the actor “all the traffic but bear.”

Furthermore, the managers will have suffered all this loss, and be obliged to give us what they can easily, without any loss of face, hereafter.

We have all to gain and nothing to lose. The managers have everything to lose and nothing to gain.

Therefore, for the protection of their own interests, for the protection of the interests of Vaudeville, for the protection of their invested capital, for the protection of the patronage of the Public, I humbly join my request to that of the International President’s, and ask the managers and actors of America to continue to work for the sake of the Public, including myself, representing the White Rats Actors’ Union and Associated Actress of America.

HARRY MOUNTFORD.
HARRY MOUNTFORD,  
International Executive.
The Agitator’s Goldbrick

For six years, since 1910, the Agitator has been trying to sell the closed shop goldbrick to the vaudeville profession in the United States. That some yaps are still being taken in by him is not surprising. Barnum’s saying is as true today as it ever was—“There’s one born every minute.”

The brick is the identical one he used in 1910 and 1911. The gold paint is the same and so is the line of bull which usually goes with the glittering brick.

Having in our possession all the old copies of “The Player,” the White Rats’ official paper, it is amusing to compare the brand of bunk he handed out in 1910-1911, with the brand now being dispensed.

It’s the same old stuff.

Some of it is copied word for word, showing that the Agitator must also have a complete set of the rare edition of “The Player” on hand.

For instance, in “Variety” (only recently) on September 1st, 1916, he published a whole page about the murder of Weldon Atherstone, an English actor, who was found dead shortly after appearing in a vaudeville theatre, though ordered to strike. The Agitator said: “Thus perish all traitors.” This is to intimidate, frighten and bully performers from playing in Oklahoma City and Tulsa for fear they may meet a like death. Remember the date, SEPTEMBER IST, 1916.

On November 25th, 1910, almost six years ago, the Agitator wrote and published the same story in “The Player,” under thecaption “Thus Perish All Traitors.” It was the same threat six years ago as it is now. The Agitator tried to publish a strike in two towns then, but failed just as he is making a grand flourish of his present attempt.

When honeyed words fail him, he resorts to veiled threats of bodily injury. A side-light on the situation is the Agitator’s inhuman and unmanly treatment of Weldon Atherstone’s memory. We understand he was a friend of the Agitator. At any rate he was an actor. He was a fellow countryman of the Agitator, and it would be more manly to let him rest in peace, instead of stirring up his memory in an effort to scare the American artist. The use of Weldon Atherstone’s name by the Agitator is on the same level with his cowardly attempt to scare actors by veiled threats of bodily harm. Actors who fall for such stuff must be yellow indeed.

In the same issue of “The Player,” on November 25th, 1910, Mountford published an editorial on agitation, in which he said, “Agitation is movement, strife, protest, life. * * * To agitate is to move. Agitation is life.”

Mark you, Mountford, as editor, secretary and treasurer of “The Player” published this. As he was drawing a salary as editor, secretary and treasurer, and also as secretary of the White Rats, we can well understand that agitation DOES mean LIFE and movement to him.

But to the White Rats it means STRIFE and to “The Player,” the White Rats Investment Fund, and the White Rats Circuit it meant death.

Just compare the White Rats organization as it stands today with the White Rats before Mountford took it in hand six years ago. Then it was a social and benefit organization of large membership and large finances; every member was as good as the next; each had an equal standing and voice in the organization. Today it is a discredited organization whose money to the sum of hundreds of thousands of dollars has been dissipated in agitation.

The members of the organization have as much voice in the organization as the inmates have in a jail and dumb asylum. “The Player” agitated, created “strife” (which Mountford says agitation does) for the artist, and “The Player” died leaving loads of debts and a bad odor.

Mountford agitated the White Rats Circuit. Made “strife” for the actor, made money and life for Mountford. But the Circuit died.

Have the actors who invested in this circuit found out what happened to the houses that were purchased with their money and White Rat money?

DO THEY KNOW THAT THE LANCASTER HOUSE, ONE OF THE WHITE RAT CIRCUIT, WAS SOLD NOT LONG AGO, AND IS NOW BEING REMODELED FOR A GARAGE OR AUTOMOBILE SHOP?

DO THEY KNOW HOW MUCH WAS RECEIVED FOR THE LANCASTER HOUSE? Do they know who in the White Rats got the money and where it went?

Do the White Rats who individually invested in the White Rats Circuit, know that one particularly courageous member, an acrobat, who invested $6,000, let out a yell when he discovered what was going on? That yell brought Mountford and a few others to their senses, so that he is quietly receiving back $50 per week to keep still and not make a holler for fear that other investors will want their money back? Yes, in the language published by Mountford on November 25th, 1910, “Agitation is movement, strife, protest, life. * * * To agitate is to move. Agitation is life.” But it’s life for Mountford and strife for the actor.

We said the Agitator was using the same brick, the same paint, and the same buncombe. Here’s more of it. Today he threatens the actor by saying “YOU WILL HAVE TO JOIN, SO WHY NOT NOW?” Pay us $16 and save $9. After October 1st, 1916, it will be $25.

This is what the Agitator himself says, and if you doubt us, look at “Variety” of September 1st, 1916, and every issue since then. Are you scared to death? If you can look at “The Player” of March 3rd, 1911, over five years ago when Mountford wrote his famous or infamous bluff entitled, “We open the door. For 90 days you can all come into the organization. All will be forgotten. All will be forgiven. We mean to make this for 90 days an open shop before we begin to insist on the closed shop in every theatre in the land.” And on March 17, 1911, he published “The Player’s Agitator: "Neither Strike nor Notice," in which he said, “Everyone must carry a Union card. We have no wish to threaten, we have no desire to coerce, but we have not failed in anything we have undertaken, and we shall not fail in this.”

Well, any vaudevillian in the United States and in England knows how genuine that goldbrick was. The funny thing is it’s the same brick, the same paint, and the same hot air. Think of his trying to put over such a statement as, “We have never failed in anything we have undertaken,” with England’s strike fiasco still reeking from his imported clothes.

Then on June 2, 1911, Mountford wrote his editorial, “The Sands are Running Low.” Yes, they were running low and finally ran down completely, but they were the sands in the treasury of the White Rats, not the sands of time. In this article he made the grandstand play to the actor, that our two weeks’ strike before the ninety day limit would expire and then he said it will be “too late.” Well, the ninety days expired and about sixteen hundred more days have since expired, and the only condition which it is too late to mend is the financial condition of the White Rats, and their standing as a vaudeville actors’ organization in this country.

The Agitator’s record is one continuous performance of failure after failure, unkept promises and strife for the actor, but life for the Agitator. A reference to his editorial in “The Player” of January 6th, 1911, we think explains how he was able to goldbrick his way into a ten thousand dollar a year job. The following is the Agitator’s own language in that editorial, word for word:

“Now with reference to ‘that money thing.’ In England I worked and did what I could for the actor without salary. I was never a salaried official of any Variety Article. In this country I did not seek the position I occupy. I was not a candidate for it. The position was offered to me after full and complete inquiries had been made about my standing on the other side. Last year but one I was offered a five years’ contract by a large corporation in the Middle West, not in any way connected with the show business, at a salary of $500.00 a week, rising annually to $750 per week. The beginning of last year I was offered the position of general manager of another big corporation in New York City at $175.00 per week on a six years’ contract rising annually at $200.00 per week. This corporation also had nothing to do with the show business. * * * All of which I have refused.”

Well, when the Agitator and the White Rats parted company, shortly after he wrote this editorial, did the Agitator get that $500 a week job with the corporation in the Middle West, or did he get that other job at a salary of $175 per week on a six years’ contract? You know he did not and you also know that he sought out the United Booking Offices and tried to get a job with it.

Yes, he tried to get a job in the United Booking Offices and offered to start a new organization of actors to break the White Rats organization.

We repeat this charge. We stand ready to prove it. The Agitator has never dared to deny it. Let him use some of the valuable space now given over to his hot air to deny or explain this charge.

Instead of talking about unkept promises of the managers, let the Agitator back up some of his own promises. Yes, let him back up a single promise, just one. The actors have paid Mountford for his promises and paid him well. Let him get out of bed and produce a single promise to the actors since he came to this country. The managers owe nothing to the actors and the actors owe nothing to the managers, but Mountford owes something to the actors. He owes them everything, including the suit of clothes on his back.

Certainly, if you let him get away with it, he is going to try to divert your attention from his failures, from his own unkept promises and the absolute worthlessness of his goldbrick closed shop.

The Agitator will never succeed in trying to hold his people in fear. This is what he has always tried to do. On February 24th, 1911, he wrote an editorial in which he said, “Take this medicine or die.” “Unless you are a member of the White Rats Actors’ Union, you cannot work.” Remember, the Agitator said this over five years ago. This is the same bunke he is handing out now. You must have a White Rat card or you cannot work. You know that actors did not join the membership in the White Rats to get work and you know that ever since Mountford’s agitation a White Rats’ card instead of being a help has been a hindrance to the actor in seeking employment.
October 1 will come and go just as the ninety days came and went in June, 1911, and the managers will go on employing whom they please and will continue to fight the closed shop. The Agitator may bring more strife and heartaches to actors by calling a strike here and there, just as he did in 1911, but the only sufferers will be those who strike, just as they were the only sufferers in 1911.

The Agitator’s treatment of the mothers, widows and orphans of actors and his treatment of the poverty-stricken actor, is another thing he may well explain to the White Rats and to the profession at large. The story of Billy Fogarty, who met an accidental death only a few days ago is another delight on the Agitator’s game.

When Fogarty died and his widow sought relief, just a few dollars for burial expenses, that was no time to question whether Fogarty was a White Rat or not a White Rat; that was no time to talk of technicalities and yet the White Rats turned Fogarty’s widow down without a cent and we have the original letter from the White Rats, given us by his widow, showing that he was a member of the White Rats. Nevertheless, the White Rats didn’t even give the $10 due back. And where did his widow find help for assistance? She found it in an organization that owed Mr. Fogarty no obligation whatsoever—in the National Vaudeville Artists, an organization made up of men and women, who think more of the profession, more of vaudeville as an institution than they do of their individual selves. It is true that if the White Rats had given Mr. Fogarty’s widow some money, no matter how paltry a sum, that would have detracted or subtracted from the amounts paid to the Agitator, his walking delegates, his organizers and the other parasites and leeches.

Talking of money, it would be an easy matter for the members of the White Rats to find out the name of the bank or banks in which the White Rats funds are kept. Why not inquire the actual cash balance in bank? What has happened to all the money that the Agitator claims has been pouring in from new memberships within the past few months? Who has it?

Does the vaudeville profession wonder why the Vaudeville ‘Managers’ Protective Association is opposed to the Agitator, his army of leeches and his gold-brick closed shop schemes? Men are known by the company they keep. By the leaders they employ.

Does the vaudeville profession expect the members of this association, who have spent their lifetime in constructive work and making huge investments and building beautiful theatres and improving the condition of the artist, to accept the dictation of an agitator who confessedly lives on agitation, to whom agitation means life and whose methods include such stuff as the Weldon Atherstone editorial, refusal to help the widow of a member of the White Rats when in distress and who from time to time has gone out of his way by public speeches and in public print to class the women of the vaudeville profession as easy prey for managers.

If there is going to be much more of this kind of agitation, the name vaudeville and the reputation of the vaudeville profession will sink to the lowest depths. We have fought years to put it on a high pedestal of decency and respectability and by our efforts we have compelled public recognition of vaudeville and of the vaudeville profession as being in the highest class of amusement enterprise.

That is why we are bitterly opposed to the Agitator and his schemes. That’s why we are opposed to the White Rats who stand for him, and support him.

The injury he has already done to the good name of vaudeville will take years to eradicate.

We are still operating our theatres as open shops and we want the profession to know that under no circumstances, no matter what is threatened, no matter what the force or pressure and no matter from what source it comes, will the members of this association ever consent to the closed shop, or consent to employing only members of the White Rats Actors’ Union.

We are still trying to pick the best for our audiences. We are employing as many acts on each bill as the theatre and the community will accept. We are living up to our contracts and paying salaries. We expect to go on doing business in the usual, businesslike way. We have nothing to explain and nothing to defend. As we said before the Agitator who has lived off and on the actor is the one to do the explaining. For six years off and on he has been trying to sell them the same goldbrick. Let him explain.

The Agitator himself said in “The Player” on January 27th, 1911: "The actors’ professional life is not long. He is the favorite of a fickle public. A star today, forgotten tomorrow.” That was true in January, 1911, it is true today, and yet he would put the actor in the same class as the laborer. We say the laborer is not a star today and forgotten tomorrow. We say the laboring man is not the favorite of a fickle public. We say you can’t put them in the same class. There is the sole distinction which we have been preaching all the time. The actors’ professional life is short, he is the favorite of a fickle public, and he is a star today and forgotten tomorrow and for these reasons the managers must be free to pick to satisfy that fickle public.

Vaudeville Managers’ Protective Association.

To the Vaudeville Profession:

This is an exact copy of a letter from the White Rats Actors’ Union to Billy Fogarty, who died suddenly a few days ago. It proves that less than a year ago the White Rats received Mr. Fogarty’s application fee. The letter immediately following is a copy of a letter written by a prominent White Rat to a friend, which speaks for itself:

Following is a letter from a White Rat:

DEAR FRIEND,

When I left home Saturday morning and strolled down Broadway, I heard of the sudden death of Billy Fogarty. I was surprised to learn that he was the sole support of his mother, and that he died penniless, leaving her in a destitute condition. It touched me so deeply, even though I had only met Billy Fogarty once or twice, that I immediately started a subscription towards his burial, with the aid of Mark Aaron. Someone suggested to me that as Fogarty had been a member of the White Rats, I get in touch with them. I immediately went over to report the matter to them and to see what they would do, as we had to have money immediately in order to have the body shipped to his home in Boston. They informed me that he had not been in good standing and therefore they could do nothing.

We collected enough, from everyone along Broadway, to pay Frank Campbell, the undertaker, here at this end, $144, and Mark Aaron advanced $100 to defray the funeral expenses in Boston, which I pledged to make good, through another subscription that I will take up. I then went to the National Vaudeville Artists, Inc., and explained the case to Mr. Chesterfield, who told me he would meet the Board of Relief, and said they would give $50. I then received $50 from the National Vaudeville Artists, Inc.

The late William Fogarty had absolutely no claim against the National Vaudeville Artists, Inc., as he had never joined the organization, although he had intended to do so, which was verified by the application blank already made out, in his agent’s office. In fairness to the decency and humanity exhibited by the National Vaudeville Artists, I write you this letter, to make such use of as you please.

Faithfully yours,

Secretary-Treasurer.

For obvious reasons the name of the writer, as well as the recipient of the letter, are withheld. Suffice it to say that the writer of the letter, though a White Rat, is one of the many who is disgusted with the sham and emptiness of the present White Rat policy.
When David Warfield opens at the Knickerbocker in "The Music Master" during the second week of its engagement, the theatre will start Oct. 7, under the direction of Jesse Bonstelle and Harrison -

The fifth season of the Municipal stock at the Forepaugh will start Oct. 7, under the direction of Jesse Bonstelle and Harrison.

The Public Academy of Music of the State of New York, 16th East 116th street, officially opened its season with a benefit concert Saturday, and plans are being made for a second musical entertainment in the near future.

Howard Bloas has leased the "Girl He Couldn't Buy" from O. E. Wes and will send a cast of the play to Chicago for a trial engagement. Howard has also booked by Charles Uri. There are eight casts of "Girl He Couldn't Buy," one of which is on a tour at the present time, one of which is being handled in Philadelphia and Newark.

Leffler & Branton are considering sending a new musical piece entitled "The Newlyweds." They have many musical ideas which are to be produced at the Bijou this season, and will open a musical stock at the former Belasco theatre there.

"The Happy Ending," which opened the season last week at the Bijou, has a sequel scheduled to open at Chicago this week. Howard Bloas is refusing to grant permissions to the children's in this city to book "Happy Ending," as the sequel will be produced by Leffler & Branton, who have the rights of the piece. They will present both "Robin Hood" and "The Happy Ending" in the next month.

In the present season there will be no production of the play, but the original cast will be merged with the cast of "The Happy Ending" at the Bijou.

Samuel and Leora Brando, who have been engaged to be married, will make their wedding engagement public Nov. 1, in New York.

The Lincoln Theatre, Brooklyn, will open Sunday, a musical in "The Little Star," a musical stock at the former colored Belasco theatre there.

Martin Eder, the former manager of the O'Neill Theatre in New York, is now handling the Bedford, Brooklyn, under the management of his own brother.

Muriel Lawrence announced today that the "30th Street," a musical play, will open in Baltimore Nov. 1, under the management of Muriel Lawrence.

Harry B. Fine, who has been the manager of the Nat Sherman agency in New York, will open the season in Baltimore Nov. 1, under the management of Muriel Lawrence.

The opening of the Nat Sherman agency in Baltimore will be a great success, and will be a welcome addition to the theatrical circles in that city.

The Nat Sherman agency in Baltimore will be a welcome addition to the theatrical circles in that city.
AMES' NEW LIGHTING SYSTEM.

When Winthrop Ames reopen the Little theatre with his production of "Hush," the public will be shown a new lighting system installed in the playhouse. A series of lights have been arranged in the ceiling of the auditorium that will act as spots on the stage. They are operated from the theatre's switchboard.

Thousand watt lamps will be used for these spots instead of the usual open arcs. The scheme of using these lamps for this purpose originated with John Higham who carried them on tour with the production of "Sumurum."

NOW THE SIMP."

Clarence W. Willetts enters the producing field with "The Simp," by Zellah Covington, the piece opening at Atlantic City Oct. 16.

The author, who also did "Some Baby," will act the title role.


CHANGE IN GERMAN THEATRE.

There will be several changes in the conduct of the Irving Place theatre for the coming season. The present plans call for the taking over of the management of the theatre by Hans Bartsch and Rudolph Christen. The former is the well known former play broker and the latter has been the stage director and star of a number of productions that have been made at the house in the last couple of seasons.

The new combination will also conduct the former Adolph Phillip theatre on East 57th street, running both houses and switching the companies playing the dramatic productions to the uptown houses when their is a musical attraction at the other theatre.

SCENERY PRICES GO TTILING.

Several of the producers and road managers who make a practice of taking shows that have outlived their usefulness in the bigger towns and try to get a winning out of the smaller one-nighters, are very much in the air over the price of scenic equipment and the scarcity of stock scenic material to meet their wants.

One producer, after a trip through a number of storehouses, decided he would not try the road this year because the storehouse men stated that they were getting more for the canvas and the paint scrapings than the producer was willing to pay for his sets.

PRETTY SMALL STAGE.

The City theatre, Perth Amboy, which plays three acts of vaudeville, is taking through the Split Time Department of the United Booking Office, had considerable difficulty in the selection of acts to play the house on account of the demand of the stage.

It is only six feet deep and consequently only acts in "one" can be played. On the opening day the acts were unable to get into the dressing rooms and were compelled to dress in a hotel across the street from the theatre.

CLOSE SUNDAY BOOKINGS.

Bookings close together for Sunday performances only will be done by Harry Carlin in the Split Time Department of the United Booking Offices. Mr. Carlin will furnish six acts every Sunday to the Olympic and Union Square on 14th street, with a block of each other, and under different management.

Carlin will also book in the six-act Sunday bill at the York on 116th street.

He is now placing the bills from the Split Time Department at the Playhouse, Passaic, N. J., and Alhambra, Stamford, Conn.

MOVING "EDDIE" AGAIN.

Walter N. Lawrence's "The Sport of Law" has caused a mix-up because of the acknowledged house shortage.

An effort was made to plant the Lawrence play at the Booth, but Winthrop Ames declined to move "Pierrot, the Prodigal."

A guarantee by Lawrence for the 39th Street was accepted by the Shuberts. The arrangement calls for the moving of "Very Good Eddie" again, or that show taking to the road, which means sacrificing the play that still continues to do good business. Last week "Eddie" drew $7,000 and the early portion of this week was a sell out. It seems certain "Eddie" must move within the next few weeks, but it is possible F. Ray Constock will place it again in the Princess until "Go To It!" is ready. Pressure has been brought to have "Eddie" take to the road to fill the dates laid out for the Boston company. The success of the latter will keep it in the Hub indefinitely.

The Constock-Marbury company offered to put a fourth company out to fill the dates, so "Eddie" could remain in New York, but the Shuberts vetoed the idea. "Jane Creug" was to have gone to the Princess until "Go To It!" was ready, but has temporarily been withdrawn.

29 QUESTIONS

BUT THE LAST SHOULD BE FIRST!

TO MR. HARRY MOUNTFORD:

A Few Questions I Challenge You To Answer:

1. Why do you publish the names of only 11 acts, (mine among them) that have played in Oklahoma City in defiance of Your Majesty's orders, when nearer ninety and nine have done so?

2. Is it because a large number of the others are White Rats, from whom you hope to receive dues on October 1st?

3. Was the late Weldon Atherstone an intimate friend of yours?

4. Why have you kept a newspaper clipping relating to his death so many years?

5. Were you interested in his murder?

6. Why do you use so much advertising space for your cheap melodramatic blithings?

7. Do you think you are frightening me?

8. Is not the finger of scorn you are pointing at artists who play Oklahoma City controlled by the almighty dollar?

9. Would you not point that finger at artists who REFUSE to play Oklahoma City, were you paid so to do?

10. Can you tell me how many of the acts that struck at your instigation in England, are at work today?

11. Will you tell me how many are not working?

12. Am I wrong when I say that 40% are out of work forty weeks out of every fifty-two?

13. What became of the funds of the Actors' Union in England?

14. After you started to agitate for a minimum wage and a strike, didn't the Actor's Union last only about two months?

15. Do you remember that meeting at the Criterion Hotel in London?

16. Who were the two Labor members of Parliament that you introduced to that meeting?

17. Weren't you the first to suggest "strike" to legitimate actors in England?

18. Was not that meeting called to solidify a proposed organization that had for its purpose nothing but social benefits?

19. Did not that meeting end in chaos due to your suggestion of a strike?

20. Was not the Actors' Association, as distinguished from the Actors' Union, in existence at that time?

21. Is not the Actors' Association in existence today? And is not the Actors' Union dead?

22. Who caused the downfall of the Actors' Union in England?

23. Has not the Actors' Association, as an active body, protected the rights of the legitimate actor to the actors' satisfaction?

24. Would that organization have anything to do with you, Mr. Mountford?

25. Why do you ask the managers in this country to designate members of this profession as artists, when you are endeavoring to lower us to the level of the laborer?

26. Are you conscientiously fighting for the artists?

27. Is personal financial gain a secondary matter with you?

28. Should the White Rats, in the near future, be in financial straits, would you freely offer them a loan of say half the total salary that you are to be paid, or perhaps, have already received?

29. Are you on the level, Mr. Mountford?

E. E. CLIVE.
Mr. Willard Mack

Mr. Willard Mack announces that all Booking Commissions should be addressed to him. 

EDWARD SMALL

Putnam Bldg., 165 Broadway, New York City.

Mr. Willard Mack

Mr. Leo Beers

Announces that all Booking Commissions should be addressed to him.
NEW ACTS THIS WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York


After an absence of more than two years in London, Jack Norworth opened Monday morning at the Colonial with a new batch of songs and stories. It is understood that in the afternoon, the song he had counted on to turn the biggest hit, did not prove acceptable, and in the evening it was dropped from the program and substituted. Norworth was greeted with a burst of welcoming applause on his entrance. He was attired in a silk derby, black lounge coat and waistcoat, checked trousers, spats, patent leather shoes, and a heavily bejeweled top hat. If the audience had any idea the comedian had become an Anglo-Maniac, this impression was more than justified when he started to sing, revealing the same Norworth as of yore who gives his audience a thrill with his wit and droll and identical smile, yet with an indefinable magnetism not easy to analyze. He continued to do his bit, giving the occasion, entitled "I Want to Go Back There Again," referring to London, and then continued to sing, after which he said: "Say, after a while," by Irving Berlin, a sort of semi-comedy lullaby, which got him away from his initial impression that the acts gets properly "set" and the artiste has more confidence in his material (undoubtedly a London impression). Jack Norworth will be his usual sure-fire next-to-closing headline.

NEW ACTS NEXT WEEK


Another sketch is now presented in vaudeville by Douglas J. Wood. It's surprising that a starred player of a vaudeville line, after a skit script offering so limited an opportunity for himself as does this one, written by the producer and director, should have allowed two players are women. When Mr. Wood previously appeared as a sketch leader in the Pathé, it was his platoon. That was last May. It's too bad Mr. Wood has failed again, for he has as high a place in the situation as is concerned in "The Shoplifter." That doesn't necessarily mean the playlet remains so successful as is also doubtfull. The scene is the private office of a department store. Mr. Wood -- or is it his doubles -- his partners and starts dictating to his stenographer, that ragged girl, Edna Leary. The talk switches to conversation and a sob story soon develops. The stenog is supporting her widowed mother. The boss wants to marry the girl, but he fudges away at the question as the girl tests a shoplifter that has been caught at the glove counter. He orders the woman brought into the private office and makes it plain to the girl. The girl has been a kleptomaniac. Upon her committing the crime, the girl forms herself there has been a mistake, as she found nothing on the accused woman. The investigator, the boss, the detective who made the mistake, confesses she told an untruth, her mother is dead, her father. Can I do now, and mother chips in her woeful tale, on top of which the Tom Edwards and Co. (1). "The Hunnamenter Ventri-loquist." 29 Mins.; Full Stage (Parlor). Bushwick.

Returning to America with a new act, Tom Edwards discloses the idea of a vaudeville skit, a "piano patient (dummy) and a live nurse who can sing and does too much of the skating and the dancing. Lately, the dummy, who is worked, has a face that is flexible enough to work into a likeable smile and this face is used. The dummy, who is followed by Mr. Edwards' sure fire crying baby that has been somewhat reduced in the baby's cry since the last scene, but which still retains the napkin folded diagonally and a milk bottle. Mr. Edwards' delivery is quite as deep as before and perhaps that's why the baby stopped crying early, but the other business is good and all the bits with the dummy are excellent. The act ran 29 minutes at the Bushwick, and the nine minutes too long. Most of this extra time was consumed by the young woman, Alice Melville, who tries for a little ventriloquism herself, carrying a dummy through the stage. She sales the dummy, the song and the there is an effect. Then the girl sings again upon the stage, in a double voice. The song was "Two Mins. Over." (dummy and nurse), "Brazil," "Universe" and "Heaven." According to the American audience, these three works for themselves. There is an American ventriloquist on the small time using a young man as his dummy, and the dumb long either he or Mr. Edwards has been doing it is unknown. The scheme of the act is to have the wards act now will be easily liked if he cuts it down to a proper limit, takes

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The following letters were published on page 5 in Variety of Feb. 5, 1914.

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Two of a Kind (3). Comedy Sketch. 15 Mins.; Full Stage. City

Another "nut" sketch with three people. Action takes place in a parlor, pressure is exerted on the curtain a young woman is seated at a piano attempting to sing. A youthful man enters and attempts to get her to sing. It is arranged they shall go on the stage together. Intermeddling with the dialogue, this part is the number of each member singing one, the man having "Good Little Girl." The affair comes to a point where the two are to become married, when a keeper puts in his appearance, taking away each away separately. The material, the facial makeup a bit, as the rest used is not attractive. If small time, this number, the "nut" sketch, this should prove satisfactory.

Helen Holmes and Co. (4). "Jim's Girl" (Dramatic). 18 Mins.; Full Stage (Special). Fifth Avenue.

Helen Holmes has entered vaudeville with an exceptionally heavy dramatic playlet, the piece at times bordering close to the old fashioned melodrama. Just now the playlet does not run smooth, but those who increased its intensity are numerous.

About Miss Holmes hangs the theme, she carrying it throughout in a satisfactory way, although it might prove the necessitating the addition at times. When strenuously delivering her lines, Miss Holmes has a tender and delicate delivery; it is impossible to catch her reading. The remainder of the cast (three men) do their parts with the authority which she commanded. The idea should put the sketch across, for the situations brought forth by the clever construction of the piece holds the interest, and with the big finish when Miss Holmes kills the suitor and pays it back to her father and the wanted to marry her, to give her unborn child a name, fills the purpose.

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for Metropolitan Premiere.

"Rich Man—Poor Man" 48th St., Sept. 25.

Up Stairs and Down," Cort, Sept. 25.


"Morning frolic," Amsterdam: Roof, Sept. 28.

Nate Carr. Comic Singer.

15 Mins.; One. Albamum.

Nate Carr, formerly a Hebrew comedian, is back in this country after a visit of several years abroad. Carr brought to the stage a number of American comedians which include a new act, doing songs, talk and acrobatics. They are dressed in Eton costumes, which one seems quite English. He is the hiker which the Eton costume doesn't so well become. The other is that the Eton costume: the dancing and the dancing. Among the songs are "Morning Exercise" and "Mr. Has Been Home." The acrobatics while conventionally are executed. The act is well put on, the opening the show, which hardly gave it a chance. It's not a big act by any means, but should be able to handle the spot further down on the small time.
Maurice Sauros and Co. (4). "The Miracle" (Comedy Drama).
18 mins.; Three Scenes (One, Full Stage and One) (Special Drop and Set).

"The Miracle" is an Italian playlet, with an Italian's description of how he murdered a rival for his sweetheart, breaking off in the center of the story to look at the audience and visualize his deed. The transformation scene, into full stage and back to "one" again, for the finale is not even new to vaudeville now, so the sketch depends mostly upon its playing, and perhaps more still upon the acting of Mr. Sauros. It succeeds into it through expressiveness and delivery of lines, some comedy ones. On this score the piece seems to be line as a comedy drama, if it is built up. As presented the last half at the Fifth Avenue it could hardly do for a good spot on the biggest time, but would get over on the small big time and the big small time. Still it is capable of being strengthened into a good laughable comedy drama of its sort, for this kind of thing is always a good bet and the public is not gone in for comedy. Mr. Sauros, according to the story, was bunks out of $500 and nearly lost his gal through a false friend. With the $500 the friend went to Italy, deceive the girl into coming over here and marry and the swindled one was always a lap behind in the chase. He finally catches up in a tenement in New York and after killing the crooked friend, gives himself up to the authorities and is turned over to the police station. He starts to tell his story and the locale shifts to the tenement room, when Sauros, after upbraiding his false friend, goes to a knife duel with him, the scene breaking in a fight and Sauros falling into the police station. He starts to tell his story and the locale shifts to the tenement room, when Sauros, after upbraiding his false friend, goes to a knife duel with him, the scene breaking in a fight and Sauros falling into the police station.

"Just Home" (2). (3). Comedy Drama.

"Just Home" is one of those sweet homing seeds that are emerging, many of which are being grown, and few that are in vogue, which will have a short life if pressed too hard. The scene is a cottage in the country, vines running round and "the little nest is so pretty." There are two young girls sitting on a fence, silently weeping. They have divided interests because the husband remained out four night in succession after eleven. He squared three of the nights, but fell down on the fourth, so his bride secured a divorce, maybe (for the wife had no idea of it), and Mr. Reardon took up the info. of the roof. Downstairs in the theatre the act looked better as the sets were set off to a better advantage on the more commodious (though not very) stage. The roof is patched up when the husband sprints a garments to a neighbor. Husband and wife were about to moan because they had no children of their own to spoil the lawn when the curtain descends with a machine caption that the playlet is already five hours late. Then the husband was wishing the good-bye, thanking him for coming out so late to marry them again. So they must have been divided. The wife went into the inside and the husband was thinking it over, some bell tolled 11, some one madly dashed into the finale. This finished brought a huge laugh. While the playlet would be termed maddening sentiment, the couple of young people are splendidly personified with the setting and this will carry it altogether. Small time, not in any startling way, just as mushy stuff the smaller times will like to see but won't believe. It's also excellent contrast for some of the other comedy small time even better likes.

Florent Ames and Adelaide Winthrop. "Caught in a Jamb" (Comedy).
21 mins.; Two (Special).

Alhambra.

Billed as an episode, this is one of the true acts that has been pressing about New York in some time. Florent Ames and Adelaide Winthrop are the material for this new comedy, a comedy of life in the social circles that will soon bring them to a position in vaudeville that they can easily maintain. This is a comedy that was formerly known as Kolb and Harland. The present turn opens with a scene which presents one of those rather bizarre lithographic illustrations so popular in the current period. This is a clever bit of situation with the girl being locked outside of her own door (a device that has been used before). Along comes the man, the comedy is good here and fits nicely. A comedy that is well worth seeing and worth encore. A dance at the finish shows that both have had training in an interpretative ballet school. The team need not be afraid of any bill with their current offering.

"The Magical City" (7). Melodramatic.

Full Stage (Farol).

Palace.

The same hilarity that greets a funemical act in "The Magical City" in vaudeville. As an incident in the repertoire of the Washington Palace. The act is presented, and a life in it is given as in the Palace, the only point where it is considered. A wonderful piece, and in it if in man was dead through listening to see his heart was beating. In moving pictures they ascertain death by looking into the eye. Speaking of "The Magical City" and the way it is done, the act presses upon the observation as to which is right in determining death, vaudeville or picture. It is the first time that a playlet for the Palace audience, perhaps to oblige someone.

Australian Creighton.

"Juggling and Acrobatics." 7 mins.; Full Stage.

Alhambra.

These two boys are presenting a routine that is well balanced and acrobatics entirely unusual, which makes them an ideal opening act for a bill.


<insert text here>


<insert text here>

Camilla's Birds. "10 Mins.; Full Stage (Special Cyc.).

<insert text here>


<insert text here>

American Roof.

<insert text here>
GIRLS FROM JOYLAND.

"The Girls from Joyland" are the American burlesque circuit on a fringes held by their own in the Olympic with two pieces, "The Stagger Lee" and "The Graph," two of the three acts. The show has as its featured attraction Miss Virginia Johnson, who played the role of "the Stagger Lee" and "The Graph," the role of "the Graph" in the comedy of songs. Miss Johnson is a burlesque singer and comedienne with her own act, "The Graph," and her act has been running for three years in the vaudeville circuit. The act is a burlesque comedy of songs, and the comedienne is an expert at the trade.

ALHAMBRA.

The triumph of the clean American type of vaudeville over the more or less "blue" English type was shown in this week's edition of "The Alhambra." The exponent of the English type was a burlesque act of the type that is so popular in the English theater. The act was given by "The Englishman," and the comedienne was "The Englishwoman." The act was a burlesque comedy of songs, and the comedienne was known for her ability to do burlesque in a humorous manner.

AMERICAN ROOF.

Singing and dancing was the first half of the show on the American type of vaudeville in this week's edition of "The Alhambra." The opening act was "The Roof Comedians," who were followed by "The American Roof Comedians," who were a burlesque comedy of songs.

COLONIAL.

The Colonial celebrated the opening of the show with a flourish of its own, and the Colonial's contribution to the show was a burlesque comedy of songs. The act, featuring "The Colonial Comedians," was a humorous and light-hearted burlesque comedy of songs.

BUSHWICK.

The Bushwick show this week is let down badly in two spots, both filled by a sketch, which is a burlesque comedy of songs. The first sketch, "The Bushwick Sensation," was a burlesque comedy of songs, and the second sketch, "The Bushwick Mystery," was a burlesque comedy of songs.

HAMILTON.

Through an accident that occurred just before the show opened, the Hamilton vicinity lost its favorite act, "The Hamilton Comedians." The act had been scheduled for the show with the electric light company and was to be the opening act of the show. The accident was a burlesque comedy of songs, and the comedienne was known for her ability to do burlesque in a humorous manner.

CITY.

The City started its regular winter season Monday night by a show that was well received. The show was described as a festival that gave satisfaction. The act, "The City Comedians," was a burlesque comedy of songs. The show was well received, and the audience was satisfied.
$50,000,000 MORGAN CONCERN TAKES FILM SUPPLY BUSINESS

Vast Merger of Feature Producers Also Rumored in New York

St. Louis, Sept. 20.
Consolidation of moving picture supply companies in St. Louis is under consideration and a report current is that the Morgan of New York hold control, has arranged to take over the leading supply houses of the city. The capital of the enterprise is said to be $5,000,000.

According to this report, the firms handling the Simplex and Powers machines, and possibly other small companies, will be disposed of. The Edison machine, if it is reported, may be withdrawn from the list.

Sam Lears, who is interested in the supply business is now in New York, and before his departure declared he would not enter the combine. Barney Rosenthal of the Universal Film Co., however, has been heard from, but had been told "confidentially" that such a combination was to be expected.

Washington, D. C., Sept. 19.
Kentucky City was mentioned as the probable manager of the Western headquarters of moneyed interests of the best known men in the distributor business.

Adams, as is likely to enter the combine are the Nicholas Powers Co., Precision Machine Co., Willard, Corliss Construction Co. and the local end of the Thomas Edison Co. It is predicted that the merger of the Motion Picture Equipment Co. of New York will be general manager of the national concern.

VARIANT, in its Sept. 1 issue published a dispatch from Chicago indicating a similar situation there, and in every respect that the amalgamation of the aggregations concerns is part of the general scheme of consolidating the entire film industry from every angle.

The much talked-of amalgamation of film interests, commonly referred to as the "block," is now assuming tangible shape. All the big film manufacturers in the east have attended a series of daily conferences for the past fortnight with a view to arriving at some kind of a definite understanding, which has yet been worked out. It may take the form of a financial amalgamation or resolve itself merely into a contract. For the first time it has been possible to bring all of them together on a common platform and in a permitting spirit of improvement in business conditions.

A prominent figure in these conferences is W. Randolph Hearst, now a film magnate through his connection with the Glen Eagle company. Although he has said little at the meetings, it is understood he will be a dominant factor when the proper time arrives.

Viewing the proceedings with attention are representatives of the other corporations and though he has said little at the meetings, it is understood he will be a dominant factor when the proper time arrives.

From present indications a combination of interests may be looked for within the next three months—but it may come sooner. With it will come the elimination of waste and foolish cut-throat competition.

Los Angeles, Sept. 20.
There are whisperings again of another big merger among the motion picture companies in this vicinity. The present rumor, verification of which soon will be made, is that the next few days from New York, concerns the Oliver, Morris and Pallas companies and the Famous Players-Lasky Corporation.

Frank G. Garbett, president of the Morris and Pallas companies who operate in one studio whose output in conjunction with Lasky and Famous Players is of the highest order, left for New York last week with Samuel Goldfish and Arthur S. Davison, president of Famous Players-Lasky Corporation. The three had been in conference here for several days, and it is understood that a large interest in the film company of his name, is in New York. It is believed that he will withdraw from any participations in films in the future.

First intimation of the consolidation of the Paramount concern was taken from its offices, and the three companies came from some of the stars at the western studios. Myrtle Stedman, of the Famous Players-Lasky Co., has gone to the Lasky studio to do a picture with Seaside Hayakawa and the interchange of personalities between the two companies, it is said.

Morosco and Pallas companies operate under the Paramount program under the franchise and contract held in the name of Bosworth, Inc. The contract still has 23 years to run, a call for 20 features annually.

The announcement that the companies—Morosco—Morosco, Famous Players, Lasky and the Garbett companies—are a forerunner of mergers.

EVANS SHUNNING UNIVERSAL.

Chas. E. Evans, scenario writer and actor, has been in the Supreme Court seeking breach of contract on the part of the Universal Film Manufacturing Co., and seeks $10,000 damages.

In his complaint, Evans alleges that he was employed by the company, in Los Angeles, under a contract with the defendant to turn over to them all rights to the old Evans and Hoey piece, "A Parlor Match," which was to have been produced as a Universal feature with Evans as one of the principals in the picture. For this they agreed to pay him $1,500 and 10 cent of the gross receipts earned by the picture. They also agreed to commit the work complete not later than June 15, 1915. At the time of the breach, the company refused to pay Evans $1,000 on account of the purchase price.

The case had not started work as agreed, Evans called on Vice president Cochran, and was informed he had no work for him except a picture. He then demanded for the balance of the purchase price and $500. The complaint states that the company had not interfered with the use of royalties, but this request was also refused.

The case will be on the trial calendar in the Supreme Court on Oct. 2. Nathan Burkan is Evans' attorney.

TITLIE DECISION.

Another case of alleged title piracy was decided in the courts last Friday, sharply defining the difference between fancifully described "pictures." The case was that of the Selig Polyscope Co., Inc. and Rowland & Clifford versus the Unicorn Film Service Corp. The New York firm was charged with infringing the combination restraining Unicorn from using the title, "The Rosary." Rowland & Clifford had never required the sole right to use this title in March, 1910, when a play called "The Rosary" was put on the boards. The copyrights were secured by the Selig company in June, 1914, for picture purposes, and there is no evidence that the Selig company ever once used the feature of it. Unicorn put out a two-part feature with the same title. The "Rosary" was a successful play and a trial in a federal court by the owners of the Unicorn company in the federal court.

There is no similarity in subject matter of the respective productions. The themes and the import thereof are wholly dissimilar. It is conceded that if the defendant attempted to deceive the public by appropriating the name of a play as the photo-drama of the plaintiffs, that an action would lie and an injunctive action be the proper remedy. But such a claim is not borne out by the moving papers. No effort to do the same thing has been made and no attempt can be shown to perpetrate a fraud upon the public have been employed. The defense is a sufficient answer to the attack.

"The Rosary" is a fanciful device to which they are absolutely entitled. The case in this court is one of infringement within origin or purchase. The words are descriptive and they have been in common use for many years in this country and in fact every Christian country for years, and undoubtedly others have used the words as a religious nature, have been and are now being produced. I am satisfied that not only has there been no attempt made on the part of the defendant to imitate the plaintiff's drama, or misled the public, but that no ownership in the title can be predicated therein. Motion denied.

Nathan Burkan argued for the plaintiffs.

PREMIER POWELL PRODUCTION.

"Charity" the first feature of the Frank Powell Productions, Inc., which has just been completed, will have a private showing at the Manhattan Theatre Roof on Tuesday afternoon, Sept. 26, at 2 o'clock.

The picture was made under Mr. Powell's direction from a story by Linda A. Griffith, and marks his initial effort to produce an entertainment picture, and who are making their first appearance as stars under Mr. Powell's direction, are Misses Linda A. Griffith and Sheldon Lewis.

In the endeavor to eliminate the possible objection to the star, the unfortunate feature of an otherwise presentable picture—had titles, Mr. Powell has assumed the name of "Snow Harvey" to write the titles for "Charity."

FILM ACTORS BURNED.

As the result of an explosion of calcium "compound" torches used during the making of the picture "Bonnie Whitestone," L. I., last week, David Van Rensselaer and John Quinn, actors, were taken to the Flushing hospital seriously burned.

The men were working on the roof of a building when they were set on fire by evaery swinging their torches about, when the calcium exploded. Van Rensselaer was burned about the face, powder getting into his eyes, affecting the sight temporarily. His right thigh was badly burned, the back of the hands and left the hospital Sunday.

DUPING CHARGE DISMISSED.

On Saturday night at the end of the hearing before U. S. Commissioner McKeever at the Federal Court in Brooklyn, Arthur Feighery, who had been arrested on the 24th, was set down on charge of "doping" the copyrighted film, "Dante's Inferno," and exhibiting same without due credit to Arthur Feighery.

The hearing developed into an involved investigation which consumed four hours, and it was finally shown that the origin of the film to its inception in Europe in 1910. It was alleged by the prosecution that the duping was commenced in July last at the Centaur plant at Bayonne by Feighery, and the Government called as witnesses a assistant U. S. District Attorney Thos. J. Cuff, prosecuted the case because of the reputed copyright by the Paris Mercantile State as the District Attorney's office that the film, or one similar to it, was actually produced and shown in the 177th street and Wadsworth avenue, as charged. But employees of the Centaur plant, when placed on the stand, testified the film given them for reproduction contained no marks of copyright, and that such a film was requested to be moved. Upon close examination these witnesses grew so hazy as to memory that they could not testify.

It was shown that "Dante's Inferno" was made by the Milano company late in 1912 and was re-issued a few months later in the following year in Paris. The American rights were purchased by the Hearst interests in 1913 and it is published by the head P. F. Craft and P. A. Powers. This company state-righted the picture and the duping was an attempt to evade the buyers of territory. The feature finally reached the shelves, but Feighery denied that he had ever taken copyright in this country the reputed duping was done at the Centaur plant, claiming he had received an assignment of copyright privileges in lieu of serving and fees of $50. This was not a transfer, but an assignment of the Monopoly company, now defunct. The failure of Merrick to produce this assignment in court also weakened the government's case.

"Dante's Inferno" is one of the first, if not the only, feature pictures made and its showing here is supposed to have resulted in the rapid development of the motion picture industry. At the time it was brought here the U. S. copyright laws did not include motion pictures. The prosecution of the law relating to books and publications, a photograph of each feature was taken by the district attorney and filed in the registry at Washington and a notice of the receipt of same was given. This notice, which is the usual procedure, gave the applicants (Monopole) the privilege of copyright.

MONARCH FOR OPEN MARKET.

The Monarch Photo Play Co. will release "Common Sense Bracket" next month. It is the first complete departure from the old open market principle. In other words the picture will be state-righted. The new picture comes from the same familiar name to Richard Gordon, a company regular. The name of the Monarch company is Rob Russell, a pioneer in the motion picture industry.

EMERSON TO QUIT PICKFORD.

John Emerson, who is directing Mary Pickford in the feature that she is at present shooting, is expected to star in the same, with the film star upon its completion.

Miss Young Personally Appealing.

Next week when the Selnick feature "Mr. and Mrs. Hall" is released the Miss Young is personally to appear in those houses, making one or two of them an evening.
FOREIGN FILM BUYERS POOL THEIR AMERICAN PURCHASES

Appoint Representative Here to Select Features For All, Using Combined Buying Power to Resist High Prices
For "Screen Names" Called Worthless Abroad.

A final meeting of 14 film men representing 12 film countries was held in New York Tuesday to select a single representative to be stationed here, who will purchase only feature films for export that will please the foreign exhibitors, as to price and name of star. The first meeting was held Sept. 15. The foreigners came to New York for that purpose.

Among the countries they represented were Australia, India, South Africa, Japan, France and Portugal.

The biggest film buyers abroad are interested in these conferences. Their claim, according to an account, is that the manufacturer is charging high rates for films to export, and building up the price because the dollars the country does for the home consumption, that there is a "star name" for box office draught.

"Star names" may have drawing power in the United States, they say, but in foreign countries, they say, and these names mean nothing to the natives. It is the picture that counts, say the foreigners, who also complain that frequently when so much dependence is placed on these stars, the little battle can be set upon the picture itself.

The selection of a single individual will be the final step in the races for their homes. The buyer left in the New York field will use his knowledge of "name" and potential market value of features with "stars," accepting only those few that have "names" of world wide and home fame. It is particularly for the feature film which can stand by itself, asking manufacturers and not agents, a demand to be taken into consideration for several of their contracts.

One of the foreign men said in conversation with a local feature producer, who build so highly on their contracts with "stars" would be disagreeably shocked if they knew how little the large majority of these many films were known abroad, and also how many of them had never been heard of across the ocean.

FRISCO'S CENSOR SCHEME.

San Francisco, Sept. 27.

Following the recommendation of the Police Committee, the Board of Superintendents have ordered to abolish the Board of Censorship. This took place on Sept. 11 and was accomplished by a vote of 11 to 1. The Chief of Police will select a censor in cases where numerous complaints are filed against a picture.

John Gibbs, who runs the Empire picture theatre (a few doors above the Empress), is chairman of the new Film Exchange Board of Trade. Sept. 9 for exhibiting what has been termed an "American Thrones.

Gibbs booked the film and straightway dressed his lobby up in what he considered good showmanship style, but which, in reality, made the lobby look like a part of the red light district. About the time the lobby display was completed all kinds of protests were being made against the picture.

The protests reached the ears of Fred C. Beachey, manager of the Film Exchange and board of trade. But Beachey didn't get busy by swearing out a warrant against Gibbs, charging the latter with exhibition of an indecent film. Then the police wagon and some coppers arrived at the house and confiscated the lobby display.

The judge who conducted the hearing declared his decision until he had had time to inquire into Gibbs' method of doing business, but the next day and in a suit filed by Gibbs we still running "The Trafficers," but the lobby display was not in evidence.

Upon inquiry, the manager said he included, Beachey said: "That while the Film Exchange Board of Trade has succeeded in putting a curb on the China traffic in film, it has also appointed a committee which will make it a matter of business to prevent the presentation of films against immoral films and exhibitions."

NORMA TALMADGE.

Variety's center oval for this issue has the likeness of Norma Talmadge, among the screen's greatest favorites for foreign buyers, Miss Talmadge is the biggest star and has established herself so firmly as a popular idol she is reported "deluged with letters offering for future appearances."

Personally Miss Talmadge is one of the college girls of the screen, she is highly regarded in her chosen profession.

PICTURES IN CHICAGO.

Chicago, Sept. 20.

With three of the biggest feature films in Chicago running at houses operated by Jones-Linick-Schafer, the local box office looks for two future money-maker J.-L.-S. ever had. The films are "Where Are My Children?" and "The Big Screen," and if they opened; "Intolerance," the Griffith spectacle at the Colonial Oct. 12; "20,000 Leagues Under the Sea," at the Studebaker.

TWO STARS COMBINED.

Bluebird has combined the talents of two of its former stars, as leaders of a special stock company to be directed by Jack Conway, and in the future J. Miss Talmadge and Miss Louise Lovely. Before Bluebird adopted the policy of advancing the play in pictures, the players, Mr. Kerrigan and Miss Lovely were individual stars in the series. They will make their first pair together in "The Social Buccaneer" on Oct. 16 and a little later will play the leads in "The Measure of a Man." Their production will be directed by Mr. Webster, and be taken from the stories of similar name which appeared in the People's Magazine. Principal screen artists concerned are Miss Louise Lovely, Miss Telia and Mr. Doris Mitchell. Myron Fagan is press representative for the new company.

CHAPLIN BACK TO OLD STYLE.

Chicago, Sept. 20.

The Mutual front office is making quite a hit here about the newest Charlie Chaplin feature. "The Floorwalker," which he recently played in the principal woman. "The Floorwalker," Chaplin plays both the male and female roles, is making a fine run in the houses.

MACHUCCI BACK ON STYLE.

Pirlo-Machu-MachuCCI (as he now calls himself) is back again as press agent for B. S. Moss, John E. Goldfrap, who filled the job in the past, is pressing agent for Dansk-Biograph.

FILM ACTRESSES' SWEETHEART.

San Francisco, Sept. 20.

Very recently the city was startled to learn that one Edwin von Walden, the San Francisco Bay District Marshal, had been taken away with three trays of gold coin which totalled about $8,000. Later he was captured in Golden Gate Park add elated. At the hearing he mentioned something about having a sweetheart. It turned out that his sweetheart was a Miss Haley or otherwise Helen Allen, a Los Angeles motion picture actress.

Miss Allen came to the city and recruited a lawyer to defend von Alden, whom she declared at first to be innocent, but when convinced that he was guilty of attempting one of the most daring robberies ever recorded in the city, Miss Allen said, "I'm through with him for good. At first I thought it was a case of mistaken identity, but now that he calmly admits his guilt I will not have anything further to do with him or the case."

The lawyer will be tried on a charge of robbery.

ELEVENTH RAMONA SHOW.

Chicago, Sept. 20.

The Ramona Syndicate, headed by Cline, which operates ten road outfits in the U.S., has this week begun its eleventh show out of Chicago, the organization being looked after by Fred E. LeCoute, assistant general manager of the company. It is its first show in Toledo. The outfit will play all the "City Time" of the middle west, filling in the gaps between the "Tarzan" shows.

Word has been received at the Ramona offices here that the Cline Studio is putting the finishing touches to its next big film spectacle, "The Eyes of Rome," which is produced by the Harold C. Wright company. The picture was originally completed in sixteen reels by Donald Crisp, director, but is being cut down to ten exhibition lengths, as directed by Lloyd Brown, the Cline studio manager.

Cline plans to make nothing but big films that will be shown no higher than $1 top on the road, establishing, the Cline makers as the pioneers of the dollar top pictures. LeCoute is negotiating with Alfred Hamburger relative to the placement of the "Ramona" feature at this Fine Arts Pictures. Not that the colonial so that Jones-Linick-Schafer can permit Griffith's "Intolerance" to screen in its Chicago engagement there Oct. 2.

CENSOR SPONSOR DEFEATED.

Senator Franklin W. Cristman was defeated for the Senatorial nomination in the 32 Dist. by Theodore Douglas Racial. Cristman was sponsor for the Cristman-Wheeler Censorship bill which was defeated by Senator Whitman last spring, and the people affiliated with the vote of the film industry combined in their efforts to prevent his nomination. Orators in those districts, which had scattered the audiences in twenty-five of the picture houses in behalf of Robinson, cited the intelligence of the manufacturers and exhibitors.

STOCK MAN IN PICTURE PLAY.

Chicago, Sept. 20.

Walter S. Baldwin, dramatic stock impresario, has at last fallen for the screen. He has just completed the picture "Shadow of the Cross, which he produced and directed, but he has accepted the general management of the western district for the neighborhood and with headquarters in Minneapolis."
The Smallest diverted their production, "Bluebird," from the Bluebird program under unusual circumstances. It was thought that the possibilities of the Bluebird series were still unfulfilled, but it became clear, as the work of production progressed, that the Smallest could not encompass the full possibilities of the Bluebird series. Therefore, it was determined to go on with the production under the auspices of the Bluebird, as it might require. Thus transpire to the story that before the many months the Smallest and the Smallest-Max Laws have produced a Bluebird that turned out to be a Bluebird. Moreover, the Smallest-Max Laws combination will be back again in 1938 with Bluebirds in a few weeks, while people have been talking to director Ted Marston about the story.

Selma of the "Husky Jim," a serial that appeared in "The Saturday Evening Post," has been secured by The H. R. Locke Co. through Laura D. Wilkie.

Wilson Co. has been engaged through the Packard Exchange to support Ann Murdock in her new picture.

Robert Co. has been engaged through the Packard Exchange to support Ann Murdock in her new picture.

The picture rights to "Bluebird," a serial that appeared in "The Saturday Evening Post," have been secured by The H. R. Locke Co. through Laura D. Wilkie.

Selma of the "Husky Jim," a serial that appeared in "The Saturday Evening Post," has been secured by The H. R. Locke Co. through Laura D. Wilkie.

"BEATRICE FAIRFAX" Featuring C. AUBREY SMITH Supported by ELEANOR WOODRUFF and FLORENCE DESHON Produced for the INTERNATIONAL FILM SERVICE, Inc. By Frohman Amusement Corp. NOW RELEASED To be followed by JANE GREY

"THE FLOWER OF FAITH" with FRANK MILLS Produced for the INTERNATIONAL FILM SERVICE, Inc., By The Superb Pictures Corp. TO BE RELEASED October 2nd

HEARST INTERNATIONAL NEWS PICTORIAL The greatest and most complete news reel. It pictures the news of the world twice weekly. In addition it shows the latest fashions.

THE WEEKLY SPLIT REEL RELEASE Featuring The great scenic pictures of Edward S. Curtis, and the animated cartoons of the world's most celebrated comic artists, including T. E. POWERS, HERRIMAN, HOBAN, MACMANUS, OPPER.

These are the big features offered by INTERNATIONAL FILM SERVICE, Inc.

729 Seventh Avenue, New York
THE HOUSE OF LIES.

Edna Coleman .................. Edna Goodrich
Marcia Auriel .................. Juan de La Cruz
Dorothy, Edna’s sister Kathleen Kühn
Mrs. Coleman .................. Lucille Ward
Winston Haynes ................ Harold Hollinack
Dr. Barnes ................... Herbert Standing

As an example of what a feature picture should not be this release of the Paramount, produced by the Oliver Morosco Photoplay Co., is a fairly good example. Originally the story must have had possibilities but in the manner in which the final screen presentation is worked out, the story fails to hit the mark.

The story is cheap melodrama of the type that has long since passed its day in popular appeal, and Edna Goodrich does not get over with sufficient punch as the star of this release. The Oliver Morosco Company has turned out better pictures than this, but again this picture is better than some others that the same company has released.

The story is a sequel to a feature that the family must be sacrificed on the altar of mammon so that the family can maintain its social position. Edna Coleman then plots with a theatrical producer to help her and a wealthy husband for the girl, but the former who was permitted herself to be auctioned off, decides to destroy her beauty with acid. Finally when the secret is out she learns the fact that the acid mark was nothing but grease paint and her rescuer with open arms. It is not much of a feature at this late date in the picture producing field.

BUSHMAN IN A SERIAL

Francis X. Bushman is to appear in a fourteen episode serial to be released by the Metro. “Work on the picture will begin in about a fortnight. The scenario is by ‘Fred de Grecs.”

THE VAGABOND PRINCE.

Prince Tonio ................... H. B. Warner
Fluffy .......................... Dorothy Dwan
Princess Athalia ................. Katherine Kirkwood
Red Kelly ...................... J. W. McLaughlin
Prince Waleri .................. Donald Currie
Mrs. O’Malley .................. Zane Forest
Mrs. Flingas .................... Agnes Herring

Kay-Ree release at the Rialto Sunday this week has been given a regular weekly issue of the usual number of reels.

It is not the usual serial treatment with conventionalities and its small prudicality to the humble life of the royal blue. Prince Tonio (H. B. Warner), in Bohemia, somewhere in the Balkan Mountains, is by decree betrothed to Princess Athalia. From the winds of the castle the Prince sees the peasant marrying boy and love. He years for romance, a love that will come to him without reason excepting himself. On the scene strolls an interesting prince with his palace, the Prince sees him, they talk and after an hour’s visit with the stranger, the Prince0 concludes to try the “open road” to happiness. The prince is of the Bohemian Club in San Francisco and that is the city the Prince goes to work his passage as a sailor.

And the romance starts in “a duck on the Barber, Coast.” Fluffy (Dorothy Baldwin) is singing in the cabaret (“Lyric Theatre”) as the sailor walks in, the Prince among them. Leaving the stage Fluffy is roughly accosted by the boss of the district, seized by the owner of the dive. She resists him, there is a struggle and a brawl, the Prince breaks in, tells the girl’s assailant how it is arranged to be drunk and disorderly. Fluffy goes to the bar to see the woman who intervened in her behalf, gives her the card of the artiste (Harrison Radney Loyd and the Bohemian Club, over the $200 the Prince was assessed, an amount seem beyond the bank account of Fluffy. Celebrating his success, the club, without divulging to Fluffy the Prince’s identity, gives a celebration, introduces Fluffy to a modal rather than cabaret song and the Prince to a singer in his aid. The Prince and Fluffy become engaged are about to be married, when his country’s embassy in Washington learn of the Prince’s whereabouts. They arrive as the ceremony is about to be performed. Interrupt it, inform the Prince he is now the King since the ruler and the Crown Prince were assassinated, and put the choice up to the Prince, the throne or Fluffy. But Fluffy walks out on her King when she said she thought a “dago sailor.” The Prince’s friends, however, bid her, the Prince averts her love to a kingdom and they wind up the film.

The picture, of the comedy dramatic type, holds more value as a comedy vehicle than dramatic, the two leads handling comedy that produces some of the best of dramatic work falling short owing to the stereotyped story. The stars in their customary Dutch makeup as knights of the road, are put to work by a farmer who finds them on his property. Through an advertisement in a newspaper one of the comedians he has inherited a small fortune with the money being held by a Chinese lawyer. The two leave for the windy city and get the money only to have the lawyer take it from them by selling them a ranch which upon their arrival is a barren waste. Up to this point the picture is all comedy with the dramatic end up for notice with the entrance of the story of the lawyer’s daughter who runs away with a man who immediately uses her under learning that the father will have nothing to do with the girl owing to her marriage. The desertion occurs near the ranch of the man the father preferred. The girl but does learn of her close connection with their crooked attorney. They have her sent to the street with some one else, and learn of the story of the girl they had befriended. They rush to the girl and a general struggle occurs, the lawyer paying back the money twice over. There are the usual scenes with the stars getting the laughs to some of the situations. It is a bit far from interesting from a dramatic standpoint, but the comedy will overshadow that portion. The production calls for nothing pretentious, with the cast that can be asked, the young woman playing the daughter role efficient well.

INTOLERANCE POSTPONED.

Chicago, Sept. 20.

“Intolerance” is not to open as announced at the Colonial, but has had the date postponed four weeks. Jones-Linick-Scheafer yesterday arranged for a return of “The Birth of a Nation” to the Colonial, opening Sept. 25.

THREE PALS.

Mutual five reeler, featuring Kelb and Dill. The picture, of the comedy-dramatic type, holds more value as a comedy vehicle than dramatic, the two leads handling comedy that produces some of the best of dramatic work falling short owing to the stereotyped story. The stars in their customary Dutch makeup as knights of the road, are put to work by a farmer who finds them on his property. Through an advertisement in a newspaper one of the comedians he has inherited a small fortune through the money being held by a Chinese lawyer. The two leave for the windy city and get the money only to have the lawyer take it from them by selling them a ranch which upon their arrival is a barren waste. Up to this point the picture is all comedy with the dramatic end up for notice with the entrance of the story of the lawyer’s daughter who runs away with a man who immediately uses her under learning that the father will have nothing to do with the girl owing to her marriage. The desertion occurs near the ranch of the man the father preferred. The girl but does learn of her close connection with their crooked attorney. They have her sent to the street with some one else, and learn of the story of the girl they had befriended. They rush to the girl and a general struggle occurs, the lawyer paying back the money twice over. There are the usual scenes with the stars getting the laughs to some of the situations. It is a bit far from interesting from a dramatic standpoint, but the comedy will overshadow that portion. The production calls for nothing pretentious, with the cast that can be asked, the young woman playing the daughter role efficient well.
Sunday Films Defeated.

Wichita, Sept. 20.

Sunday film shows have been defeated by the voters here. More than 10,000 citizens voted at a recent special poll to decide whether there should be a special vote on the repeal of a city ordinance passed several years ago forbidding Sunday motion picture shows.

In a registration of 19,431 votes in favor of the repeal were 4,412; against 6,231. Proprietors of picture theatres raised a large fund during the summer to further the liberal movement.

Restriction on Book Films.

Chicago, Sept. 20.

Restrictions by book publishers turning over popular novels to picture makers have forced some of the latter to place the film in houses where the charge under no consideration will be less than 25 cents. Several big photoplay makers now in Chicago, who are in the feature game only, have no objection to asking "two dollars" or "one dollar top," but would like very much when on the road to have the scale graded so that it could reach the dime patrons. One big film lost several thousand dollars on its first New York showing, partly through alleged mismanagement and the "two bits" restriction.

New Incorporations.

The following New York corporations have been chartered:

- Roman Picture Corporation: $5,000; P. W. Phillips, E. B. Brown, W. F. Chapman, Jr., 19 Claremont Ave.
- The B. P. Raha Theatrical Enterprises: $5,000; M. Lein, R. W. Levine, R. Friedlander, 5 West 13th St.
- W. M. Trows: amusement; $5,000; J. W. W. Murray, W. Morris, 1454 Broadway.
- Metropolitan Opera Co.; $10,000; G. T. Tockr, J. T. Wend, A. Martin, 1424 Broadway.
- Metropolitan Theatre, 1425 Broadway, $10,000; C. F. Haring, 240 Audubon Ave.
- Greenwich Village Players, Inc., theatrical, hotels, restaurants, stationers; $10,000; H. M. Barr, J. E. Miller, P. W. Shillen, 163 Decatur St., Brooklyn.
- Liberty, 25 East 11th St., $10,000; H. M. Miller, J. E. Miller, 163 Decatur St., Brooklyn.
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WILLIAM FOX COMBINES!

A combination has been effected between Fox Film Corporation and EXHIBITORS who are using Fox Feature Service in the United States—a combination that insures to you, MR. EXHIBITOR, protection against the future.

The BIG stars of any film producer are MADE BIG BY THE EXHIBITORS THEMSELVES. Without the co-operation and aid of EXHIBITORS, no film star can attain enduring fame.

It is only just and fair to you, MR. EXHIBITOR, that you reap the financial harvest from that which you have created.

It is eminently unfair to you to take from your Feature Service any BIG STARS whom you have played through their days of mediocrity, while they were climbing the ladder of fame.

You, MR. EXHIBITOR, have helped make many such BIG stars in your feature service. Among them are the BIG stars of Fox Film Corporation.

William Fox stars are still in your service. They have not been withdrawn and offered you as specials at a price far in excess of your service price.

This combination in which you, MR. EXHIBITOR, are a partner, insures the repayment to you of the money you have expended in advertising and popularizing those William Fox stars, who today are your best box office attractions.

Such is the combination that has been effected by

William Fox and Fox Film Corporation
FILM REVIEWS

BLIND JUSTICE

Some two or three years ago this reviewer was engaged in a project and had occasion to form a judgment upon "Under Sealed Orders." He was surprised to find that about the same time there occurred another of the same name, namely at the next scene of the picture there assembled in the "Blind Justice" was very much also. It was a remarkable picture to be in the same name, name, and it was, in a sense, a coincidence. Indeed, the film is a most adequate is also the star. He is Benjamin Christie, Director, and the film itself is a masterpiece. His film is essentially a book of his inspiration, "Blind Justice." While there is no pretense of spectacle or massive scenes as in "Under Sealed Orders," it is in many respects a greater picture because of the intimate acting of Mr. Christie in the role of a man serving fourteen years in jail for a crime of murder. This film is in good body and spirit, with a weakness to mention a few. The picture opens with Christie as a sort of "Sweeney Todd" owing to his personal presence. He had been sentenced for a murder, which he denied, and he was a model prisoner and turn him loose. With his pardon he inspires: "With this do you get my little boy—with this paper!" They assure him that he will not and enters a toy shop to buy a present for the child. The proprietor inquires the age of the child and the ex-convict rubs his hands across his head, hesitates, stammers in his voice, says: "I don't know, just can't remember." He finally hurries to the orphan asylum where the child was sent. In an explanation the bear in hand waiting to see his baby. The matron looks up the record and finds that the child was adopted by a reformed woman who gave no address and through legal arrangement with the authorities that her identity was not to be known. The man staggers forth with the child on a park bench. A little child comes up and plays with the bear. The ex-convict drags the child away. He stands there stunned and is finally overpowered and sent off to an asylum. He is taken away by a duly authorized ex-convict and taken to a home of thieves. He is taken to another and is on the losing end. He is taken away by a newly adopted child. She is completely haunted by the sight of the woman who gave the child. She is constantly in her throes and is soon to be the bear telephone the husband, who is a physician, to call at once. He binds the man. Meanwhile the wife, who is the woman who had adopted his child, sends him his own boy after the doctor with the key to the doctor's surgical case. The doctor is a young man and "Bugsy" is on the doctor's route to wrench his neck. "Bugsy" is the man who carves his way out of the closet with his pocket knife, releases the bear and telephones the police. They arrive just as the man is putting the rope around his wife's neck and shoot him. He is seen at the finish dying, surrounded by the doctor's family and their own child. Meanwhile the man who committed the crime is taken to drink and drive, making his confession. It is as perfect a piece of melodramatic construction as has ever been seen in a moving picture. But it is not the play, for the story is not told in any other way—it is the remarkable acting of Benjamin Christie that makes "Blind Justice" a masterpiece of motion photography. \footnote{Jole.}

THE REWARD OF PATIENCE.

Louise Huff, Robert Pennfield, John Bowes, Edithprésent, Mrs. Pennfield, Kate Lester, Paul Dunton, Adolphe Menjou, and Louise Pickford.

This is the first of the Louise Huff starring vehicles produced by the Famous Players and released through the Paramount that has played the Strand. Incidentally it is Miss Huff's second starring picture, and by the previous sentence some idea may be gained of the impression that the little star made by her first production. "The Reward of Patiente" was written by Syraon Fife, who furnished Miss Huff with the role of a quaint quaker in that is particularly well suited to her capabilities. Through the death of her father, she becomes penniless, and Robert Pennfield (John Bowes), a young constructing engineer, who is directing the building of a bridge in the little Quaker village in Pennsylvania, secures her a position as society secretary with his mother, who lives in New York. Patiente has developed an affection for Robert and when he weds a society beauty it almost breaks her heart. But having broken bravely she sets about trying down her sorrow by attending Robert's first born. Later when the heavy step into the scheme of things in general and wrecks the home, Patiente finally comes into her own and wins the widower. Louise Pickford plays the role of the society beauty and Adolphe Menjou is particularly good as the heavy. The scenes where the runaway wife and villain are met up on the shore, after the wreck of his steam yacht, was very well done. The pictures as a whole is very acceptable. The locations for the exterior scenes are very well chosen and the action of the play plays along smoothly, the story being told in a logical manner. A bit of comedy early in the feature brings a laugh here and there. In "The Reward of Patiente" Miss Huff will appeal to her popularity with picture fans. \footnote{Fred.}

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MARY PICKFORD

Is by far the Best in Motion Pictures. Her First Superior Production, RELEASED IN OCTOBER, is "LESS THAN THE DUST."

These LEADING THEATRES HAVE BLAZED THE TRAIL:

STAND, New York; COLONIAL, Chicago; STILLMAN, Cleveland; MADISON, Detroit; PARKWAY, Batimore; GLOBE, Boston; WALNUT, Cincinnati; NEW GRAND CENTRAL, St. Louis; FORTALEZA, San Francisco; CLUNES BROADWAY, Los Angeles; and HUNDREDS OF OTHERS.

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Distributors of the Best in Motion Pictures

THE DAUGHTER OF MACGREGOR.

Valentine Grant, Donald MacGregor, Arda Le Croix, Miss Negri, Robert MacGregor, Edward Davis.

"The Daughter of MacGregor," literally called "Jean of the Heather" is a Famous Play (Paramount), directed by Sidney Olcott, A. Lasky, producer, Edward Davis, photographer. While it is not the story, but the story is too tense and old-fashioned to sustain interest for a full length picture, for young men going fishing in Scotland, meet a young girl whose father is a stubborn Scot about to present child with a stepsister. Young man enters girl, is seen by hypnotic stepsister, who magnifies the incident into a scandal. Girl runs away to America to an uncle, who is foreman of a lumber camp. Young man's father happens to own the place and young man is sent to inspect it. They meet again the boy and young forester, father forgives her when she returns as the bride of the rich man, and makes the attempt at sensationalism in any direction, unless it be a Pauline Weiss. The entire affair does not compare with the usual Famous Players release with better known stars and a superior quality of scenario. \footnote{Jole.}
Funny, isn’t it? to hear people say, “Feist has the big hits because he’s lucky.” That’s nonsense. Everybody knows it’s dangerous to speculate “on luck.” Once in a great while we hear of someone who “made a Lucky Strike” and “cleaned up.” It’s so rare, that’s why everybody talks about it—but as a general proposition—it’s all Rot! Bosh!—Phool Stuff!

All you have to do, is to pick the one—two or more that fit YOUR act.

Any old song won’t do; that’s the spiel we handed our writers and they came across with a pippin, so new and novel as it is, is but a mere suggestion of the new supreme ballad hit of the new season.

IRELAND MUST BE HEAVEN FOR

If ever there was a lyric that can stand the focus of the spot light, it is this new one by Jo—

THE SWEETEST

by Grant Clarke and Jimmie V. Monaco, who have in this song written another b—

YOU’RE A DOG-GONE

Lyric by GRANT CLARKE

This is the song that all the big newspapers in the country are raving about. The song that is being sung by me couldn’t hold down. A song that the audience remembers and identifies the act after the show is over. You know i—

She’s the Right Kind—Ti

There’s a Little Bit of

The greatest novelty “Girl” song since “Any Little Girl Is the Right Little Girl,” and by the same Dog-gone Dangerous Girl!” and “Get Out and Get Under.” Wonderful for singles! Knock-o—

SANS FRANCISCO
PANTAGES BUILDING

CHICAGO
G.O.H. BUILDING

LEO F
135 W. 44th St
ST. LOUIS 7
All "Feist" songs are not successful, but you don't know the "Flivers" as we "can 'em" quickly—you see, we take the trouble to find out before we hand "'em to you"—Putting it differently—a "Feist" song has got to "stand the acid test" and if it's a "realer" we let you in—if it's a "lemon" we "ditch" it.

So you see it's not exactly luck—is it? No! certainly not! So then, when we tell you that every song mentioned below is a Hit, you know it is a Hit, because it's been "tried out" before we hand it to you.

When it's "easy sailing" to the "Road of Sure Success"—GET ABOARD!

So that even we, accustomed as we are to having quick hits, were compelled to sit up and take notice. The title, wonderful

MY MOTHER CAME FROM THERE

McCarthy and Howard Johnson, while the melody by Fred Fischer is emphatically infectious.

It is often, but when she does, it means something.

New York. Naturally, they were a hit. Everybody expected it and no one was disappointed.

MELODY OF ALL

A song with a punch, entitled

Talked About Song in the U. S. A. To-day is

DANGEROUS GIRL

Music by JIMMIE V. MONACO

a headline more than any other song in the country. A song that is the biggest prevailing hit. A song that even the hot weather kind we mean.

Up to Her—She's a Hit!

Bad In Every Good Little Girl

Composer, FRED FISCHER, while the sure-fire lyric is by GRANT CLARKE, he who wrote "You're a
ta for doubles!
THE EVIL WOMEN DO.

Ernestine Bergey | Elsie Jane Wilson
Harriett Benson | Enid Wilson
Helen Fains | Florence Pitman
Cora Wintner | Robert Bowers
Bessie Houston | Ethel Green
Mabel J. Lunsford | Shirley Gurney

Realistic, old-fashioned and laughably melodramatic is this Bluebird feature. The scenario is based on a story by Emile Ga- boon, adapted for film purposes by E. J. Clasee, filmed under the direction of Robert J. Flaherty.

Julian, while Steve Rounds around the crank shaft,筑 in about 4,000 feet of celluloid, have a couple of laughs throughout. From a production point of view, the picture is all that could be desired, but from an acting standpoint, the least said the better. Elsie Jane Wilson is the vampire star of the production. Just why no one will ever be able to tell, for after having looked over all the other "vamps" in the game, one would have to think of Elsie as absolutely last in a big field of starters. Elsie stars her career in this picture in the role of Ernestine Bergey, a beg- gar child of the Paris underworld, who is taken in by an aged writer who betrays her, being repaid by the girl by her pushing him out of a window so he meets his death. Then with the capital acquired by the bid of enterprises, she sets about being a real "vamp," with the aid of a young artist whom she has inducted. She changes her name to Sarah Brandon and poses as an English girl of tremen- dous wealth. She and the artist, with the aid of a purchased coat, first roam a hanker and then set after bigger game, an aged Count. She is the object of their attack. They are suc- cessful to the extent of getting the Count to marry the girl and return her to daughter ador- bit. In the last round the banker who was trimming was back at them, by exposing the woman, causing the arrest of her accomp-lices and releasing the daughter of the aged Count to his rightful heritage. The Paris streets scenes are fairly well worked out and the interior sets are rather imposing, but the whole is very badly acted. It is a picture that will never repeat, and it is only worth while as an audience is willing to stand for the most obvious of melodramatic situa-

THE POWER OF EVIL.

By George Bronson Howard

Finds Her Rival To Be

"A WOMAN OF THE STREETS"

An inherited taste for drink leads the man she loves into dives of the lowest order. "The other woman" sets him straight again and he goes back to marry his Society Sweetheart. But Drink and his other Love call—then comes a Story of absorbing, throbbing, thrilling interest.

YET NONE CAN MISS THE LESSON—

"THE POWER OF EVIL" IS DRINK—

It is the Power at the bottom of all Human miseries—at the elbow of crooks and murderers. It is the betrayer of

THE WHITE SLAYER'S VICTIM—THE DEGENERATE MILLIONAIRE

and every unfortunate in the wide World between, can lay his or her downfall directly, or indirectly, to this terrible Curse.

This Picture is Another Moss Triumph

ASK YOUR EXCHANGE ABOUT IT!

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New State Right Plan

Big Publicity Advertising Helps

If your State Right Territory is open, there's a Big opportunity for you.

THE DARK SILENCE.

Mildred Robert Reed

Clara Kimball Young

James Lewis

Dorothy Almira

Edward Martineau

Marcia Capel

Bibb

S. A. Moore

Clara Kimball Young is the star of this week's new feature picture, "The Dark Silence," released under the direction of Albert Capelain, who has given his audience a picture that is a melo- dramatic love tale, with a background of war that is realistically presented and equally as well produced and di- rected. It is a morality story with a constant opportunity to let her eyes work, but the story is a good one and should appeal to an audience that is ready for extraordinary emotional qualities. The story starts about three years before the war, then there is a reel of the war stuff, a direct hit of trench warfare, and the final reel is given over to straightening out the loose ends of the romance that was shattered in the third reel. Mildred (Clara Kimball Young) is an English girl who goes to Paris, to study art, under the direction of Albert Capelain, an eye specialist. She favors the Russian flag and becomes a spy. Shortly before the are to be married the boy comes home and demands that Ernestine Bergey and the dying father's bed side and leaves hurriedly with her. She calls to the room and across the last lines of the love scene, which has been partly destroyed by the reaper's sister, but Mildred is no dumb hog and she is as well pleased with her new name and new acting as the Germans approach Paris. Dr. Martineau, who has become the love interest of Der- went's girl, prevalently upon her to flee in time. He is to join her at the station. Just prior to the departure Derwent returns to the station and tells Dr. Martineau that he has fallen in love with the girl at the station.

THE RETURN OF DRAW BEGAN.

"Draw" Beggs | William R. Hart
Elaine Rogers | Louise Sluman
Margaret | William A. Shearer
Young | James Sezart
Poppy | Robert McKim
Buckton | Max Morris

This Triangle-Hit feature is a typical William R. Hart story that gives the star ample opportunity to show his comic handling ability, and this picture Hart is a "two-gum" bad man who is reforming through the love of a girl, clean up the town when he is appointed marshal, and finally, when ready to give himself into custody because of the misdeeds he committed the past, society believes he is of more value to them alive than dead, and he continues in the role of the town's protector. There are enough thrills and suspense in the story to thoroughly enjoy sitting through it. Pictorially it is a good feature, with a tone that will be greatly to the liking of the Hart fans.

THE FLOWER OF FAITH.

Ruth Judson | Jane Gay
Joe | Frank Miller
Dr. | Eunice Judson
Tom | Percy Heflin

A production brought through International, Burton J. King direc- tor, photographer, exhibits in a manner that will be appreciated. The story of the evangelist is accompanied by small communi- ties, in his home a son of 12, is to be discarded as an unbeliever, is a small village, evad- ing the plots of the doctor's son, who has been blinded by an accident. Ruth, the evangelist's daughter, is a typical girl, but with small success. Tom, the boy, is enticed with the delicious food furnished by the invalid and devours it, into a card game, loses it and robs the village storekeeper to cover his gamb- bling. In attempting to escape the boy is shot in the arm and staggered to the butt of the un- believer. He asks Leo to bring his sister. Ruth comes with her night robe and dressing gown. When the story of the thief leads to the home of Leo, where the minister finds his daughter on disabilty. The boy recognizes all believe Leo and the girl have been interrupted in an illicit affair. The "boy" is knocked down by the hero and frames up a lynching for Leo. A rope is placed about his neck and just as he is about to be strung up a bolt of lightning knocks him off from the tree. The boy rushes back and confesses and Leo sees in this the hand of Providence, and oxy- more believes. There are some very effective night scenes and some handsome exteriors. It is a very good program feature.
viola JEWEL Douglas Lucille Monarch Mona Tangletos has minister matted-haired young who rank has that delivered return out all the "Thou neighbors being her June an the the there Neighbor," will man of and father. HAPPINESS. 
viole JEWEL Douglas Lucille Monarch Mona Tangletos has minister matted-haired young who rank has that delivered return out all the "Thou neighbors being her June an the the there Neighbor," will man of and father.
SELL SEATS

WILLIAM A. BRADY, in addition to being the Director General of World Pictures, is the personal booking manager for every contract exhibitor.

YOUR responsibility does not end with applying for WORLD SERVICE. True, you are relieved of vast responsibility, and you know it has been transferred into most capable hands. YOUR PROBLEM IS TO SELL SEATS. You say that you have amusement to sell. Of course. But stop to think! Ten people may secure more amusement out of a picture than a hundred. YOUR JOB IS TO SELL YOUR FIVE HUNDRED OR A THOU. SAND SEATS, as the case may be, and KEEP them sold day after day, night after night.

YOUR problem is to sell seats just as surely as the re- tailer’s problem is to sell his stock of goods. The successful retailer knows that the life blood of his business depends upon a quick turn-over. SELL TODAY’S STOCK TODAY.

NOW, today’s unfilled house means a loss that can’t be made up. IT IS WATER GONE OVER THE DAM.

WITH World Service, you not only secure the services of William A. Brady as Booking Manager, but the most earnest efforts of our entire organization in helping you sell YOUR SEATS.

CAMERA MEN
SEND 15c. IN STAMPS
AND WE WILL FORWARD, POSTAGE PREPAID, VALUABLE BOOK WHICH WILL ENABLE YOU TO IDENTIFY AND KEEP TRACK OF EVERY SCENE YOU TAKE.

YOU NEED THIS HANDY BOOK
IN ORDER TO REGISTER, AND HAVE, ACCURATE RECORD OF EACH EXPOSURE, AND AVOID EXPENSIVE AND ANNOYING SCENE “MIX-UPS”

This Special Offer Good Only Until Nov. 1st

ROTHACKER FILM MFG. CO.
1359 DIVERSEY PARKWAY, CHICAGO

Harry Watson, Jr.
“MUSTY SUFFER” (IN PICTURES ONLY)
(George Kleine Studio) LOUIS MYLL, Director
CLARA KIMBALL YOUNG
in
"The Dark Silence"
Directed by ALBERT CAPELLANI
(A WORLD PICTURE)
Not a Special Release — A Regular Program Picture

Kent was employed as a super for the "Romeo and Juliet" picture taken at the Metro studios recently. During the balcony scene he was standing at the head of the stairway when it collapsed and he with a number of others fell a distance of ten feet to the ground. Kent had severe bruises about the body and also sustained a broken shoulder, knee cap and arm. He was removed to a hospital and later to his home, where he is now confined.

George Dupree is chairman of the arrangements committee.
"We're packing 'em in"

From 172 theatres in one territory—from 189 theatres in another, this is the full box office report on

**The Crimson Stain**

**Mystery**

The greatest profit yielding serial since the dawn of the screen.

Maurice Costello

Ethel Grandin

in the tense, exciting, mysterious, fast and fascinating drama of the decade.

Directed by T. Hayes Hunter

Produced by the Ebbograph Co. Presented by Consolidated Film Corp.

**BOOKING NOW AT METRO EXCHANGES**

**FILM FANS FAMISHED.**

Practically every New York film exchange rescinded the discounts they had allowed on account of the epidemic, upon advice from the License Bureau to the exhibitors that the Health Department order prohibiting children under the age of 16 from entering theatres on account of the infantile paralysis scourge had been recalled, and the age limit fixed at 12, with the entire order to be withdrawn simultaneously with school opening, September 25.

Exhibitors hailed the news with extreme satisfaction as the new order practically marked ails to the most trying summer since the inception of the film industry. The order was reflected in the business which opened with a rush Tuesday (Monday being Labor Day), and continued strong, with the exchanges reporting an average increase of about 20 per cent. over the same period last year, at rental prices considerably higher. From present indications it is predicted the coming season will shatter all existing records for a high water mark. In New York and vicinity the condition is described as the public being movie famished.

**OLD FILM BRINGS PRICE.**

The exchanges instead of scrapping their old film as junk are now selling them at a greatly increased price to chemical companies who extract the gun powder and other chemicals used in the manufacture of munitions.

---

**Pathé**

For eight weeks we've been telling you that

The Shielding Shadow is the best serial ever made.

For fifteen weeks beginning with Oct. 1st you'll have a new serial to read in the week's increased receipts that we've been telling you nothing but the truth!

Produced by *Astra* under the direction of Louis Gussman and Donald Mackenzie

Starring

(once Darmond, Ralph Wiegard and Leon Bars)

---

**WHAT HAPPENED AT 22**

Has earned $25,000 in 2 weeks

**JOHN GLADE'S HONOUR**

Has earned $55,000 in 2 weeks

**JAFFREY**

Has earned $85,000 in 2 weeks

**Conquest of Canaan**

dynamic story of romance and adventure

**The Witching Hour**

Now Complete

**FROHMAN AMUSEMENT CORPORATION**

18 East 44th Street, New York.
ROLFE PHOTOPLAYS, INC.
PRESENTS
THE ADORABLE
MABEL TALIAFERRO
in the Channing Pollock and Rennold Wolf FIVE ACT
METRO WONDERPLAY
"THE DAWN OF LOVE"
Directed by EDWIN CAREWE
Released on the Metro Program Sept. 25th

BLUESTOCKING PHOTOPLAYS (INC.)
"WANTED--A HOME"
From the Fascinating Heart Interest Story by Lois Weber
With Phillips Smalley and Mary Mac Laren
Directed by Phillips Smalley
Watch for the Coming BLUEBIRD
"THE CHALICE OF SORROW"
Book through your local BLUEBIRD Exchange or Executive offices
BLUEBIRD Photo Plays (Inc.)
1600 Broadway, New York
PARAMOUNT IS BUILT ON HUMAN NATURE; OTHERS REST ON HUMAN WHIM

"Hitch your wagon to a star," was good advice until Paramount came along and changed it to read: "Hitch your wagon to a hundred stars!"

The exhibitor who is in business for today, tomorrow, next year and for ten years must not gamble—his business must be built staunchly on human nature as it is, and not as some theorist says it is.

FAMOUS PLAYERS, LASKY, MOROSCO, AND PALLAS PICTURES MAKE UP THE INCOMPARABLE PARAMOUNT PROGRAM

The Paramount idea is right, is sound, is lasting. The success of the greatest talking machine company in the world proves it! The success of the greatest vaudeville enterprise in the world proves it! The success of five thousand Paramount Exhibitors proves it!

"Hitch your wagon to a star"—but be prepared to fall when that star sets!

Hitch your wagon to a hundred stars—give your public the complete Paramount Program—and you'll build a business not for today, or tomorrow, but for the years to come.

September, October and November Releases

Pallas—Famous of Panimite—Dustin Farnum.
Lasky—Big Sister—Max Murray.
Famous—Reward of Patience—Louise Huff.
Morosco—House of Lies—Edna Goodrich.
Lasky—The Storm—Blanche Sweet.
Famous—Ashes of Ember—Pauline Frederick.
Famous—Quest of Life—Maurice & Ethel.
Morosco—Intrigue—Louise Ulrich.
Famous—Jean of the Heather—Valentine Grant.
Pallas—Miss Nancy—Vivian Martin.
Lasky—Witchcraft—Fannie Ward.
Famous—The Kiss—Moore & Courtot.
Lady—The Lash—Mats Dorn.
Famous—Seventeen—Hull & Pickford.
Lasky—Miss Bigham—Marguerite Clark.
Lasky—Unprotected—Blanche Sweet.
Lasky—Soul of Earl San—Suzanne Nakazawa.
Pallas—Son of the Stars—Dustin Farnum.
Famous—Princess Ben Ben—Max Murray.
Famous—The Blondes—Pauline Frederick.
Lasky—Her in the House—a Hundred & Nine.
Lasky—The Yellow Pawn—Bixby & Haid.
Famous—Martyrdom of Phillip Strong—All Star Cast.
Lasky—The Years of the Locust—Fannie Ward.

Paramount Pictures Corporation
NEW YORK, N.Y.
One Superb Production a Week

That's my new promise!

And it is coming through just as my other plans have, with an irresistible rush.

My first revolutionizing enterprise was the CLARA KIMBALL YOUNG FILM Corporation.

That has already come through with a seven-reel production of Robert W. Chambers' brilliant novel "THE COMMON LAW," now ready for its pre-release showings in all the Marcus Loew theatres. It is Director General ALBERT CAPELLANI'S greatest masterpiece—a "100 per cent. picture."

Then I followed up by taking over the productions of the HERBERT BRENON FILM CORPORATION.

The first of these marvelous HERBERT BRENON features is nearly completed. It presents the world's supreme tragedienne, Mme. ALLA NAZIMOVA, in a film version of the play "WAR BRIDES" by Marion Craig Wentworth. I'll stake my reputation that it is a picture that will simply lift them out of their seats.

Now comes the KITTY GORDON FILM CORPORATION, producing for Selznick-Pictures, under the supervision of G. M. ANDERSON, a screen adaptation of the novel "VERA THE MEDIUM" by Richard Harding Davis.

To these I shall add stars and attractions of equal magnitude until I am releasing, on the open-booking plan, ONE GREAT FEATURE A WEEK.

THERE WILL BE NO PROGRAM.

Simply a steady output of incomparable features from which the exhibitor is FREE TO TAKE HIS PICK.

LEWIS J. SELZNICK
FILM REVIEWS AND THEIR VALUE

The moving picture exhibitor just now is mostly in need of INFORMATION about films produced. He doesn't care so much for the news of trade. It is too kaleidoscopic a trade at present, on its manufacturing and distributing side. "Combinations" of the monied interests or interests that combine to secure "outside money," or to "get under cover" are of no moment to the picture exhibitor, who doesn't see that any combination is attempted to be effected to aid the man who pays the freight—the exhibitor wants his trade news in a condensed review of a film that he may exhibit or want to exhibit—or (and which is the most important) not exhibit at all.

To exhibit a poor film for a day, two, three or a full week by an exhibitor hits the picture house two ways—there is a temporary drop of business for the time being through the poor film being the feature of the program at that time, and the prestige of the picture place is injured, most often to the advantage of a competing house or houses.

To the picture exhibitor of current times the film he uses is more important to him even than his box office, for THE EXHIBITOR MUST HAVE THE GOODS TO HOLD UP THE BOX OFFICE.

That means the exhibitor must have two things with him to successfully continue his business. They are TRUTHFUL ADVANCE INFORMATION of the features that will be submitted to him and full liberty to select such features as he may deem most desirable for his clientele.

The full liberty of selection is not always within the means of the exhibitor to secure, because of the picture service corporations with their restrictions, and the competition that may "tie up" one or more sources, although such exhibitors as may tie up a source of supply is again in a similar position as regards the free selection of material.

But most essential is the ADVANCE INFORMATION, which the exhibitor must look for in criticisms of feature releases, those reviews to be written by persons of a little more than ordinary knowledge of the picture or show business, or both. This knowledge combined with observation will develop a reliable film critic, if the critic is permitted to write his HONEST OPINION.

That is what the exhibitor wants—AN HONEST OPINION BY AT LEAST A SEMI-EXPERT. If the opinion is honest, technical knowledge of picture making as may be expressed in a criticism means nothing. The picture has been made, it is ready for release and cannot be wholly retaken. What the faults, defects, merit or demerit of the manufacturing were are beside the question to the picture exhibitor. "CAN I PLAY THAT PICTURE IN SAFETY?"; "IS IT A GOOD OR A BAD PICTURE?"; "CAN IT DRAW ABOVE NORMAL?" and "IS IT WORTH PLAYING AT ALL?" are the questions presenting themselves to every picture exhibitor about every picture.

The exhibitor can't decide for himself until he sees the feature. Meanwhile he must look elsewhere for that very valuable advance information that means so much to him. It cannot be obtained from the press sheets of the manufacturing or service concerns. They speak but good of all their product, one of the items a publicity bureau is established for. The dailies of the country are but local at best, and their printed opinion, if honestly given, affects but local trade, and is printed too late, i.e., after the film has been publicly exhibited in the city where the daily publishes.

So the exhibitor must look to the picture trade and theatrical papers which circulate throughout the country and give some of their attention to the critical reviews of film.

The picture trade has two highly estimable trade mediums, the "Picture World" and "Picture News." Each of those publications carries a critical film department. The theatrical weeklies, in which class is found "Variety," also give more or less attention to moving pictures, including critical comment.

The presumption is bound to follow after looking over papers that cater to the picture business that THEIR POLICIES MUST BE LIMITED OR BOUNDED BY ADVERTISING CONTRACTS. The individual exhibitor seldom advertises, except in his local papers. He has nothing to advertise for the trade, but the remainder of the trade advertises for the exhibitor, therefore the remainder of the trade, including the manufacturer, service corporation, renter and exchanges use the trade or theatrical papers to make known their wares.

If for no other reason, then, the theatrical weeklies which do not carry by any comparison at all as much advertising as the trade mediums should be more reliable for the picture exhibitor, but the theatrical weeklies that are not satisfied with the bulk of picture advertising so far received from the group in the trade that advertises, are APT TO LEAN THEIR OPINIONS TOWARD MORE BUSINESS, rather than listen to THE NEED OF THE EXHIBITOR who does not advertise.

However, in the end the paper, whether of the picture trade or theatrical class, that gives the exhibitor reliable advance information about the picture releases will be the one or ones to win out, as far as a circulation among exhibitors may be concerned, for THE VALUE OF A FILM REVIEW IS VITAL TO THE EXHIBITOR—he must find the publication that gives the HONEST OPINION. If the exhibitor doesn't and his competitor does, that competitor at the finish will have outlived the other.

THE VALUE OF FILM CRITICISM IS HONESTY—NOTHING ELSE. A critic cannot make a bad picture good nor a good picture bad, any more than a dramatic reviewer can do that with a play.

THE WISE EXHIBITOR in America, Canada and Europe, in fact all English speaking countries, SHOULD SUBSCRIBE FOR EVERY WEEKLY PAPER of the picture or the theatrical trade that gives critical attention to films, for at least three months, and after that time discard all those papers he finds cannot be relied upon, gradually eliminating others that appear to have "a reviewing policy" until he finally locates one or more weeklies that he believes may be FAIRLY DEPENDED UPON.

At the end of six months the exhibitor trying this will be in possession of a weekly bureau of information that may be the means of saving him money and business. Anyhow, it will furnish the exhibitor with enough information to let him know what he is doing in the selection of film, if he has the privilege of that selection.

What a paper may say about its critical department is so much space wasted, when that department is published weekly for the exhibitor to decide for himself. You can call black white, but that doesn't make black white.

A paper speaks for itself.

LET THE EXHIBITOR FIND OUT FOR HIMSELF.
The Revolt

Anna Stevens... Frances Nelson
John Stevens... Arthur Ashley
Laura Schmidt... Clara Whipple
James Turner... Frank Reimert
Eva Esset... Ada Price

The play opens in a small station where a heavyweight of the ad
smickers is giving an instruction to the historical ad
struggle. The story is about a revolutionary worker who
falls out and fights for his beliefs. The play is an
eloquent statement about the struggle of the workers and their
fight for justice.

The Combat

"The Combat," a three-act Vehara feature (V-L-87), with Anita Stewart as the star, is
going to prove one of the real box office
attractions of the week's releases. It is the
story of a young man who is fighting for a
melodramatic thrill of the better kind.

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melodramatic thrill of the better kind.
JACK BURNETT
AUTHOR and DIRECTOR
MAJESTIC THEATRE BUILDING, CHICAGO
Exclusive Songs, Comedy and Dramatic Acts

"Americans" 25 Gayety Brooklyn 2 Academy Jersey City.
"Beauty Youth & Polly" 25 Gayety Chicago 2 Majestic Pt Wayne Ind.
"Belman Show" 25 Gayety Boston 2 Grand Hartford.
"Bon Ton" 25 Star Cleveland 2 Empire Toledo.
"Bouquettes" 25 Berenholz Des Moines 2 2 Gayety Omaha.
"Bowery Burlesque" 25 Casino Brooklyn 2 Empire Newark.

"Broadway Follies" 25 Newark 26 Savannah 27 Canton 23-30 Akron 2 Empire Cleveland O.
"Burlesque Revue" 25 Empire Newark 2 Canton 30-30 St Louis 1-3-0 Jioi House.
"Cherry Blossoms" 25 Gayety Milwaukee 2 Gayety Minneapolis.
"Darlings of Fara" 25 Star Brooklyn 2-4 Orpheum New Bedford 2-7 Academy Fall River.
"Follies of Pie" 25 Gayety Buffalo 2 Cortland Rochester.

"French Follies" 25 Lyceum Columbus 2 Newark 2 Savannah 4 Canton 3-7 Akron O.
"Follies of Pleasure" 25 Majestic Pt Wayne Ind 2 Buckingham Louisville.
"Girls from Joyland" 25 Majestic Scranton 2 Gayety Brooklyn.
"Golden Rooster" 25 Lyceum Dayton 2 Olympic Cincinnati.
"Hello Paris" 25 Star Toronto 2 Savoy Hamilton Ont.
"Life Girl" 25 Gayety Minneapolis 2 Star St Paul.

Mlle. La Toy's Canine Models
Vanderbilt's Prettiest Offering
Booked solid—W. V. M. A. and U. B. O.
East Rep., Harry SHEA
West Rep., JESS FREEMAN

BURLESQUE ROUTES
Sept. 25 and Oct. 2.
"A New York Girl" 25 L O J Gayety Omaha.

RALPH DUNBAR AND HARRY WEBER
Present
HERMINE SHONE

IN HER NEW POETICAL FANTASY "THE EVOLUTION OF LIFE"
PALACE THEATRE, NEW YORK, Next Week (Sept. 25)

We've Got It! "PRAY FOR THE LIGHTS TO GO OUT"

UPROARIOUS SUCCESSOR TO "BALLIN' THE JACK"
Musicland all agog with jubilation over this smashing, rip-roaring hit. 20 side-splitting choruses. Brother, tie up with this red letter Song Pippin and rouse the multitude.

JOS.W. STERN & CO.
L. WOLFE GILBERT, Mgr. Prof. Dept.

1556 Broadway, New York. A few steps from Palace Theatre Building. Chicago: 145 N. Clark St. Address all mail to MARKSTERN BUILDING.
Single Advertising Medium Enough for Show Business

VARIETY'S oft repeated statement that a VARIETY advertisement is alone enough in itself and covers the entire field, has been borne out and substantiated by recent developments among the theatrical journals.

One of these papers virtually admitted it was unable to hold any number of readers through selling out cheaply. Another says it has decided to throw over the dramatic for pictures. Still another changes its date of issue in the hope it may catch a few buyers.

VARIETY covers the whole field. If any of these papers had any readers in the show business those same readers also read VARIETY, so the advertiser duplicated the cost of his advertising if using any other paper than VARIETY, while when advertising only in VARIETY the advertisement was read by all the readers of the other theatrical papers, besides VARIETY'S exclusive readers, of which there are thousands.

VARIETY is accepted as well in London as in New York, as well in Paris as in Chicago, and as well in Sydney as San Francisco. Anywhere where there are English speaking show folk you will find VARIETY the accepted world's medium. Its London news gets to Australia before the English theatrical papers arrive there bearing the same items (if they have them before seeing the items in VARIETY). Australia gets its English news via VARIETY because VARIETY has a cable news service, and New York to Sydney is about 30 days whilst London to Sydney is 40 days.

In the United States and Canada VARIETY has grown so pre-eminent there is nothing that may be said regarding its standing at home that its readers do not know.

VARIETY gathers all the news it can and prints such news as is printable. VARIETY doesn't take sides but prefers to publish both sides of a question if there are two sides, allowing its readers to determine for themselves; VARIETY doesn't comment upon its news when that news affects more than one faction, and VARIETY'S whole aim today, as it always has been, is to be a newspaper purely. That is all the show business needs and that is all the show business wants from its trade papers.

The theatrical season for '16-'17 is now open. Advertise and get to all of the show business.

To promote advertising and allow the players to secure the lesson cheaply, VARIETY has established the following rates, for players only.

If you can't deliver, don't advertise.
If you do advertise, use VARIETY, for

"VARIETY" REACHES

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LARGER SPACE PRO RATA
VARIETY

WANTED

FOR

MUSICAL COMEDY

ALSO

MUSICAL COMEDY PEOPLE

WITH SPECIALTY FOR THE

International Circuit

GUS HILL
COLUMBIA THEATRE, NEW YORK

"Hip Hip Hooray Girls" 25 Gayety Omaha 2 L. O.
Irwin's Big Show 25 Caslon Boston 2 Columbia New York.
"Majestic" 25 Empire Albany 2 Casino Boston.
"Maids of America" 25 Empire Hoboken 5-7 Park Bridgeport.
Marion Dave Show 25 Gayety St Louis 2 Star & Garden Chicago.
"Merry Rounders" 25 Colonial Providence 2 Gayety Boston.

"Monte Carlo Girls" 25 Empire Cleveland 2-3 Erie Pa 4 Ashtabula 5-7 Park Youngstown 0.
"Pace Makers" 25 Century Kansas City 2 Standard St Louis.

THE SMASHING, CRASHING, BIG SENSATION OF THE COUNTRY

That's Love in Honolulu

Wacki Woo

Yacki Hacki

THE SAVAGE MUSIC CORP., WILL VON TILZER, PRES., 145 W. 45th St., N. Y. C.

COLUMBIA THEATRE BUILDING (Suite 1007)
New York City
SAILED FOR ENGLAND

On the “St. Louis” Sept. 16, to open on the
MOSS TOUR Sept. 25

J. FRANCIS DOOLEY
AND
CORINNE SAYLES

We left with best thoughts of all of our friends at home and look forward with much pleasure to seeing them again, sooner or later.

We regret having had to decline, even with the extra inducement, this season’s route so kindly tendered us by the big time managers, and we want to extend our thanks to the booking office, as well as to the individual booking men and managers who interested themselves. It is greatly appreciated.

We wish them and everyone else a most prosperous season.

DOOLEY and SAYLES

Under the direction in Europe of ERNEST EDELSTEN, LONDON
“White Pat Show” 23 Gardner 26 Mahopen 37 Amsterdam 26-30 Wednesday 2-5-36 Washington 4 Norton 5 Omaha 6 Niagara Falls N. Y.


“Little Girl in a Big City” 25 Prospet Cleveland 2 Palace Toledo.

“Little Love from Loosalian Town” 25-27 Boyd’s Omaha 25-30 H. Sioux City 2 Imperial Chicago.


“Peg O’ My Heart” 25 Orpheum Philadelphia 2-4 H. Wilkes-Barre 5-7 Academy Scranton.


“Mr. Hunter’s Story” 25 Gayety Louisville 25 Orpheum Nashville.


“That Other Woman” 25 Majestic Jersey City 2 Lyric Paterson.

“Keep Coming” 25 Lyric Memphis 2 Crescent New Orleans.

“Parlor” 26 Majestic Jersey City 2 Orpheum Scranton.


“Ride Out” 25-26 S. Scranton 2 Palace Scranton.

“Harvest of Ten” 25 Lyric Bridgeport 2 Modern Providence.


“West End” 25-26 S. Scranton 2 Palace Scranton.


“Ride Out” 25-26 S. Scranton 2 Palace Scranton.


“Father” 25-26 S. Scranton 2 Palace Scranton.

“Mexican” 25-26 S. Scranton 2 Palace Scranton.

“Mother” 25-26 S. Scranton 2 Palace Scranton.

“Lover’s Special” 25-26 S. Scranton 2 Palace Scranton.


“Father” 25-26 S. Scranton 2 Palace Scranton.

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“Mexican” 25-26 S. Scranton 2 Palace Scranton.

“Lover’s Special” 25-26 S. Scranton 2 Palace Scranton.

VAUDEVILLE ARTISTS and MOTION PICTURE PIANISTS should get all these big numbers.

A new decided typical type of ballad. The first slow Fox Trot ballad ever written by the boys who created “Lonesome Pine” and will now start a new type of song.

“SHE IS THE SUNSHINE OF VIRGINIA”

By BALLARD MACDONALD and HARRY CARROLL

THREE BIG SUCCESSES

“I’VE LOST MY HEART IN HONOLULU”

By COBB and EDWARDS

A novelty syncopated raggy ballad - one that will take your audience by storm.

A FAST SENSATIONAL RAG

“MISSISSIPPI DAYS”

By MACDONALD and PIANTADOSI

The best opening or closing number ever turned out.

AND THE GREAT STANDARD ENCORE GETTER

“BABY SHOES”

THREE BIG NOVELTY NUMBERS

“WHY DO THEY MAKE GIRLS LIKE YOU”

By GOODWIN and PIANTADOSI

A marvelous double. Also female version.

A GREAT COMEDY SONG

“The Ten Commandments of My Married Life”

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Declared by Press, Managers and Agents to be the biggest novelty, best dressed singing production on the vaudeville stage today and deserving of a spot on any bill.

Special Scenery in 1 1/2.

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Now Touring U. B. O. and W. V. M. A.

ONE OF THE HITS OF THE BILL AT KEITH’S ROYAL THIS WEEK (Sept. 16)

PERO AND WILSON

"NOVELTY ENTERTAINERS"

Direction, PAUL DURAND

"The Girl Without a Chance" 25 0 H Atlanta
"The Heart of Dixie" 25 Grand Worcester 2-4-0 H Syracuse 5-7 Colonial Utica
"The Natural Law" 25 Polly’s Washington 2 Auditorium Baltimore
"The Old Homestead" 25 National Chicago 2 American St Louis
"The Other Wife" 25 American St Louis 2 Garden Kansas City, Mo.

"The Path of Polly" 25 Lyceum Pittsburgh 2-0 H Youngstown.
"The Woman He Married" 25 Garden Kansas City Mo 2-4 Boyd’s Omaha 2-0 H St Louis.
"Thursday" 25 0 H Youngstown 2 Prospect Cleveland.

A
Adams, Billie
Adams, Bert (C)
Adams, Eliza
Adams, Marie
Alcorn, Five (C)
All Mrs S
Amarensi Four

Atkinson John
Anderson, Jentie (C)
Anger, Al
Arde, Lillian
Armstrong, Grace (C)
Arnold, Odet (C)

Now PROCTOR’S FIFTH AVENUE

MERLE’S COCKATOOS

THE ACT DE LUXE OF BIRDLAND. Direction PAUL DURAND

NEW ACT

COE, VESTA AND ROY

PRODUCING SEVERAL NEW COMEDY CREATIONS

Opening at POLI’S, MERIDEN, CONN., Sept. 29-31

Thanks to GENE BELASCO
George Damarell

In Fantastic Comedy with Music

“TEMPTATION”

WITH

SPLENDID CAST

INCLUDING

Myrtle Vail and Edward Hume

BOOKED BY WILL M. HOUGH

MUSIC BY WM. B. FRIELANDER

Direction, HARRY WEBER

COMING EAST THE ORIGINAL BOX CAR DUO ALEXANDER and FIELDS

See PETE MACK

VARIETY

When you are a swell auto skit by you with ease, as you loaf along to your pet strap
in the Sub. And you get a well-looked as the acts skit by, and you say “There’s a
Johnnie Baltz!” And he looks like a man for Morgan, and his clothes cost a dollar a
stitch. He’s the picture of health, and you say to yourself “Gee, isn’t it great to be rich.”

THAT’S THE AGENT

When you meet some one about, there’s old “Tachikumia,” he’s almost a millionaire,
and you don’t know for sure, the style of the style in the era called “Trouble
and Fate.” And he seems to get all the good things of life drawn in by the stage folk’s
lore. While you hustle along to that half-room back home, and say “Isn’t it hell to be
poor.”

THAT’S THE MANAGER

But there are things that money can’t buy, such as love and friendship that’s real.
And you know when you see friends smile and glad-hand you, it’s not the old bank-roll they
give you and think of the one girl in it all that you mean to write her. Then the old thoughts
take a switch, you don’t care to be rich, for it isn’t so bad to be poor.

THAT’S THE ACTOR

JACK MARKLEY

“THE NEW CAGGY GILDE” (Without using the feet).
5th Ave. and Harlem Opera House Next Week (Sept. 25).

HARRY SYDDELL

ENTERTAINER

Loew’s Newark now (Sept. 21-24)
Direction, MARK LEVY

SALLY COHEN-RICE

Will lease on royalty

THE FAMOUS
RICE and COHEN SUCCESSES

“MARY AND JOHN” “AN EARLY BREAKFAST”
(TWO PEOPLE)

Recognized as standard vaudeville sketches. Neither played anywhere for some time.

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George Damarell

“Dress”

Is Woman’s Whole Existence

Mme. Kahn presents everything that is newest and most charming for the
costuming of professionals desiring that touch of
INDIVIDUALITY.

The infinite amount of painstaking given to each
GOWN, SUIT or WRAP
begins with the selection of the most advanced
fashions by Mme.
Kahn. When you
purchase in this establishment,
you will become one of the
well-dressed
women.

This will cause critics to comment on the attractiveness of your appearance
and your good judgment in the selection of your wardrobe at this shop.

We have gowned many of the top-notchers in
Vaudville, Legitimate and the Movies, and several of the successful musical
comedies now running.

NAMELY:

“The Girl from Brazil”

“Step This Way”

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New Winter Garden Show

Wm. Hodge show—

“Fixing Sister”

“Soldier Boy”

There must be a reason why they select
Mme. Kahn

Shubert’s Shows

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Creator of Gowns

One Forty-Eight West Forty-Fourth Street

Near Broadway

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Four Doors

West Of

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COMING EAST THE ORIGINAL BOX CAR DUO ALEXANDER and FIELDS

See PETE MACK
Back Again at the Palace Theatre, New York

Ruth Royce

NEW CLOTHES

NEW SONGS

CHORUS GIRLS WANTED

Good looking, who can sing and dance, for immediate work.
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Mark Vance, in charge

ACCOMPANIED THE DIFFICULT FEAT OF STARTING BROADWAY TALKING

FANNY GRANT AND WING TED

With John Cott's "FLORA BELLA" Casino Theatre

NEW YORK AMERICAN

Grant and Wing, who introduced some acrobatic movements never before seen on Broadway and who came very near to being the hit of the show. The work of this pair was sensational. They stopped the show.

JOURNAL OF COMMERCE.

Perhaps the greatest hit of the play was the dancing of Grant and Wing. Their dancing brought applause from pit to gallery and their recalls stopped the action of the play many minutes.

HERALD.

Some particularly good acrobatic dancing is done by Grant and Wing. The latter pair caused such a disturbance at the beginning of the act that scores were unable to proceed with their lines for several minutes, so great was the applause.

EVENING POST.

Grant and Wing performed some remarkable steps of the latest acrobatic school.

NEW YORK GLOBE.

There is good dancing in "Flora Bella," especially by Grant and Wing. They are decidedly the best team of whirlwind dancers this town has seen.

ACCOMPANIED THE DIFFICULT FEAT OF STARTING BROADWAY TALKING

Some of the Press Comments

TIMES.

A team of dancers whom the program announced merely as Grant and Wing, did some whirlwind dancing that was quite marvelous for its kind.

MORNING TELEGRAPH.

A dancing number by Grant and Wing brought forth prolonged applause.

WOMAN'S WEAR.

A wonderfully clever team announced as Grant and Wing scored a tremendous success.

Exclusive Direction John J. Scholl, Longacre Bldg., New York
THE BRIGHTEST LIGHTS IN THE MUSIC WORLD

"MY MOTHER'S ROSARY"

"WHEN THE SUN GOES DOWN IN ROMANY"

"IF I KNOCK THE 'L' OUT OF KELLY (It Would Still be Kelly to Me)"

"IN FLORIDA AMONG THE PALMS"

"I LOVE A PIANO"

"ARRAH GO ON, I'M GONNA GO BACK TO OREGON"

"YAAKA HULA HICKEY DULA"

"COME ON AND BABY ME"

"WHEN THE BLACK SHEEP RETURNS TO THE FOLD"

"LOVE ME AT TWILIGHT"

"I'M DOWN IN HONOLULU LOOKING THEM OVER"

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO
FRANK CLARK, Chicago Manager

BOSTON
220 Tremont Street
MAX WINSLOW, New York Manager
John A. Himmelfarb has leased the Majestic, Kewanee, Ill., Himmelfarb’s free to Sandusky, O., and has the Sandusky theatre.

Frank Pleacher is personally managing the road tour of Laconte & Pleacher’s “September Moon” touring Iowa, W. Peters is in charge.

Clyde Humphrey has returned from New York where he attended the meeting of the Vaudeville Managers’ Protective Association.

The Owl Features, Inc., is now handling the bookings for the Hand Dog theatre, Madison street.

Chris Whalen, formerly manager of the Jefferson, is now officially attached to the K-E-S-E forces at this point.

In order to give his family plenty of fresh air Ralph Kettinger will live in Wheaton, III., this winter. He will commute daily.

“What Do You Sell?” the newest of Boyle Woodcock’s topics, with Principal Seaman and Arthur Conrad, opens next week.

Jewish stock will run indefinitely at the Empire with the Koehler company as the attraction.

Leonard Lorin is in Chicago and has nearly recovered use of his voice which petered out on him while playing stock burlesque in another town.

Arby Choupaun, general manager of the Interstate Circuit, arrived in Chicago Monday to spend a week confering with attacheds of the local I. C. offices.

The Boston English Grand Opera Company (Joseph Sheahan) opened its tour Sunday night in Davenport, offering “Martha.” The company will play to the Coast and back.

FURS
ADVANCE SALE
Select Your Fur Coat or Set NOW and Save One-Third to One-Half. A small deposit reserves any model for you.

FRENCH SEAL COATS
Full Flare Models, Advance Sale Price, $69.50

HUDSON SEAL COATS
Full Flare; Collar, Cuffs and Border of Skunk, Lynx, Fox and other contrasting Furs $175.00

Fur Coats made to your measure NOW at great savings

The Nation’s Furrier
A. RATKOWSKY
28-34 W. 34th St., New York

FOR RENT
Dauphine Theatre, New Orleans
Modern, Fire-proof Playhouse Seating 1800 Persons
Apply DAUPHINE INVESTMENT COMPANY
311 Dauphine St., New Orleans, La.

John, Hasty, eldest son of Charlie Hasty (the Hoofer Boy), has written a comedy playlet, “$5,000,” which the Jane O’Rourke company is now presenting.

A 20-minute vaudeville version of “Graustark” has been made for George Gates by Ralph Kettinger. Gates will make the production.

Sam Kahl has been having the take outright for the Orpheum, Gary, Sunday dates and the result has been that now some of the tah managers are adding to their share on percentage.

The return of cold weather sent the managers and agents scurrying for heavy under- wear and overcoats. The week end was down around the 74 mark.

The management of the Orpheum, Clinton, la., which is getting Associations acts via Paul Gouton had union trouble with its musicians last week.

Charles Polo, through the Lowestohl offices, has filed a claim of $1500 against the Chicago, Burlington & Quincy R. R. for its delay of his baggage Sep. 3.

Elliott & Sherman are sending another road show of “The Birth of a Nation” out of their Minneapolis office, the outt opening in Iowa this week.

The Five Arts is offering the “first run” in Chicago of the Clara Kimball Young film, “The Jurk Silence.” It opened its showing Sept. 16.

Basie Barricades passed through Chicago Sept. 15 enroute from the west to New York City where she is making her first visit in three years.

The Hearst International News pictures are being shown each week at McVicker’s, Chi- cago, in conjunction with the regular vaudeville bill.

Several local firms are reported as trying to secure the picture rights to the vaudeville playlet, “The River of Souls,” which played the Majestic last week.

Harry Shockley, formerly attached to the Walcott street, Chicago, has assumed the management of the Lincoln Square theatre, December, Ill.

A drop in the temperature proved a box office boon during the week-end. All of the vaudeville houses outside the Loop did a bang-up business Saturday and Sunday nights.

Notwithstanding it was generally reported Betty Caldwell had signed with Meade Moore, Miss Caldwell is again under contract with the William B. Friedlander, Inc.

Harry Spingold and James B. McKown have returned from Oklahoma where they spent last week for a conference with some of their acts as to certain engagements.

Rags Fuller and “A Night in Little Bohemia,” with 21 people, arrived in Chicago last week from the east to play western dates under Jim McKown’s direction.

Society Note: Eddie Hayman dropped in from the west side, Monday, and took in McVicker’s first show.

When “Common Clay” quits the Olympic, “Cheating Cheaters” is reported as the incoming attraction.

The Washington Square Players, now in New York, are listed to appear here at the Playhouse in December.

Demarest and Collette have been forced to cancel immediate tour owing to an injury the man received by a truck falling on his foot at Grand Rapids, Saturday.

When the Lew Fields’ show takes to the road from its Garrick engagement it will have Charles Brown doing the advance work. The show leaves Sept. 30.

“The Elpciones,” after rehearsing in Chicago, inaugurated a legitimate tour Sunday in Springfield, Ill., playing a three days’ engagement. Charles Viole is manager and the agent is Mike Coyne.

The Central Chautauqua Association was notified for $75,000 next week for the purpose of promoting and forming Chautauqua programs. Harry Moore, for the Lowestohl offices, engineered the formation legally.

Harry Miller says his first vaudeville road show routed to make connections with the Ackerman & Harris house on the Coast has reached Seattle with reports so far in its

ALWAYS AT A LOWER PRICE
THE ART OF DRESSING WELL is of vital importance to the artist. This show is particularly well equipped to serve you at strikingly low prices.

36 West 34th Street
Take Elevator Between the Waldorf and the McAlpin
OPEN EVENINGS 7:30

JOSEPHINE and JACK FARRELL
IN “TROUBLES OF AN ACTRESS”
A BIG HIT ON EVERY BILL
Direction M. S. EPSTIN

NOW FEATURED ON THE LOEW TIME

IN “PROBLEMS OF AN ACTRESS”
A BIG HIT ON EVERY BILL
Direction M. S. EPSTIN
The Song that will put your act over.
The Hit of
THE FOLLIES of 1916
HAVE A HEART
LYRIC BY
GENE BUCK
MUSIC BY
JEROME KERN
A FEATURE
WITH EVERY
HEADLINER
The Sunshine of Your Smile
A BALLAD
BEYOND
COMPARE
PUBLISHED BY
T. B. HARM'S & FRANCIS, DAY & HUNTER
62 WEST 45TH STREET, NEW YORK.
LISTEN, BROTHER:
WHAT'S THE USE OF TRILLING MOSS-COVERED NUMBERS WHEN EIGHT LIVE CLASSY GEMS LABELLED "SUCCESS" AND PULSING WITH MELODY FLOAT WITHIN YOUR REACH?

"SHADES OF NIGHT"
SONGDOM'S SWEETEST GEM, Another "Glow Worm"

"PRAY FOR THE LIGHTS TO GO OUT"
Upward successor to "Raindrops on Roses"

"TENNESSEE BLUE"
We paid a big sum to get this bit. It's wrong you convince yourself — send copy.

1556 BROADWAY NEW YORK A Few Steps From Palace Theatre Door.

JOE. W. STERN & CO.
102-104 West 38th Street NEW YORK

"THE WORLD IS HUNGRY FOR A LITTLE BIT OF LOVE"
That well-known Western Novel. Ballad, just acquired by us.

"THE TRAIL TO SUNSET VALLEY"
LEWIS MUIR'S LAST BALLAD AND HIS BEST

"MY OWN IONA"
THE HIT OF HITS
The King of All Hawaiian Songs

THE BOOTERY
Women's Smart Footwear
For Street, Stage and Evening Wear
1560 Broadway
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West Orders Promptly Filled

MACK, The Tailor
1582-1584 BROADWAY, Opp. Strand Theatre
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NEW YORK CITY, N. Y.

The graceful draping of a coat. The smart, snug fit of shoulder and collar, the perkly arrangement of a neat lapel—these things do not happen by accident.

IT takes judgment and effort and taste and talloring intelligence to make Macks clothes "look right."

MACKS clothes have "bright lines." They have to, because this shop is supported by the most discriminating of all buyers—the Broadway folk.

YOU can achieve distinctiveness of apparel without being flashy or "loud," The good taste of Macks clothes begins with the factory designer and is watched and bettered at every stage of merchandising until the salesman in our shop helps you select, out of our Brand Fall Stocks, YOUR suit—the suit that satisfies your particular and individual taste.

Are your ideas radical, conservative, daring, fastidious? Come in and ask us what we have to meet your needs.

We're only a step across the street, or around the corner, anyhow. A full and complete line of ready to wear models now in at from $15 to $50.
PRODUCERS AND SINGERS!
10 Leading Song Successes of the Day

Hit No. 1—"AND THEY CALLED IT DIXIELAND"
RADFORD and WHITING
The "surest fire" song hit in the country

Hit No. 2—"UNDERNEATH THE STARS"
BROWN-SPENCER
The most popular song and Fes trot of the year

Hit No. 3—"DOWN HONOLULU WAY"
DEMPSEY-BURKE-BURTNETT
That haunting melody you're hearing everywhere you go

Hit No. 4—"IN OLD BRAZIL"
A new song by Spencer and Brown and a positive hit.

Hit No. 5—"MEMORIES"
KAHN-VAN ALSTYNE-LITTLE
The ballad beautiful

Hit No. 6—"COME BACK TO ARIZONA"
BRYAN and PALEY
As popular as "The Sweetest Girl in Monterey"

Hit No. 7—"ON THE OLD DOMINION LINE"
BOTSFORD-HAVEZ
A great fast song by the writers of "Sailing Down the Chesapeake Bay"

Hit No. 8—"MAMMY'S LITTLE COAL BLACK ROSE"
WHITING and EGAN
A wonderful new song by the writers of "They Called It Dixieland"

Hit No. 9—"JUST A WORD OF SYMPATHY"
KAHN-VAN ALSTYNE
A brand new ballad, but one that we say will be another "Memories" and "When I Was a Dreamer"

Hit No. 10—"ON LAKE CHAMPLAIN"
BRYAN-GUMBLE
One of the most beautiful ballads we have ever published.

The Big Song Hit in Two of the Biggest Musical Productions in America—from the House of "Remick"

"PRETTY BABY"
by KAHN-VAN ALSTYNE-JACKSON

"Passing Show of 1916" "A World of Pleasure"
AN ITALIAN DINNER YOU WON'T FORGET
Giolito

106-110 West 49th St.
Lunch 40c.
With Wine

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New York
Where the Profession Meets

The Only Bright Spot in the Ocean
NAT GOODWIN CAFE

Dancing
Santa Monica, Cal. (25 minutes from Los Angeles)
"College Inn Setteth" (Late F. B. Keith's Palace Theatre)

EL DORADO
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First 4th and 4th Sts.
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Table d'Hotel Lunch 45c.
Lun. & D. Door. Wine & Liquor.
Open until 1 A.M. "Phone Bryant 1818"

Catering to the Profession
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Furnished 1, 2 and 3 rooms, elevator house, electric lights, hotel service, home comforts, telephone, housekeeping facilities, restaurant, convenient to subway.

The Archer Brothers, operating the Cali, Columbus, Cosmopolitan, Frolic, Lakeside, Oakland Square, President and Terminal picture houses, Chicago, have a new policy at the Cosmopolitan in connection with the regular film program of that house. Vaudeville acts will be offered on Saturdays and Sundays, with a children's hour an additional feature on Saturdays.

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8th St. and Columbus Ave.
New York City
Ten-story building, absolutely fireproof. All baths with shower attachment. Telephone in every room.
One block from Central Park Subway, 4th and 5th Ave. 1 St. Distance from Century, Colonial, Circle and Park Theatres.

Rates:
100 Rooms, use of bath, $1.50 per day.
100 Rooms, private bath, $2.00 per day.
Suites, Parlor, Bedroom and Bath, $2.50 and up.
By the week, $15 and $25.

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The Central
221 West 42d St., Near Broadway

Elegant furnished rooms with private baths; modern comfort. Furnished moving. Single and Double Rooms. Phone reception. For past 17 years under the personal management of F. Moist, Jr., and William R. Moist, Jr., in the service of the Central Garden.

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Five Minutes Walk to All Theaters
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Dad's Theatrical Hotel
Philadelphia

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1, 2, 3 and 4 Rooms, $3 and Upwards
Complete Housekeeping Equipment. Telephone and Elevator Service. Newly Renovated. Write or Phone for Reservation

A New Hotel for Men Only
Bachelor Hotel
Chicago

Rooms with Running Water—$4.00. $5.00 and $6.00 Per Week. With Private Bath—$7.00 Per Week. By the Day—$1.00.

Steam Heat. Electric Light. Elevator. Long Distance Phone in Every Room.

Hotel Cosmos and Annex
102 and 100 West 44th Street

Under the Management of Mrs. Powers and Mrs. Guenzel, formerly of West 46th and 47th Streets.

Newly Furnished Rooms, Running Water and Telephone Service.

Rates, $3, $4 and $5 Weekly

Directly Opposite the New York Hippodrome.

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Our apartments are a big hit with the profession. Known all over New York City for the cleanliness, cheerfulness and conveniences. Four, five and six-room apartments; situated in the heart of the city, fifty feet from Central Park West; all modern improvements, such as telephone, electric light, steam heat, shower bath, etc.

Price range from $15 to $25 weekly upwards.

Local telephone call five cents.

Office on premises under supervision of owner

14 West 101st St.
Telephone 538 Riverside
John Milberg, Manager

The word is passed in local film circles that George Bowles, who went to Australia with "The Birth of a Nation," is coming back to Chicago to handle Griffith's "Intolerance" during his Chicago engagement at the Colonial.

Starting Oct. 15, Bowles put over great staff for the "Birth of a Nation" when he managed its Windy City engagement and the Griffith Company is confident it can be repeated with "Intolerance." Bowles is very popular with Chicago newspaper men.

Paul Goudron is slowly but surely building up a strong chain of new Ammunition handling connections and his Independent list added four more within the past few days, namely, Oelwein, Monmouth, Keokuk and Madison, all in Iowa. The Oelwein house starts the last half of this week with the others getting in line Oct. 8. All but Oelwein will play four act shows. A number of other important stands will be added, but await confirmation of Mort Sanger upon his return to Chicago.

300 Housekeeping Apartments

(Delectfully George Ingers Mrs. Phsshs Moderately bands,"

Joined Georges irl.).—grand Continued

Continued Auditorium entrance...Cohans BLACKSTONE SPECIAL upwarde.

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For Burton, 5 from every 10.

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Macart and Bradford

ONE-ACT FARCE by W. H. MACART

"Love, Honor and Obey"

P.S.-Thou Shalt Not Steal

WILL ROGERS

Of Claremore, Okla., Rogers County (named for my father, as he was the oldest ranchman of the county), and a quarter-breed Cherokee Indian on both my mother's and father's side.

After two years in New York, most of the time doubling in two theatres at once, 60 consecutive weeks on Ziegfeld's Roof with a new act every night. With Ziegfeld for next two years, being guaranteed 52 weeks each year.

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BOOKING REPRESENTATIVE OF THE F. F. PROCTOR CIRCUIT

says:

After using your "Hairgro" for the past fourteen weeks I can safely say that a growth of hair has appeared, some of it being from three-quarters to one inch in length.

I consider the results obtained really wonderful and you can refer any one to me that may be interested.

Yours very truly,
(Signed) JOHN F. LAMP.

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TRADE MARK

Removes dandruff in four days and eczema in four to six days. It will show a baby growth of hair in six to eight weeks.

SPECIAL LADIES.—If your hair is thin and falling it will improve it at once and produce a luxuriant growth. YOUR MONEY REFUNDED IF IT FAILS. Send $1.00 and we will send you a regular size bottle, prepaid.

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DeMUTH & HOLMES

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HERMINE SHONE and COMPANY

At Palace Theatre
Next Week (Sept. 25)

HOWARD AND CLARK

SCORING THE HIT OF THEIR CAREER AT ALL KEITH HOUSES
NOW PLAYING KEITH'S ROYAL (Week Sept. 18)
THE ORIGINAL PIANO ACCORDIONIST

Will prove that his advertisement printed in VARIETY a few weeks ago was correct.

Not only I sent Mr. Pietro to the Victor Co., but also to the Columbia, and I will ask him who taught him how to play, and who is the original? — AND MR. PIETRO WILL HEAR OTHER THINGS THAT HE HAS ALREADY FORGOTTEN.

THE 11th Anniversary Number
OF
VARIETY

WILL BE ISSUED IN DECEMBER
NO CHANGE IN RATES

EARLY RESERVATIONS FOR PREFERRED POSITIONS ARE SUGGESTED

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AUSTRALIA and NEW ZEALAND
ACTS DESIRING AUSTRALIAN BOOKINGS
Roy D. Murphy, American Booking Manager
Will be in New York Sept. 8th, and can be addressed care of Mr. Martin Beck's New York Office, Palace Theatre Building.
Ben J. Fuller's Chicago Booking Dept.
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New York Office: 313 Strand Theatre Bldg.

Dorothy Vaughan
VAUDEVILLE
Artists' Representative
Suite 907, 33 West 46th St., New York City
Telephone Harrison 1977

A ROUTE FOR THE WEST

Fuller's Vaudeville
AUSTRALIA and NEW ZEALAND
ACTS DESIRING AUSTRALIAN BOOKINGS
Roy D. Murphy, American Booking Manager
Will be in New York Sept. 8th, and can be addressed care of Mr. Martin Beck's New York Office, Palace Theatre Building.
Ben J. Fuller's Chicago Booking Dept.
Western Vaudeville Managers Association, 11th Floor, Chicago, Ill.

Lincoln Hippodrome (Wn. McDowen, mgr.; agent, W. V. M. A.)—Right now Boire Woofolks appears to have the bulge on the other tap producers in getting his new shows on the market first. His newest production, "Vanity Fair of 1947," was shown at the Lincoln Hip Sunday. The verdict of the audience that packed the house from pit to dome was that the show is O. K. It is wellestablished for the most part, and with the latter portion given a heavy setting. One thing stands out.
AMALGAMATED VAUDEVILLE AGENCY

B. S. MOSS
President

General Executive Offices:
729 7th Ave. at Forty-ninth St.
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ARTISTS can secure long engagements by booking direct with us.

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PRODUCER
617 Gaiety Bldg., New York

People for Musical Comedy

The cast of principals is a corker. Their work alone is almost sufficient to hold the audience along the top line. With some of the "merry old sea," their wit and their stage wits are laughable. A member of the troupe, a stage veteran, equipped with a remarkable bag of stage tricks, does wonders. There are on lookers, dress, voice and personality, and Joe Marcelli is doing some work that is as good as anything of the kind we have seen. He brings a touch of variety to the show.

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MUSICAL DEPARTMENT

FRED. RYCOCK, Manager.

We are entering our twenty-third year, supplying leading musical and dramatic players. Our service will bring you amazing results.

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The most comprehensive service in the world. Through press, representative, wherever you are playing. You are reading about us as customers daily. If you have talent, we can get you recognition.

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AUTHORS, WE CAN USE GOOD MATERIAL

HIPPODROME (Edwin A. Morris, mgr.; agent, W. B. Y. A.)—Vaudeville.

Bothwell Brown and Francis Young have gone to New York.

The Monte Carlo Musical Comedy Company has shifted from Rochester, Car., to Seattle, Wash.

Mr. and Mrs. Earl F. A. Brown, all show folk, who have been operating the amusements at Boyle's living on the summer, are preparing to return to the profession for the winter months.

The new Bishop theatre in Oakland at Franklin and 17th streets, is approaching completion. Harry Gilmore, the builder, formerly manager of the "Lucky Playhouse," will have a house that is complete in every detail when the new theatre is completed. And like the "Two Cities," Bishop's new show shop will have a gigantic revolving stage.

Sept. 19 the Masonic Live Stock Show opened at Modesto, Cal.
America's Greatest Female Cabaret Entertainer

MILDRED VALMORE

THE ORIGINAL DIXIE GIRL

Just finished a successful season at the ISLESWORTH HOTEL, ATLANTIC CITY.

Now open for orders from cabarets looking for real live entertainment.

Address MILDRED VALMORE, 219 W. 46TH ST., NEW YORK.

NOTE

This was SOPHIE TUCKER'S announcement in "VARIETY" of September 8.

"My attention has been called to a few vaudeville stars and others who are not as yet stars, who are purloining my ideas."

This is My Answer

Miss Tucker claims originality. She is original with her orchestra, for I never heard anyone say anything like what she did. With myself, all the money that I worked under the title of THE DIXIE GIRL and HER SYMPATHETIC BAND leaves the name of Bertilllon to all the stars of that name. The law of copyright will verify my claim.

A vaudeville star yet, but a CLEVER CABARET ENTERTAINER. I worked in the Islesworth Hotel this season. So did Miss Tucker. She knows what I can do.

At the Orpheum last week "Willard, The Man Who Grows," and house manager Hugo Hirtly did a good piece of publicity. Hugo took Willard down to the "Chronicle" office where Willard asked the entire staff and then the patrons to call the newspapers in the presence of the choir of "The Plainclothes Squad." Willard proved satisfactorily that he could fool the patronage system.

Charles Newman, who for years has been assistant manager and treasurer of the Cort, has joined the Proctor's circuit staff and under the direction of J. J. Clouston is training for the position of house manager.

Report has it that the management of the Columbia and Cort are more worried about the prospects of the forthcoming season. From all accounts the seasons are the present indications that it's going to be no small matter to get enough good attractions to keep the theatres running steadily with shows that will net returns. This week the "Miss Play Festival" is holding forth at the Columbia while the Cort, after having been dark last week, is playing "The Three CIGARSMAN" for its number return date, and after this the Cort still has two more weeks on its hands before the "Miss Play Festival" in the Columbia has to follow. The "Miss Play Festival" is not known, but it is understood that the "Miss Play Festival" only starts a week or two before the return date.

The Rev. Albert W. Palmer of Oakland is at war with the theatrical managers of that city. The Rev. Palmer claims to have written a book on the subject. But the managers don't seem to think that a scrap of paper is a proper way to settle the controversy, which so far has led to no action in favor of putting the book on shows and acting in which the feminine contingent wear lights.

Baltimore

By FRANCIS D. O'TOOLE.

MARTINDALE (Fred C. Schoenberger, mgr.). — "The Cabaret," a singer, and Walter C. Kelly headline this week. Mr. Kelly carries off the only real hit of the week. Edwards, Edwards, and Edwards all present the only comedy talk in the city. "The Cabaret," a singer, and Walter C. Kelly headline this week. Mr. Kelly carries off the only real hit of the week. Edwards, Edwards, and Edwards all present the only comedy talk in the city.

The Hotel Opera. — "The Cabaret," a singer, and Walter C. Kelly headline this week. Mr. Kelly carries off the only real hit of the week. Edwards, Edwards, and Edwards all present the only comedy talk in the city.

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“JUST ONE DAY”  
By HEATH and LANGE  

The greatest march Ballad of the present moment  

“THERE’S A QUAKER DOWN IN QUAKERTOWN”  
By SOLMANN and BERG  

Still the biggest Hit of all the Nineteen Sixteen Song Hits  

“WHEN EVENING SHADOWS FALL”  
By BRANEN and POLLA  

A dainty, melodious love Ballad that hits home  

“My LONELY LOLA”  
By STANLEY MURPHY, ARTHUR LANGE and ALFRED SOLMANN  

Hawaiian Songs may come and go, but this song will last forever  

“ON THE ARM OF THE OLD ARM CHAIR”  
A comedy song that will make them both laugh and applaud.

JOE MORRIS MUSIC CO.,  
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1234 Market Street  

Chiago:  
WALTER WILSON  
Kraft Concert House  

There’s a joke going the rounds among the local film folks, and the Gaumont company seems to be the butt.” It appears that the independent company overlooked the clauses of the lease on the north side studio where work was carried on last winter and while the overlooking was going on the Garvick Studios Co. secured the place. The Garvick people started work overhauling the plant immediately, as they plan studio work at once. A day or so later a wire was received from the north stating that the Gaumont people were sending one of their representatives here to get the plan ready for the winter. Whether the Gaumont Co. will secure another studio site is problematical.

NEW ORLEANS.  
By G. M. SAMUEL.  
CRESCEIGHT (T. C. Campbell, mgr.).—An  
old-fashioned, go-as-you-please rip-roarer.  
“While the City Sleeps.” The audience was  
attentive throughout and applauded.

TRIANGLE (Ernest Boebringer, mgr.).—  
Pictures.

ALAMO (Ernest Boebringer, mgr.).—Jimmie  
Brown’s Musical Revue.

The Ethel Desmond Musical Revue opens at  
the Columbia Sunday.

The burlesque stock, to open at the Lyric  
Sunday, is rehearsing daily; Henry V. Ott-  
man will act as the Lyric’s treasurer.

Eugene Ruts is the new stenographer of  
Charles E. Bray.

The gallery entrance of the Orpheum has  
been changed.

Rumor has it several burlesque managers  
are dickering with the Dauphine Investment  
Co. with a view to putting stock burlesque  
in the Dauphine.

Arthur B. Leopold has returned from New  
York.

Harold Goldemberg is again to act as treas-  
urer at the Tulane.

PHILADELPHIA.  
By B. F. KRIETH (H. T. Jordan, mgr.).—The  
loss of Felix Adler at the last minute robbed  
this week’s bill of a laughing act where it  
was needed in a bill which ran strong on sing-  
ing. Two songs and Sketches, Adler recently reunited  
for vaudeville, were the headliners and held  
the spot in fine shape. Their new offering is  
built up with a lot of material each of the  
artists used in their musical comedy vehicles,  
and they have put it together in pleasing  
form. Miss Templet put over a big-sized  
hit with the way she sings “Dangerous Girl,”  
and the two work up a sashing number for  
splendid results, introducing a “Gabby” bit  
and the feature song from “Very Good Eddie,”  
The girls have a dandy act, make it look  
good from the front by attractive dressing,  
and get a lot out of their material. Running  
roughly over the second is Harry Herdorff  
is that gem of vaudeville, “Twenty Odd  
Years.” In addition to being a beautifully-  
written piece, it is played right up to the  
limit by Mr. Herdorff and his associates.

The Leightons got the place vacated by Felix  
Adler and put the next to clinch position act  
away with it nicely. There is a new member  
in the act in place of “Rags” Leighton, and  
the absence of the clever stopping of the  
stagnated follow is noticeable, but the act  
got over on the singing of two of the three  
boys. Burke and King have a singing and dancing  
number that goes better on appearance than  
on the merit of the material they use. Their  
songs and dances lack snap and do not bring  
the returns they should in an act of this  
kind. Mabelle Osgood, violinist, and Emma  
Moulton, harpist, are a local couple who have  
gained considerable reputation and a follow-  
ing in musical circles. Miss Osgood has tried  
vaudeville before and was also with the Bot-  
ton Peddlers. As a musical offering they  
fitted into the bill nicely and did all that  
was expected of them as a drawing card. They  
need experience along the two-a-day route  
be-fore they are in their prime. Tommy Dugan  
and Dabeeta Raymond have a hit which is  
being called “They Ain’t Down South.” The  
comic has a good time of talk which he handles  
for good laughs, and

HARRY BEATTIE

ROMM AND LITTLE

IN A NEW OffERING “A SEASHORE FLIRTATION”

Playing—KEITH’S THEATRE, ATLANTIC CITY

This Week
For sale Theatre Lease


Open Summer and Winter

For Good Business Address: E. W., 17 Dartmouth St., Boston, Mass.

WANTED

EXCEPTIONAL OPENING

for man and woman of wide acquaintance in Vaudeville profession, to handle for a thoughtful policy for artitae. Liberal commission. Also personal baggage policy... Call George Springer, Festr. 41, Broadway (Ferguson Bldg.), New York City.

FORREST (Samuel F. Nixon, mgr.) — Second week of the season with "Little Miss Springtime." Doing fairly good business. Show received liberal treatment from the critics. Next week: "By Bill".


ADELPHI (Leonard Blumberg, mgr.) — "Experience" doing big business matinees and nights, and no sign of the end of the run in sight.

CHESTNUT STREET OPERA HOUSE — This theatre dark all summer, reopens this week with "The Birth of a Nation." Picture drew surprisingly well. Here for two weeks.

DEALERS

WANTED — THEATRE FOR FIRST CLASS STOCK COMPANY

Give all details and terms in first letter.

Answer by mail only. No brokers.

EDWARD ORNSTEIN, 600 W. 183rd Street, New York City
Nothing Succeeds Like Success

The Author Who Knows What the Public Wants

FRANK TERRY
Author and Producer

Wire, Write, Phone—229 WEST 42D STREET

ONE OF THE PIN FEATHERS IN OLIVER MOROSCO'S "CANARY COTTAGE"
FRED LATHAM
The big fellow is to be our hero very soon. I have been deadlocked to Mr. A. and L. B. & Mr. H. B. of Philadelphia. They have given me a two-year deal, one half each. For Latham is Mr. D. Chase, and I am Mr. H. B. & Mr. H. B. of Philadelphia. Want to be a combination hard-to-break. I have seen Howard and Frank Thomas, as well as the old pal, Eddie (Spillers) Best. They rehearse six weeks. I rehearse the boys. I'll have a heavy cast, ten girls, ten boys, and ten old men. Although the crowd on the eleventh floor is always satisfied.

JACK NORWORTH
And I am the only actor from Oak Lane, Philadel-phia. Jack to claim one. Jack to claim the other. Jack, through the generosity of Jack, all Jacks, and Jacks. I have only one. Edsel Ford out west right now, but Rudy Edwars, Lee and Duke Van, Al Williams and Bob Williams could take a trip over. Rufus Le Maire would go over worse, as they would not, and the girls wouldn't have a chance either. It is all still, who claimed to be invisible, but talked with a chamber of commerce.

MR. A. DARLING
must accept my everlasting gratitude for saving me from a nasty temper. Mr. Eddie Borden tipped him to put the Juul-Bell on my fellow. I was away, but it's a fact that they couldn't miss him. He came in and took my seat, 800 before a night, that's 2,000 a week. Even Thomas and Bill Gates tell it to me.

Perry Trumpler to ask Sans Zieh if they had any kind of a big crowd there. He looked him up and couldn't find one. They sent out to get some slipping in the dance hall, the two times (Proprietor and Bostoni) to buy a couple of kinders from Mr. Emery to Mr. Stoddard, but at leastIpromised it by the grace of the Lord and the grace of the Faire Smith.

EDDIE MACK, the Tailor
says Joe Kane and me each a suit for $50. Also a $10 Virginia for $5. We make our own record. Mine is terrible, but try and bear in mind, but anyway. Must be a pretty good crowd to make an x debit— and I wish I would give him a little.

CON RODDY
is rehearsing a sketch to which I appear next week, booked by that Adam, CURLY BOLDI, for whom we work next week. He and Mr. Varin, who was doing a bit, in an engagement. If they can buy me, I must have a headline act. F. Brodell, or he, is also booked to me.

STAN STANLEY

One of the BEST COMEDIES Now Playing Vaudeville
and
NANA SULLIVAN CO. Presenting
NEVER AGAIN

EVELYN BLANCHARD Presents
FLO IRWIN
in a COMEDY PLAYLET
"THE TEA CUP INN"
By FRANCES NORDSTROM

JOE MORRIS and CAMPBELL
"THE AVIATE-HER," by J. L. BROWNING
BOOKED SOLID U. S. O.
Direction, LEWIS & GORDON

GEO. NAGEL and EVELYN GREY
in "Bit of Variety" A little of everything
"WHAT DON'T WE DO ANY?
BOOKED SOLID.
Direction LEW L. GOLDBERG

JOHN T. DOYLE and Co.
NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty
Sept. 21-23—Empress, Omaha
Sept. 24-27—Crystal, St. Joe, Mo.

HOUHNINI
Address care VARIETY New York

RYAN & RYAN
ENTERTAINERS OF THREE CONTINENTS
COMEDY DUO
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BOOKED RETURN ENGAGEMENT PANTAGES CIRCUIT IN SIX MONTHS
WHY?
RUCKER and WINFRED
WORLD'S GREATEST EBYONY-HUED ENTERTAINERS
ON OUR WAY WEST DIRECTION TOM JONES

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKES
"CREO"
IS A BIG TIME FEATURE
Direction—ALF. T. WILTON

Agent's love letter—
He enjoys receiving them—
Starts like this—

VALYDA
and her BRAZILIAN NUTS.
(Included Please Find)
LOEW TIME Direction, MARK LEVY.

AL. HARRIS
and GRACE LYMAN
A Variable Pair
W. V. M. A.
BOOKED SOLID Directions LEW L. GOLDBERG

JAMES (Fat) THOMPSON
in "An Affair of Honor"
Playing U. S. O. Time
Direction, Harry Webber

JANET ADAIR
in "Song Definitions" Assisted by
EMMA ADELPHI
Booked solid Orpheum, U. S. O. and Interstate
Direction, HARRY WEBER

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THE ARTISTS WITH A SUPREME OFFERING
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EDDIE ROSS
Neal O'Brien Minstrels
Permanent Address, VARIETY, New York

SAM DODY
Playing Monster Dual in Law Fields
"STEP THIS WAY" CO.
CHICAGO, ILL.

4 MARX BROS. and Co.
In "HOME AGAIN"
BACK IN VAUDEVILLE.
McINTOSH and the Musical Maids

Welcome—Laurie and Bronson to the back page.

FENTON and Harry (Zebra) in "Magic Pills"

BREAKING RECORDS EVERYWHERE

Catherine Crawford and Her Fashion Girls
BOOKED SOLID
Arthur Pearson

McINTOSH and the Musical Maids

We have the greatest team on the hill with us. Good natured and funny. You ought to see them.

Virginia "Red" Grey, and Teena "Funny Legs" Kummer still make them sit up and take notice in "No. 2" spot. We should worry about position.

Regards to Bonnie and Jimmie Allard and Jim and Marian Harkins.

Glad to see the Morton and Jewell Trio are back in the east again.

Wish you good luck.

NOLAN and NOLAN

FRED DUPREZ starring in "MR. MANHATTAN" says:

I have many things to be thankful for. Among these I am thankful to Mr. Ares. Patrogius for postponing my dates with him.

Thankful for my success in "Mr. Manhattan."

Thankful to Raymond Hitchcock for putting such a good song into the show. Thankful for the wrap-up career. Thankful to my wife's Ma and Pa for raising such a nice girl.

The VENTRiloquist WITH A PROFECTION
ED. F.

REYNARD
Permanent address, Martin Theatre, Marion, O.

HOLDEN and GRAHAM
ARTISTIC VERSATILE NOVELTY ALT.

MESSRS. HUGHES and SMITH Present
THE PINT-SIZE PAIR
JOE LAURIE and ALEEN BRONSON in
"LOST AND FOUND"
"NOT BIGGER—BUT BEET THAN EVER"
This Week (Sept. 18)—Graham, Montreal.
Next Week (Sept. 25)—Kokomo, Indiana.

HOWARD LANGFORD
(Juvenile Light Comedian)
Direction, Chamberlain Brown

ANNIE WEIMERS
PLAYING U. B. O. TIME

PAUL RAHN
"Planted" at the Hotel Planters, Chicago.
39th Week—Merrie Garden Revue

LISTEN
If you see my eyes
RAWSON and CLARE
Tell them to come home—I'm homesick.
OSWALD
Woodside, Long Island.

WALLACE BRADLEY and GRETE ARDINE
In their dancing and singing surprise
Direction, HARRY WEBER

WALLACE BRADLEY

31

BEN SMITH
Just Finished @
Week 1 on W. V. M. A.

HOLDEN and GRAHAM
ARTISTIC VERSATILE NOVELTY ALT.

ELECTRICAL VENUS CO.

A LAUGHING SENSATION
NOW HEADLINING ON BUTTERFIELD CIRCUIT
U. B. O. AND W. V. MA.

THIS WEEK (Sept. 18), BAY CITY— Saginaw, Mich.
NEXT WEEK (Sept. 25), LANING, Ill—MACON.
LEW GOLDBERG, Western Representative.
RAYMOND WYLIE

THE REAL SENSATION OF THE NEW SEASON

MANAGEMENT OF EZRA B. EDDY AND LEA HERRICK

OPENS NEXT MONDAY (Sept. 25) AS THE BIG FEATURE of LEA HERRICK’S WONDERFUL NEW REVUE AT REISENWEBER’S

(COLUMBUS CIRCLE, NEW YORK CITY)
Gratefully,

Mme. Rialta: 
Let me send you a line or two in behalf of "The Rejuvenator."
It is certainly wonderful and I can't lavish enough praise for its merit and the splendid results that I have obtained; also for its soothing qualities.
After using it, I can say without hesitation that I feel ten years younger and my face surely reflects the thought.
It is the best toilet preparation on the market and no woman should be without it.
Gratefully,
CARRIE REYNOLDS.

To Whom It May Concern
I am familiar with the working formula of Rialta's Rejuvenator and know it to be entirely free from any harmful chemicals.
All of the ingredients are beneficial—two of them are antiseptics of the first order and especially curative for any and all facial blemishes or irritations.
Laverne Barber, M. D.

Mme. Rialta: 
Have applied your French beauty paste and find it to my entire satisfaction.
My tired feeling after a tedious day's work at the studio was entirely removed after one application and I recommend it to all my friends.
Sincerely yours,
MARGUERITE SNOW.

Mme. Rialta: 
For several months I have been using your face Rejuvenator and find it wonderfully refreshing. It ironed out all the tired lines and makes one feel and look younger.
I'm greatly pleased with it.
Sincerely,
VIOLET DALE.

WOMEN
It will not endanger the tenderest skin imaginable and could be safely applied to the flesh of an infant.
It contains nothing harmful, but it is composed of a NATURAL preparation and will eradicate all signs of wrinkles, regardless of their depth or age. We positively guarantee results on a single application.
Blackheads and pimples quickly disappear under the cleansing power of Rialta's Rejuvenator.
It doesn't require an expert or beauty specialist for the treatment. It can be applied in five seconds and removed in five seconds and it leaves nothing but a thoroughly cleansed countenance.
The pores of the skin naturally attract dirt specks. Rialta's Rejuvenator opens them up and draws out all underlying substances, bathing the skin pores and "ironing" out the features.

MEN
After shaving, or before retiring, an application of Rialta's Rejuvenator will make your skin as smooth as velvet, remove wrinkles and blackheads and in a few moments show twice the results of an electric facial massage.
"Iron" out your face. Give your pores a cleansing.
An occasional application will remove all grease paint atoms embodied in your skin and erase the many wrinkles that will naturally assemble through the constant usage of make-up.

Purchasers visiting our headquarters will be given a convincing demonstration.

ONE PRICE $1.00, One dollar the jar, $1.00 (8 APPLICATIONS)

Jars shipped "collect" express or parcel post on receipt of ONE DOLLAR.

RIALTA MFG. CO., Inc.,
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NEW YORK CITY
(Opposite Longacre Theatre) (3 doors from Broadway)
MANAGERS REFUSE INVITATION FOR WHITE RAT CONFERENCE

The Vaudeville Managers' Protective Association, in a public reply in this week's Variety to the open letter addressed them in last week's Variety by James William FitzPatrick, president of the White Rats, who asked for a conference in behalf of his organization to see if an amicable adjustment of prevailing conditions in vaudeville could not be obtained at once, has rejected such a suggestion, declining to discuss professional matters or organization troubles while the White Rats is affiliated with organized labor.

This ends the meeting of the V. M. P. A. held this week, and according to the statement of one of the managers' board of officers, it closes the matter as far as they are directly concerned.

An officer of the V. M. P. A. declared they will not deal with the White Rats on an arbitration basis as long as that body is considered a labor union, nor will they confer with any of its representatives in an official manner while such an affiliation is continued.

It was reported earlier in the week that the managers had concluded to meet a representative committee of the White Rats, headed by FitzPatrick, so long as Harry Mountford, the organization's international executive, was not present, but the officers of the V. M. P. A. claim such a report was without foundation, stating no individual in the association had any right to accept any invitations for conferences on behalf of the V. M. P. A., and at the first gathering of its members, called to discuss the White Rats' invitation, it was decided to reject the suggestion on the above grounds.

Just what result this action will have on the situation is problematical. At the White Rats, neither Mr. FitzPatrick nor Mr. Mountford was present Wednesday, Mr. Mountford was expected to return that day from Oklahoma City.

DE WOLF HOPPER POSSIBLE.

Following his motor trip from the Coast to New York, De Wolf Hopper, of late a picture attraction, is dickering through Jenie Jacobs for vaudeville engagement.

Mr. Hopper will probably appear for his debut on the variety stage as a monologist, if agreeable terms are made. The lengthy comedian is reported to have set $2,500 or $3,000 a week for a Los Angeles salary.

LOE AND SOUTHERN TIME.

The probabilities are that Marcus Loew is again calculating on placing popular price vaudeville in at least two southern cities, Atlanta and Macon (Ga.), using the Shubert theatres in those towns for the purpose.

The Loew people carried this plan in mind early in the spring, but concluded it was inappropriate just then to meet the face of the hot weather to come.

It has been revived within the past few days and now the chatterer in Loew is going through with it in its favor.

INTERNATIONAL'S G. O. H.

It was rumored during the week that the International Circuit might conclude a lease on the Grand Opera House, at Eighth avenue and 23rd street, as its downtown New York stand. The International started downtown at Daly's, which closed after its second week.

The grand is playing pop vaudeville. It will encounter strong opposition in that field if continuing when Proctor's 22nd Street reverts to the variety shows Oct. 9.

PRISON-COMPOSED WALTZ.

Atlanta, Sept. 27.

Inside the federal prison here John H. Hall composed a waltz he named "Adyson," and it was first played at the prison concert last Sunday. Two thousand people heard it. They obliged Mr. Hall to step upon the stage for an acknowledgment.

Hall has two years more to serve. He was a music publisher in New York and was sentenced for mis-use of the mails.

SINOPOLUS SUES MONTFORD.

Oklahoma City, Sept. 27.

A suit for $10,000 was filed here by John Sinopulo, manager of the Lyric theatre, against Harry Mountford, international executive of the White Rats.

Mr. Mountford charges the defendant caused to be printed in Variety a statement signed by himself which contained libelous attack on the Lyric theatre in this city, the Empress of Tulsa, and their manager.

Mountford is also talking the case to public ridicule by his statements, according to the petition, sworn by several actors and actresses refusing to act at Sinopulo's theatres. Combined with the papers in the case is to have received by the New Yorker for Wilson's hotel a letter he has been received by the New York, who is said to have alighted at the hotel and has since sent a letter to the manager of the theatre, informing him that the actors and actresses have refused to act in the theatre.

Mountford also, according to the petition, warned all actors and actresses to refuse to act at Sinopulo's theatres. Combined with the papers in the case is a body attachment against Mountford as a non-resident. The information is that the case has been received by the New York, who is said to have alighted at the hotel and has since sent a letter to the manager of the theatre, informing him that the actors and actresses have refused to act in the theatre.

JIM THORNTON "SUNDAY."...

While it may sound extremely humorous to many, it is a fact that James Thornton has determined to tour the country, following his season with the Loew Circuit, lecturing on the temperance subject. Mr. Thornton has about decided to accept an offer tendered by a middle-western Chautauqua firm, whose idea is to have the celebrated monologist combine his several subjects with a discourse on the evil of alcohol.

Thornton is by no means an advocate of prohibition (as a political party), but realizes the financial possibilities contained in an opposition, and has decided on his own proposition with himself as headline.

RHINOCK'S RACE TRACK.

Cincinnati, Sept. 27.

It is rumored that L. Rhinock, J. J. Weaver and others are in the movement to convert the Lagoon from a summer resort into a race track in opposition to Latonia. The report has not been confirmed.

$1 MATINEES DRAWING.

Chicago, Sept. 27.

The one-dollar matinees in the legitimate houses, started since the season opened, are proving very popular.
London, Sept. 15.
R. G. Knowles, recovered from the effects of a recent knee operation, has been visited by wounded soldiers, made his reappearance at the Holborn Empire and will play a role in the opening of the halls. The coordinated, enthusiastic appearance and receives and appears to have added to his popularity.

George Formby, who had little to do, has left "Razzle Dazzle" at the Empire.

Mrs. Pat Campbell will make her appearance in a playlet at the Coliseum (vaudeville) shortly.

Sir George Alexander has secured a new playlet, starring Moyner and Lion for production at the St. James.

Marie Dainton, who has been suffering from a nervous breakdown, will undertake a tour of the Moss Empires.

Granville Barker has donated khaki and is with the officers' training corps.

Sir Herbert Tree, home for a short holiday, is most enthusiastic about the clear outlook in America. He says "New York is tremendously interested in our productions and the public looks forward to them."

It has become part of a national life; a fact reflected by the unusual prominence given it in the newspapers.

"Peg o' My Heart" has been played in London over 900 times, and still remains the darling of the public. In consequence of the continued success of "Peg o' My Heart" at the Globe, Alfred Butt has found another house for the production of Harold Brighouse's comedy, "The Clock Goes Round."

PARIS NOTES.
Paris, Sept. 15.
Following the Great Raymond to Paris, Fregoli, the Italian quick-change artist, has taken the Theatre de L'Ambert Bernhard and will open with a one-man show this month.

A new revue will be mounted shortly at the Alhambra and will be on display for several days.

A new revue will be mounted shortly at the Alhambra and will be on display for several days. The service is now working normally.

The Marigny and Ambassadeurs, the Champs Elysées fashionable summer resorts, have closed.

YOUNGEST COLONEL KILLED.
London, Sept. 27.
Lieut.-Colonel Eric Brown, the youngest colonel in the English army, son of Sir Frank Benson, Shakespeare scholar, was killed in action. He was 29 years old and married last June.

MUCH MUSIC AT COLISEUM.
London, Sept. 27.
Charles Hawtry produced a new sketch at the Coliseum, Monday, by

Show in Paris.
Paris, Sept. 15.
"Madame et son Filles," Palais Royal.
"Brac-A-Brac" at Folies Bержere.
"Peg o' My Heart" will be withdrawn from the Palace, Sept. 30, and sent on tour, opening at Glasgow Oct. 9.

"60,000 FROM BENEFITS.
London, Sept. 27.
Moss Empire has turned over to the Blinded Soldiers Fund over $60,000 received through benefit performances at the variety theatres on its circuit.

JOE ELLIN'S WIFE DIES.
London, Sept. 27.
The wife of Joe Elvin died here Sept. 19. She is professionally known as Lottie Leslie.

CHANGES DON'T HELP.
London, Sept. 27.
Arthur Roberts has joined "Look Who's Here" at the London opera house, and Jimmy Learmough has replaced Billy Merson.

Business, however, remains poor.

THEODORE'S SUCCESS.
London, Sept. 27.
"Theodore & Co. at the Gaiety, Sept. 19, is a success.

Provincial "Hobson's Choice." London, Sept. 27.
"Hobson's Choice" has opened on so strongly that a second company was opened in Manchester last week.

Thos. W. Ryley purchased the English rights from the Shuberts.

If you don't like the VARIETY, don't advertise.

HITCH OVER "HITCHY."
Legal action will in all probability be taken by Mrs. Raymond Hitchcock who is starring in "Betty" for his use of a song title in the dialogue of the picture. The writer of the song is an agent of Warner and Young (Warson, Berlin & Snyder offices), having decided to issue the release at once and not wait for the court decision. Hitchcock has decided not to add it to the score of the piece.

Clifford C. Fisher, manager of Montmartre, has an agreement with the producer of "Beethoven" to receive $27,000 for his 30 weeks' employment year. When the director left his place, Fisch- er was unable to commit suicide by taking poison. The manager sent him to the Emergency Hospital and Miss Barnes was saved. The woman says she was a room mate of Evelyn Nesbit's and at one time James K. Hackett's leading woman.

ANGELICA PERSISTENT.
San Francisco, Sept. 27.
Anealia Barnes has been in the limelight again. Some weeks back Miss Barnes gave the detective squad a scare by telephoning a doctor she was being kidnapped and held prisoner in a hotel on Market Street. The alarm was discovered in a Market street hotel and exhibited bruises which she claimed were inflicted by a man who had attempted to kidnap her while she was riding in a jitney bus. As a result of the bus episode, Miss Barnes was sent to a hospital, where it was said she was threatened with a nervous breakdown.

After leaving the hospital she attended a Fillmore street film theatre and positively committed suicide by taking poison. The manager sent her to the Emergency Hospital and Miss Barnes was saved.

The woman says she was a room mate of Evelyn Nesbit's and at one time James K. Hackett's leading woman.

NORTHWEST WANTS SHOWS.
Can., Sept. 27.
Western Canada managers declare that they are finding demand in this territory for road shows and are preparing to meet it. The United Producing Co. already has "Five Finches," "With Lat," "Charley's Aunt" and "Alma."

W. Sherman, the veteran, who sent out the "White Feather" last year as a feeder of conditions, declares his impresario's gallery has half a dozen companies before the holidays.

F. Stuart White, Canadian manager, is making tour of the war drama, "Somewhere in France." He is reported to be in the Pictochewan and Manitoba, owing to crop failures, are being avoided.

MARIENLI PRODUCING.
Vaudville production is going to have H. B. Marinelli as first aid. The international agent has decided to place several of his productions before the public. He has engaged Tommy Leeper, who wrote the words and lyrics, and Marvin Franklin, who will furnish the music, for the production. The productions as a rule will have twelve girls and six principals.

While directing the Olympic, Paris, Mr. Marinelli made many elaborate productions for that stage.

HOLDING BACK TITLES.
Fearing crowds from picture makers on titles, producers of legitimate shows are holding off announcing the names of their shows until the last minute.

This has been evident in a number of instances and when this writer produced a new title in a play new announced, he was asked if it was a new play, the manager smiled.

It is pointed out that recourse in the courts would be had for title piracy, but the legitimate managers prefer to evade legal entanglements.

BRAZIL WILL JOIN IN."
NO STAGE UNION WALKOUT IN N. Y. THREATENED STRIKE

Friendly Relations Between Managers and Workmen Make Tie-Up Unlikely, Although Some Locals Secretly Favor Lockout, According to Unofficial Report.

The threatened general strike to include all unionized labor in aid of the street railway employes will in all probability be averted, according to reports from the stage hands union, owing to the present feeling of satisfaction between the management and the workmen.

At union headquarters it was stated they had received orders to be ready to walk out at any time, but they have been notified seriously, as the union itself would vote on a strike and not be ruled from the office.

An increase in the pay of stage hands and fly men recently went into effect.

The Managers' Union has given its assurance to the Theatrical Producing Managers' Protective Association that they will not walk out in aid of the street railway employes, and that a sympathetic suspension of union labor shall be ordered. The managers who will provide the managers will furnish them with some mode of transportation to and from the theatre, which can be used to enable them to pass the cars on lines on which a strike has been declared. The managers have been pronounced their willingness to do this.

It is reported the stage hands, electrical engineers and picture operators held secret meetings Sunday and voted to stand by any orders of the C. F. A. P. P. A., which president, I. A. T. S. E., is the chairman of the general committee that is handling the event.

H. L. CONTINUES.

Contrary to the original arrangement, the Harlem opera house will continue to play small-time vaudeville booked through the United Booking offices, at least for the next few weeks, until such time as the directors represent they have been notified by the performers and stage hands that they have met in order to decide on the disposition of the house.

The offer made by the Keith interests, but the lease expired with the end of the current week, when it was definitely understood that the Keiths have bought the house over to the owners. The latter, after a hasty meeting, requested that the Lease continue along the present policy until they could determine on some proposition that would induce the Keith interests to remain either as tenants or supervisors for the estate, while the utilizing property for a vaudeville stand.

HERBERT BRENON STAGING ACT.

As a vacation from his feature film producing, Herbert Brenon has consented to especially stage the forthcoming vaudeville production Dazie will reappear in.

The Dazie production will be a combination of music, comedians, pantomime and about a 200-foot film detailing a portion of the story.

The vaudeville act will probably be produced in November, about the time two special feature pictures directed by Brenon will be released by United Artists. These are Randy Barnum, and he will reappear in Dazie, who is "The Darling of the Gods" and "War Brides."

PROCTOR'S 23RD NOW U. B. O.

The United Booking Offices will supervise the booking of Proctor's 23rd Street theatre commencing Oct. 9, when the policy of that house will be changed from straight pictures to vaudeville. Lawrence Goldie will supply programs on a split week basis.

This makes the 36th Proctor theatre taken over on the U. B. O. books since last season, Goldie having already listed on his books the 5th Avenue, Mt. Vernon, Elizabeth and Newark Proctor houses.

Whether the success of the foregoing string under U. B. O. supervision will be due to a similar take, or whether the balance of their circuit to the company is problematical.

The Proctor's stage manager under the U. B. O. direction will be Charles A. Leach, Jr., who has been at Jackson-Hughes. The management of the theatre will go there from the Harlem opera house.

The vaudeville policy will be six acts and aging the picture, split weeks.

N. Y. A. ON BROADWAY.

By mutual consent the lease of the floors in the American theatre building given by Marcus Loew to the National musical troupe, was canceled, and that society Wednesday was about to rent the third floor, covering 0,800 square feet at 135th street (corner 45th street).

The reason for the selection of the Broadway space is given more as a convenience.

MISS NORDEN'S PICTURE SKETCH.

Virginia Norden, the film star, who resides at Brightwater's, L. I., was asked to participate in a local benefit performance, but she decided to send a physical moving picture sketch which scored so strongly it reached the ears of the musical manager and who persuaded her to put it into rehearsal for a showing.

She has placed her vaudeville affairs in the hands of Edward S. Keller and Edgar Allen Woolf will probably assist in making this a success.

BIG TIME AGENTS SLATED.

A report leaking out says, before long an elimination process will start among the big time agents booking them for the Earl Carroll theatre.

When the operation is completed, it is claimed, there will be at least four less acts representing in that situation.

FORCED MARRIAGE.

San Francisco, Sept. 27.

May S. Harris of vaudeville has filed suit for annulment of her marriage last February to Bert Harris, an actor. According to Mrs. Harris's allegations she refused to bed him repeatedly, until one day he coerced her to accompany him to the County Clerk's office, where she did sign the marriage license.

Outside Harris told her she had had a revolver in his coat pocket and forced her to go to Oakland and be married.

DRUNK ON AND OFF.

Chicago, Sept. 27.

Tom Attaway has been doing a stuff "drunk" so long that when he imbibed too freely and was arrested and when queried at headquarters told the detective sergeant off the beat he was drunk but he couldn't be told from the natural.

The detective thought differently and Attaway was let go. The detective might have been gotten out by friends. Attaway (Attaway and Green) save the report a chance to try some of their comic stuff in their writing the story.

THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION's article is on pages 12 and 13.

BILLOTTERS STILL "TRUST." Chicago, Sept. 27.

Further efforts to change the alleged "billotters' trust" have been made by independent firms throughout the United States to form a protective organization of various advertising agencies. These firms recently lodged with District Attorney Glynn that the "billotters'" "combine" was still in operation not following Judge Landis' order to dissolve.

Letters in the form of contracts or papers have been handed out by many large advertising agencies urging them to co-operate in a movement to form an advertising agency and booking company. The letters went from the Vanderhoof, Conduct & Eckstorm companies. The music manager, of the company, states that the plan of the independents is to establish an independent house where the billsetter "trust" held possession.

FOUR DAYS AT A.C.

Atlantic City, Sept. 27.

Though Keith's house is resuming open, it plays but four days weekly (last half) to catch the week-end crowd.

ROYAL S ALL-NEW BILL." An all- newcomer substitute for the Royal when the last engagement season last week to the biggest gross business the house has ever done in the past year.

The Orpheum's opening was delayed until the Coney Island season was wholly over.

IN AND OUT.

Mabel Russell was seized with pneumonia Sunday and was unable to appear in her act with Monty Nelson in Atlantic City, Loney Dougherty doubled for her in the closing performances.

Dolly Le Blanc dropped out of the American bill, Chicago, Friday late week, the Shirley Sisters filling out.

The Mayall Vaudevillians appear last week at the Majestic, Chic., the week was played without anyone subbing in her place.

MARRIAGES.

Raymond Belmont, son of the New York State alderman, and Mrs. Ethel Lorraine, married Caroline B. Hubert, a New York society girl, last week in the largest Eleven corner Coahan in New York signed the final decree of divorce in Miss Lorraine's suit. Miss Lorraine was married the other day and her husband had a check. Mabel Marks to Frank Gabby at the Hotel New York, John S. Haskill doubled for her during the closing performances.

Larry Larrivee and Ellen Nugent, Sept. 21, at Quebec, Can. The coupling was such that Eddie Koller, comedian, last Saturday at City Hall, New York, to Gaby Sefer in the "Boy's Own," at the Court house.


James Cunningham in "Too Much Tragedy," to Virginia, Jan. 19, with her, and her son will return to vaudeville, Eddie Foley and Lea Leture, with 14 piece band.


ARBITRATION BOARD COUNSELS REINSTATEMENT OF STRIKERS

OKLAHOMA MANAGERS REPEAT THEIR DECLARATION THEY WILL NOT CONSIDER COMPROMISE ON ANY TERMS WITH WHITE RATS. MOUNTFORD TESTIFIES.

OKLAHOMA CITY, Sept. 27—Reinstatement of all stage hands who went on strike is recommended by the State Board of Arbitration in the present labor纠纷, according to a report submitted yesterday following an investigation of the differences between management and the stage hands, owners and striking White Rats and union employers.

The report makes no recommendations as to the proposition of Oklahoma City theaters employing only White Rats. On this proposition the report states:

"As to the proposition of the theatre management requiring the engagement of the White Rats union, the board does not feel qualified at this time to express any judgment thereon, nor by reason of the fact that Oklahoma City is only one of a chain of cities on circuit through which the theatre manages to carry its concerns or booking agencies and we, therefore, doubt the feasibility of imposing upon management the doing of such a thing, which would make the management dependent upon the Oklahoma City this duty.

"We understand the managers in the state are operated with a closed shop insofar as the local men are concerned, and that trouble might arise in the state if a similar contract with the actors' union. But on account of the conditions before mentioned, we do not feel that the only solution to the problem is as is questionable, and we believe that if a thorough trial is given it will demonstrate whether or not the plan is feasible.

"We recommend that all actors who appear in any performance at any theatre in the state be employed by the managers under the terms and provisions of an agreement with the actors' union, which agreement shall be substantially the following points:

The artist should forfeit to the manager a reasonable portion of the salary paid, provided he is judged by the artist's own admission as rendering the services for which he received the salary. The manager should be able to change the engagement because of inutility or material change in the nature of the part of the part of the artist. The manager should not be paid for any service not rendered by said artist in the course of the engagement. The artist should present his act or specialty in the customary manner for the length of time and performances required daily and the number of performances required and should not appear in any act or specialty in any other theatre within a reasonable time of any prior engagement in the city. Said artist should strictly adhere to all rules and regulations prescribed by the manager, and the usual billings matter, including photographs and cuts and such matter should be placed in the hands of the management a reasonable time before the beginning of the performance. The management should not be required to make a payment to the artist if they fail to do so the manager should have the necessary cuts and billing matter produced and the cost of same should be deducted from the artist's compensation.

"Should the artist cancel an engagement or any part thereof, they should pay as liquidated damages to the manager a sum equal to what they would have been, according to the terms of the engagement, but in no event to exceed the amount paid to him for the performance.

"With these conditions fulfilled, the artist should be able to secure other engagements and not be deemed to have abandoned the engagement for which he received the salary.

"The board further recommends that where an artist is employed for a specified time and is fired or discharged by the manager for cause, the artist should be paid for the time he was employed by the manager before the discharge took place and the artist should be entitled to time and a half for all work done in the theatre for the period of time for which he was employed.

"The board further recommends that where an artist is discharged without cause, the artist should be paid for the time he was employed by the manager and that the artist should be entitled to time and a half for all work done in the theatre for the period of time for which he was employed.

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GORDON'S NEW ENGLISH HOUSES GOING INTO LOEW OFFICES

BOSTON, Sept. 27.

It is accepted here as an established fact that the three theatres of the Gordon Brothers will be booked in the Marcus Loew agency next week, New York agents representing the Gordonia will be stationed permanently in the Loew agency. The Gordonia, Olym-pia and Scollay Square, Boston, and Olympia, Lynn.

The local Gordonia theatres compete against Loew's Orpheum and St. James. Loew's Globe plays pictures only. The Orpheum has decided to give the Gordonia more scope in bookings and permit the Loew agency to book the three for all of the competing theatres.

In connection with the report in New York of the Gordon Brothers houses going in the Loew office, it is stated that the R. R. Shubert and others, who have been booking those theatres, will move over to the Loew agency, taking along its houses. Shubert has booked half of his acts for about seven weeks, all splits. M. R. Sheedy personally is said to have an interest in the Olympia, Boston.

ORPHEUM'S, CHICAGO, EXPLOSION.

Chicago, Sept. 27.

The Orpheum theatre (215 West Division street, the Palmer house, State street owner) was oddly damaged by a gas explosion and fire yesterday morning. The papers carried "extra editions," saying the work was the result of a union fight between two local picture operators' unions.

Aaron Jones said the damage would amount to $30 and the fire damage would amount to $50, but he could not estimate more. The house would continue without interruption. He also declared that a mirror screen and the pipes were damaged. The fire was started by a gasoline fire, escape in the rear at an early hour yesterday morning. The papers carried "extra editions," saying the work was the result of a union fight between two local picture operators' unions.

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BUFFALO MOVEMENT.

Buffalo, Sept. 27.

The Lyric and Family theatres have booked for the immigration and National Booking Co. and will continue to play vaudeville booked through the Sun Circuit shows the Loew Circuit the place with the bills.

H. B. Franklin is general manager, and A. Snyder, a westerner, is his assistant.


The 5th Ave. was to have been without a stock house this season, will have a stock company for the 2nd or 9th, under the direction of J. E. Howard.

The Fifth Avenue has played small time vaudeville, booked through the Loew Circuit, and is now a stock company. The play is a hit, being a split time department, but owing to the reduction of prices at the Prospect (in the same locality) the business at the Fifth Avenue fell off.

Dyckman Commencing Vaudeville.

The Dyckman theatre, at 207th street and Dyckman avenue, upper New York, has been enlarged to a seating capacity of 1,700, and intends playing pop vaudeville. The house, booked by the Sheedy Agency.

Pantages, Minneapolis, Nearly Ready.

Chicago, Sept. 27.

Unless present plans go awry the Pantages house in Minneapolis will open Oct. 15 and if not ready then will open Oct. 22.

GOLDBERG BACK IN LOEW'S.

A booking franchise in the Loew Circuit agency has been granted Jack Goldberg by M. Schenck. Mr. Goldberg will dissolve his association with William Morris once again to take up the booking of acts. When last in the Loew office, Mr. Goldberg was Mr. Schenck's assistant.

The Morris-Goldberg office this week was booking the Avon, Rochester, N. Y., Lincoln, Union Hill, N. J., and Majestic, Utica, N. Y. It seemed likely early in the week the Lincoln would shortly end its brief vaudeville try, Goldberg is reported lightly interested in the Morris-Goldberg circuit.

According to report Goldberg has no interest in the Eva Tanguay road and will not book Tanguay. Goldberg is reported to have moved headquarters to the 916 Los Angeles and San Diego, playing San Francisco for two weeks, commencing Oct. 22. Excepting three days at Seattle, Nov. 12-14, the Tanguay show is routed for day stops until Nov. 24-25, at Duluth, when it winds up the present route laid out for it, Miss Tanguay having engaged with Morris for ten weeks.

NEW BOOKING JOB CREATED.

Something new in vaudeville booking offices was inaugurated this week in the department headed by E. M. Robinson of the United Booking offices.

Upon the return to active service again of Carlton Hoagland in that booking end of the U. B. O., he was assigned to fill in the skeleton of the programs for the houses looked after by Mr. Robinson and Harry Mundorf of Mr. Robinson's staff, up to within two weeks of the dates of the bills' opening.

It is a time economy plan. Within the past few weeks Mr. Hoagland and Mr. Mundorf have filled in the complete shows, and the plan assuring them time to devote to current bills, without having to "write in" the earlier bookings.

Mr. Hoagland is laying out the advance groundwork for the 10 and 11 houses Collins and Mundorf book between them.

Logan Square Discontinues Vaudeville.

Chicago, Sept. 27.

Vaudeville has been removed from the Logan Square and the house reverted this week to pictures. A vaudeville company (Mr. Hoffmann) will be given Sunday only.

SCHENCK'S BOOKINGS.

Loew's Palace, East New York, was this week taken off the big sheet in Joe Schenck's office in the Loew Circuit, and placed with M. Schenck, to keep furnished with bills hereafter.

Besides the Palace, the younger Schenck books loew's Warwick, and assists Gilbert Newton, who manages the Majestic, Erie, Pa., in selecting the pop vaudeville programs for that house.

Moe Schenck is booking the Sunday vaudeville bills for the Spooner (Bronx), Shubert, Empire and Casablanca.

The latter two start Sunday shows Oct. 8.

CITY THEATRE COMING DOWN.

The City theatre on 14th street, a link in the chain of vaudeville houses, will soon be demolished in order to permit the city to open a street through for a building of Irving place from 14th street to 15th street. While no official announcement has been made to this effect, it is generally accepted in political quarters as an absolute necessity in the reconstruction of East street and William Fox, apparently realizing the situation, is rebuilding the old Dewey theatre (a take over in order) represented on the thoroughfare when the final is reached.

The City is located on the south side of 14th street and cuts off Irving place at that juncture. The house seat about 420 people and was originally built by the late Timothy D. Sullivan. At present it is owned by the Sullivan Estate and leased to them by Fox.

The house was opened originally as a Klaw & Erlanger stand, about six years ago, the first act being Anna Held in one of her early successes.

It is accepted as a matter of record "Big Tim" built the house for the specific purpose of connecting all the theatres of the street-way, but the deal was never put through. It is hardly possible any action will be taken until the theatre has been entirely reconstructed and ready for its opening.

TOO MANY ONE NIGHTERS.

The American wheel is reported anxious to rid itself of some of its one-night stands which now number nearly 50, given about 25 circuits over four weeks of the one-nighters.

According to a member of the staff they have been between the fair returns this season, but owing to the frequent jumps and the changes liable to occur, it is often impossible to get the contractors dropping out, the circuit has to cut down this number.

The above includes weeks of one-night stands in New York and Pennsylvania and a week in Minnesota and Iowa, with three acts in Chicago. Shaminok and Shenandooh will be dropped from the American bureau circuit to make way for the appearance of the Broadway, Camden, N. J., which will play the attractions for three weeks, beginning Oct. 8, in Grand, Trenton, which has been playing the attractions for four weeks each week.

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PRETTY PERFORMANCES.

Chicago, Sept. 27.

Agitation has hit South Street again. Women of the Church Federation swore out warrants last week for the arrest of Mae Mills of the "Pollies of Decadence," then playing at the Gaiety.

Mrs. G. M. Mathes, president of the women's federation; Miss J. J. Boor, chairman admissions committee of the federation, and Lucy Page Gaston, chairman of the women's committee of the Cook County League of Woman's Clubs, led the fight on the Gaiety.

Mrs. Boor and Mrs. Boor declared the performance was the most objectionable piece for description. They said Miss Mills threw her head and did a "cooch" dance. Miss Mills avoided the whole performance was one of the most disgusting, flattering and suggestions of immoral relations.

Johnny Ford going to Europa.

Johnny Ford and the Nabob Jackson left in November for Europe to accept the offer tendered the new combination by the above men. Johnny Ford and the Nabob Jackson left in November for Europe to accept the offer tendered the new combination by the above men.
"The Bull Ring" entertainment of Castles in the Air on top of the 44th Street cabaret amusement—itis more nearly a performance than any similar attempt has been. The idea is that heaven comes down to earth, but there was no previous effort to give "a show." Other cabaret programs have been a joke with the audience, but this is a serious undertaking. "The Bull Ring" employs a regular stage and also the dance floor, around which are placed tables that the place draws its title from. The decorations, attendants and personnel are all of the best.

From 12 to 15 numbers are divided into three parts, with long intermissions too. Staging is excellent, and the dancers are all girls, presumably more than any restaurant show has yet presented. In "The Bachelor Girl" and "The Chinese from Brazil" (the production in the theatre below) appeared a leader of the Chinese cabinet and company, but with the remainder of the people who back up those principals in the show, it is in all, a clevering of its large and small numbers. The stage to work up this song, the cabaret's chorus joining the others. The show is divided into three parts, and, although a mob was occupying the entrance to the stage, the performance is an excellent one and a good one. The show is divided into scenes and numbers. The show's orchestra is located above the stage and an incline leads up to the main floor. The dancers divide into stage and floor, some given upon the stage only and others wholly upon the floor. The combination helps the appearance. There are seven distinct acts during the performance and seven numbers. "The Bull Ring" management gives no incentive for applause, and the audience is more interested in the show than anything else. The acts have been cut down to the whistle and the idea is to please longer than it should. Edward P. Temple staged the performance. He did a good job, and the dancers are well marked and dancing and singing and acting. Miss Trix, who wrote the song for the cabaret, is the leading lady. It is worth of being moved to a show. Another was the soldier drilling finale, sung in the song by Helen Trix, who wrote the song for the cabaret. The barbershop quartet sang "The Boys Return," with the business and without the patter, but with a much larger audience to listen to it. It could be easily turned into a production male. A couple of numbers written by Mr. Hare and Miss Trix were "The Good Little Man," with a chorus number, and "The Baby," and "And I Only Know How I Stand With You." These were led by Mr. Hare and Miss Trix, and Miss Vau Riker. The reported "Carnival" travesty "The Bull Ring" was to have been brought down upon so many voices, but it seemed down to an opening number, with Mr. Hare and Miss Trix the principals. "Miss Hare" is a new number with "The Living Models." Hugo Janssen as the forward is."
Lewis, Harry

Harry P. Dewey is now playing the lead with Arthur Aiston's "The Girl He Couldn't Buy" on the International Circuit.

The treasurer's staff for the Century will be joined by Sol Abrahams, with Sid Harris and Harry Neum as aides, and several assistants.

Firmly Swinney, a new organist at the Rialto, has been in this country but six weeks. He formerly was head organist at the Antwerp Cathedral.

Offices have been opened in the Putnam Building by Arthur Pearson, with Edward F. Bower and Herbert Stotthard associated.

Louise E. Crandall has left the Polytone and has been confined for the past several weeks following an auto accident.

Carrie Lees, the Palace theatre usherette, recovered an Irish terrier this week, and it had nearly thrashed to disrupt the peace of New Jersey, where Miss Lees lives.

The Lexington Avenue opera house opens Sunday with the Harry Sheff-Fleisch Gersten pop vaudeville. The regular bill starts Monday. Eight acts on a split week.

Andreas Dippel has placed "Gypsy Love" in rehearsal and will open the producers' season on June 26, playing it for several weeks in eastern cities before sending it into the south.

The Etan Produce Co. Japanese opera, "No-To," opened Wednesday at the Winter Garden, New York. The piece under the direction of George Blumenthal will play west.

Dolores Leon has replaced Edith Lawrence, prima donna of The Roseland Girls, with Douglas Ford, former of the Jack Feldman, playing at the National Winter Garden this week.

Social meetings of the Theatrical Me-clubs, as association, is a benevolent society, being held weekly at Amsterdam Hall on Sunday evenings at 7:30.

Van and Belle return to the Alhambra this week. There will be a week through not being placed in the position they claimed had been promised to them, and they did not receive through forgetfulness.

Ed Wynne has arranged with the high way commissioners of Long Island to have signs placed on the heavily traveled roads of that section reading, "Dangerous Curve, Ed Wynne." It will cost him about $3,000.

Sig Bosley, Chicago representative of the Shapiro-Bernstein Music Co., is spending a week in New York. The company has added Jack McCoy, formerly of Feins, to its New York staff.

Eddie Mack, tailor, will soon open a haberdashery shop at 715 Seventh avenue, 47th and 48th streets. He proposes to outfit productions as well as to cater to the individual needs of player folk.

Marie Wayne at her home for the past five days suffering from the effects of being injured in an accident during the action of a feature picture, has fully recovered and is preparing to return to vaudeville.

Nelson Burns has resigned as assistant booking manager of the Polytone Circuit and is now managing the Elsinore, Bronx, playing stock. Mr. Burns, who was ill for some time and advised by his physician, upon recovering, to keep open as much as possible.

Frank Dumont of Philadelphia has been commissioned by Leffler & Bratton to write the book for their new musical production, "You Can't Think Newleyweds and Their Grownup Baby." The piece, according to present plans, will go over the International Circuit.

St. John's, N. B., is to have a new pop vaudeville. The Strand across the street from the new Keith-Albee house, the Imperial, F. G. Spencer, treasurer of the Strand chain, has purchased the theatre, and it will be built. Capacity, 1,500; cost, $100,000.

Eddie Foy and the Seven Little Foyos broke in a new act, "The Old Woman Who Sold the Farmer," at Loew's Roxy, Sept. 18 to 21. Foy bought the house for the engagement, paying $150 a week, meeting the running expenses in addition.

Vauxet’s report that Barney Gerard had been ill became an account of his death. It does not much. He was away on a fishing trip in northern New York after recovering from a severe attack of pneumonia.

Ruth Taylor, formerly of Taylor and Foy, who is some time in Chicago, is anxious to locate her husband, Jack Taylor, formerly of Gus Edward’s "Kick the Bucket," which can be seen at 3122 Cottage Grove avenue, Chicago.

Dave Jones has dropped the "Sam Bernard," Jr., billing, now that the Leigh-Jones vehicle has been accepted for big time by the management in Chicago, reverting to his original name. Jones is a nephew of the German comic and borrowed the name for try-out purposes.

Robert McLaughlin, the Cleveland producer of "The Scarlet Magdalen," is now producing. A new play by him, "An Old Sweetheart of Mine," is said to be ready, and it has been produced under his direction. It is said to be on the type of "The Old Homestead.

Mose Gumble took a trip to Philadephia this week to intermingle "Mammy’s Little Coal Black Rose" in the Adelaide Johnson show arriving there the same time as Ted Snyder, who added "I’m Down in Honolulu Looking Them Up," to the score of the same production.

Nick Deneter, a tumblen in the Abdul Hamid troupe, was tossed from a boulder and injured his shoulder while traveling on the road for several weeks ago, when there was a rear-end collision. His claim for damages was settled out of court this week, the acrobat accepting $200.

The new bill beginning next week at the Winter Garden Square Players are holding forth, including "A Merry Death" by Nicholas, "Burlesque of a Cowboy Boy," new comedy from the French; "The Sugar House," a play by Alice Brown, and "Sixpence of Susan," a farce by Philip Moeller.

Paul’s is taking advantage of Scaran- ton’s celebration of its 50th anniver- sary this week. The show runs from Monday to Friday; a large color front is hung in the "Johnny Lengel," strongest girl in the world.

Isabelle weighs 113 pounds and lifts a weight on a platform in front of the house. Manager Frank Whittle- bucket issues a challenge to the world during his two daily announcements.

Brooklyn’s largest theatre is projected at Bedford and Atlantic avenues. Property has the benefit of 200 changed hands this week. The Palmer Realty Co., Paul H. Herzog, president, was the purchaser. No details were disclosed. The property fronts 437 feet on Bedford avenue, 300 feet on Atlantic avenue, 300 feet on Bedford place and 173 feet on Brevoort place.

Maude Rockwell, through her attor- ney, James A. Timmony, has filed a suit for $5,000 damages against the In- ter-Lux Corporation for accidental injuries. While attempting to board an up-town train at the 59th street station Mr. Rockwell was struck on the head by a door which was being closed by a guard. She suffered several cuts which necessitated confinement at home for several weeks.

Charles McCarron, the song writer, aroused the ire of Billy Smith, another songwriter, when he discovered a song called "Eat and Grow Thin" in the catalog of the Broadway Music Co., of which Mr. Smith claims he confided the idea to the owners some months ago, suggest- ing that at the time he made the addition, the composition, but McCarron scoffed at adding a worthless one. When Smith and McCarron let left hooks and right uppercuts were much in evidence.

A little side interest was centered in the boxing matches at the Harlem Long Club last Friday when Arthur Barrett, a vaudeville, climbed the ropes to battle four rounds with a stage chauffeur. The two had quarreled in the presence of Bill Barber and that saucy individual fought it out at his club. They posted a $25 red belt and agreed to fight according to the rules. The chauffeur did. He stopped Barrett in the second round after three knockdowns.

The William Jerome Publishing Co. opened for business this week under the stage name Bill Jerome supervising the business department. The Jerome Co. will publish the numbers written hereafter by George M. Cohan, in addition to whatever work is assigned to the company. The house will deal exclusively with production music and supply anything required by any professional departments for the exploitation of its products in vaudeville or other amusement places. The first number listed in the catalog is said to be the hit of the Hitchcock show, "Betty."

The five acts which played last week at the City theatre, Porth Amboy, N. J., take up in detail many of the comments on the dimensions of the stage there, and on the accommodations for artists. "The stage," they say in a let- ter, "is 20 feet deep and 47 feet be- tween walls and a double arch in the back is 22 by 22 feet and the height to the grid iron is 47 feet. They add that the stage is hung with a drop in "one" and used a cyclorama 60 feet wide. The acts add that they are able to do anything they like, although the concrete may not thor- oughly have been dried out, since the heat had not yet been turned on.

"Training for the Stage," by Arthur Hornblow (author of "Kindling" and editor of "The Theatre Magazine"). With foreword by David Belasco, has been issued with many topical and interesting matters of the stage, such as the value of school training for actors, the prevalence of "types" in play casting, the stage as a career for women and kindred prohibitions. The author explicitly declares his purpose to quote from high authority on his comments rather than rely entirely on personal experience. The author and course he follows. The volume contains little. Mr. Hornblow’s own thoughts, but is a collection of the best things that have been said by notables of stage land upon the subjects discussed. (J. B. Lippencott Co.—$1.25.)
LEgITIMATE

AMONG OTHER THINGS—

By ALAN DALE.

There is a great treat in store for Sarah Bernhardt when she arrives. She doesn't know it, for it is to be a lovely surprise. Mrs. Faversham tells her the Drinks Room Miss Eva La Gallienne act in "Mr. Lazarus." I suppose that the news will reach Sarah officially, as she is so excitable, and the sudden announcement of her good fortune might be so much for her health. Don't breathe a word of this to anybody, for goodness' sake, as it is likely to be the ruin of Madame Mrs. Faversham tells the news to Sarah. I can almost hear Madame Bernhardt's temperamental outburst of gratitude and delight.

Talking about the plausible scenario, somebody asks: "At what point does the spectator become incredulous?"

I should say that incredulity was reached when the lovely heroine elects to walk to her own dining room into the eternal new luxurious automo-

A dramatic critic who lives in the country, and who has just been interviewed, says: "I go to New York once a month, more or less, and see only the better plays, the ones that really deserve to be written about. When are you going to write about it? How does he judge which are the better plays, unless he sees them all? There is a touch of outrageously Hibernian about this interview.

Mr. Tully, a most interesting man, says that he always adds $20,000 to the expenses of production for purposes of advertising and counterpromotion in the effects of New York's bad reviews. Yeahs, and yeahs, and yeahs ago, managers used to give the critics nice ham sandwiches, champagne and other joys of the cold collaboration, very beneficially indeed. And it was much cheaper!

"I like William Collier's nerve," said Henry E. Dixey the other day. What right has he to allotted satirically to his contemporaries as 'young actors'? At the present time, I play the part of a man of a mature age, and I bow to the theatre an hour earlier than the others, in order to make-up old.

In the smoking room:

Critic No. 1—"Somebody says that the manager's wife is in town. Which one is she?"

Critic No. 2—"In trying to place the manager's wife, always look for the worst actress in the play."

Critic No. 3—"Probably that is why he changes for so frequently."

Outside a church in Mount Vernon, I saw the announcement of a sermon that suggested a movie. The title of the sermon was "Footsteps to Hell," however, the idea was soon dispelled. Underneath "Footsteps to Hell" was "All manner of sinners," instead of the familiar "Admittedly sinners." The Washington Square Players are going to educate this public to the appreciation of real acting, and Mrs. Claus has been invited to give the directions. Mrs. Major says that stage aspirants cannot seat themselves easily in a chair without changing moods, and they have no control of their muscles. Certainly the art of sitting down pleasantly is very necessary nowadays. Take "Caroline," for instance. All the characters sit and talk things over from one gold chair to another, and then back again. It is to be hoped Mrs. Major will see that the proper muscles are well massaged.

"In order to say 'was' clearly and distinctly, declares Mrs. Major, 'you have to open your mouth wider than when you say 'wuz.'" Still, I'd sooner say 'wuz' from a sweet little list of rusebude lips, than 'was' from the cavernous mouth of the strident sou-

PLAYERS OWN THEATRE.

San Francisco, Sept. 27.

The Players Theatre has opened its little theatre on the night of Oct. 14. The new theatre, formerly the Players' house, will have a seating capacity of 100. The policy will in all proba-

PLAY OF EIGHT PRINCIPALS.

The Arthur Hopkins dramatic piece, entitled "The Deluge," in three acts, goes into rehearsal Oct. 15. Written by Miss Eva La Gallienne, translated from the Swedish by Frank Allen. The cast calls for 7 men and 1 woman. Clyde North is the only one engaged to date.

"GOT TO IT" SCORES.

Cleveland, Sept. 27.

The hits of "GOT To It," opening Monday night, in version by Kenneth Knight and Cross and Josephine. The musical production looks very promising, according to Hoyt's "Milk White Flag" re-written.

KESSELLER BUYS PLAYS.


ILLINGTON NEXT WEEK.

Margaret Illington will make her de-

HAPPINESS OPENING.

Laurette Taylor's initial appearance under the Gertrude Tyler management will take place in Detroit Oct. 16 in "Happiness," at present in rehearsal. The production is to play the week with no further time booked, as the at-

ENGAGEMENTS.

The following engagements were made during the week, through the offices of the Dramat-

WEBER'S MAY RENT.

With the big success of the Weber theatres Joe Weber has hopes of leasing his music hall near 29th street. The chances are Mr. Weber places an attraction on percentage that looked good enough to him for the chance.

INTERNATIONAL TIGHTENING.

The International Circuit will "tighte-

OBITUARY.

Wright Huntington, aged 52, who was found dead in the morrow of that name, died of heart trouble in this city, Sept. 21. Huntington was a known publicist, who was in the habit of taking his time of his seizure in the afternoon. That same night his widow, known to all for her sense of humor, though racked with sorrow, enacted her role of "Passion" with eyes that were "tearful," but which remains at the Lyric this week, owing to extraordinary business, and Mrs. Huntington says it is the only way she can hide her grief. In the gambling scene in "Ex-

SHOWS IN FRISCO.

San Francisco, Sept. 27.

The Claude B. Rochester is doing good business at the Cort considering the length of time the feature has been held out.

The Alcazar with its stock organization is running along to satisfactory results.

Business in general has shown a tendency to increase with no particular complaints of a slump.

BRADY SHOW STARTS WELL.

Reports from out of town by those who have seen the new "Magnificent Glass-Jules Eckert Goodman play, "Objec-

C. M. S. McClelland, author of "The Philadelphia Story," "Little Cafe" and "Around the Map," of recent popularity, as well as "The Belle of New York," is giving his productions in the Players' cafe, and the audience was 75 years. She was an actress many years ago and played in many of Ritty's plays. At her death she married Jeremiah Wernberg of Brooklyn.

Harry Rose, one of the proprietors of Hills' Clothes Shop and a well-known character in the profession, was formerly a newspaper reporter in San Francisco and during the '80s took an active part in the graft exposures out there.

Mrs. Katherine A. Wernberg, widow of the late George W. B. Wyman, called the "Sunshine of Paradise Alley," in collaboration with Deman Thompson, died last Thursday. She was aged 60 years. She was an actress many years ago and played in many of Ritty's plays. After her death she married Jeremiah Wernberg of Brooklyn.

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SHOWS AT THE BOX OFFICE
IN NEW YORK AND CHICAGO

Season Opens With Many Plays, But Few Successes. "Turn to the Right" Biggest Thing Thus Far. "Cheating Cheaters"


The theatrical season opened early in New York. Although showmen believed there were too many theatres and available playing space, and early plays improperly selected and produced, there remains just now a considerable amount of good theatrical activity. Instances of this are the Richard Wal- ton Tully play, "The Flame," obliged to leave in a hurry because of the competition for the William Fox-Kellermann film (Oct. 16), moving to the 44th Street Theatre (Nov. 5). "Three Girls from Brazil" and the Shuberts endeavoring to rent the Park on Columbus will fit for the month of Nov. Amber Princess," leaving the Globe this, its second week (through "Daddy"") because a few weeks ago it seemed to have the run of its own. "The Big Show" (Hippodrome) (4th week). Not the tick of last year's Hippodrome, but the play has averaged around $47,000 weekly since then. The "Nineteen" (last week) is still taking the trend. "The Boomerang" (Belasco) (61st week). The number of weeks of this play that have run on their own. The Belasco play went through the summer without interruption and will have the longest run of any New York piece recent years to its credit before defertilizing. Now doing around $4,500, the play is not really an experimental considering the circumstances.

"Sitcom" (Eminre) (2d week). Average around $4,500 for performance, with $5,500, but management disappointed on returns. Piece stars Massey and Allen. An exciting piece. "Cheating Cheaters" (Eltinge) (7th week). Conceded the second Broadway play to go on, $8,000 last week, a slight drop-off. "Civilization" (Park) (film) (17th week). With the little film that New York, this feature film has not been all of that time at the Park. The picture has a remarkable success that seems fully satisfied with results. Got $7,900 last week.

"What’s a Woman" (Harris) (48th week). Next only to "The Boomerang" in point of length of stay. Played over 1,000 weeks. "What’s a Woman" marks a change from the Eltinge. Has made an enormous reputation as a farce and severe drama is being sent on road. $5,100 last week. Closes this week: "Under Sentence" next week. "Flambeau" (Lyric) (4th week). Seems as though Richard Walton Tully’s assumption would he make this piece the sensation of the season. is due to come out. After an unmerited panning handed the Tully-written piece by the critics the management did $7,000 last week, with nothing in the cut-rate agencies and the show managed. A comedy play at the 44th Street when a previous contract to exhibit a film at the Lyric will force "The Flame." "What’s a Woman," the Tent Maker," another Tully play, underwent the same experience on Broadway. The management of "The Flame" were nobody could sit through it and that half the first-night audience walked out during the play. "Flora Bella" (Casino) (5th week). Not over well spoken of at its opening week. Did $7,500 last week. Cut-rate agencies have for all the big houses. "Another New York theatre, almost a certain sign of box office draught. Not much heard about this A. H. Woods dramatic piece, that the Woods street. But the play must be seen in New York. $5,100 last week. Leaves Saturday. "Bunker Bean" moves in next week. "His Bridal Night" (Replobo) (6th week). The Dolly Sisters’ show, put on by "his" management. It’s not so eagerly so by manager he need never worry. The Dollys from their experience of last year can be a better road attraction than a Broadway draw. Woods said to have been cut-rate agencies on this production. $6,000 last week.

"The Intruder" (C. & H.) (1st week). Opening the Playhouse (Belasco) (6th week). The Griffith film that few say has been cut-rate agencies. New York is in on this production. $11,000 last week.

Washington Square Players (Comedy) (5th week). The inaugurator of the present season for one-act plays is ready at $2. Started last season at the Box. Got over well enough to rent the theater for next week. "Upscale and Down" (Cort) (1st week). Opened Monday.

"The Full" (Towne) (7th week). Left the Fulton to make room for "Arms and the Girl" opening there this week. Shuberts are said to have sold out to H. H. Fazee a theatre on Broadway within three weeks to continue the in- teresting success of "The Woman," an "idol," that seemed to be "rowing in popularity. It did $5,100 last week and is now sold out.

"Rich Man, Poor Man" (48th St). Set to open tonight but later postponed until November, "Romeo and Juliet" show, "Somebody’s Luggage" (Shuberts) closed at the 48th Street last Saturday. It is said Powers will take that piece out on his own.

"Idol Wives" (Elliott) (2d week) (film). Plant in after authorities had stopped "Is Any Girl Safe?" another picture. Next week sneaking play "Fix- it" to Elliott stage, picture closing Sunday.

Chicago, Sept. 27. Estimates of box office receipts for current attractions are in. Over $17,000 last week and will probably run beyond that figure this week, the last of the engagements. "Beep This Way" (Lew Fields) (Garick). Reported $10,000 last week. "Blue Paradise" (Chicago). Estimated at $12,000 last week, which seems high. Shows through CCel Giin very popular locally.

"Fair and Warner" (Corr). Between $10,000 and $9,000. Twelve rows at $2 each.

"Please Help Emily" (Power’s). Between $5,000 and $6,000.


"What’s Your Husband Doing?" (Blackstone). Opened Monday. ONE WAY ONLY.

The Shuberts, who have advertised extensively and also received considerable publicity through the play, "The Flame," to bring patrons to their theatres in automobiles free of charge during the attempt to make the show a success, have had an excellent week after that performance their patrons might want to go home.

"U. T. C’S" and 

"NIGHTS." Chicago, Sept. 27. The good old days of the legitimate appear to have returned with "Uncle Tom’s Cabin" and "Ten Nights in a Barroom" billed in the wild heresi- stitution.

THEO. ROBERTS IN COURT.

Theodore Roberts faced his wife, Lacy Roberts, in court this week to defend her suit for divorce after a long fought action. Mr. Roberts, finally made a住了, the allegedly correspondent is named.

FOR CHARITY.

St. Louis, Sept. 27. Child actors and singers are to be seen taking place in the Louis. After a conference between Sidney Johnson, factory inspector, and Prosecuting Attorney C. H. Smith, he announced the law as to stage children was to be interpreted as meaning that if the number of 16 shall be employed on any stage or in cabinets or picture shows as "lay unless the proceeds go for charity."
THE ANSWER

JAMES WILLIAM FITZPATRICK, Esq.,
President, White Rats Actors' Union,
No. 225 West 46th Street,
New York City.

Dear Sir:

A "yes," a "no" and a two-cent stamp are the only three requisites needed in reply to your "open" letter to this Association, published in "Variety," September 25th.

A "yes" to acknowledge the receipt of your very "open" letter, a "no" to the mistaken and erroneous charges contained therein, and a two-cent stamp to mail the answer to your office.

But, as you have chosen your ground, and apparently enjoy the light of publicity, and we are not averse to that light, we shall employ the same means of communication as you employed.

If the White Rats can afford to pay $1,000 for a seven-page display (including your Agitator's dribble), when a sheet of writing-paper and a United States stamp might have been used for the same purpose, it lays bare a state of prosperity in the treasury entirely unwarranted by the piteous appeal for new members at cut-rates before October 1st.

Your "open" letter is open to correction on so many points, that if every one were to be taken up separately, it would require the combined Sunday issues of all the theatrical publications in New York to make a reply in full. At space rates this would mean an expenditure of such proportions that the treasury of this organization would be depleted and its members compelled to go into bankruptcy.

The financial resources of the gentlemen concerned are just now engaged in meeting the additional disbursements imposed by higher rents, increased salaries to actors, and increased taxation of various kinds and forms levied by the Government.

At the outset, no doubt to enlighten the always ignorant public, you modestly describe yourself as a "man of moderate intelligence." We accept your description of yourself, and will frame our reply in language understandable by yourself and other White Rats.

Since the reorganization of the White Rats Actors' Union we have declined to deal with it because it is a trades union, and it advocates the principle of the "closed shop."

We are in favor of organization of vaudeville artists as artists, not as artisans.

We are opposed to any movement that destroys the creative elements in vaudeville art.

A vaudeville actor is an individualist pure and simple. He must rely on his own creative instinct, his own personality, his own mannerisms, his own peculiarities, his own voice, his own looks, his own ability to succeed.

Public taste changes daily. He must meet these changes. Plane him down, smooth his edges, file his surface, sandpaper his polish and you have a workman instead of a master.

If vaudeville art is to be unionized, the artist must be changed into a day laborer and treated as such. Then follow the same procedure as with an ordinary stage hand or a musician. Pay them all the same wages. That is one of the fundamental creeds of the American Federation of Labor.

ALL LABOR OF THE SAME KIND MUST BE PAID THE SAME PRICE.

That is what the "closed shop" means. It also means a limitation and restriction on the manager's freedom to pick his talent from members of the White Rats only.

Do you think any artists will accept that principle?

We stand for freedom for the artists. Not thraldom.

This is the sole issue between this Association and your Association. This issue cannot be and will not be arbitrated or discussed. We absolutely refuse any conference with any Committee of White Rats as long as the White Rats bears the union stamp.

If the principles of UNION—one for all and all for one—were carried out to its logical finish it would mean the decapitation of every "head"-liner, the setting of every "star," and the finish of every "feature."

Do the artists want that?

The White Rats pay Mountford $10,000 a year for agitation that costs them at least $100,000 in evil results.

The White Rats expend $1,000 on a seven-page statement in a trade journal; BUT the White Rats could not afford to pay the funeral expenses of Billy Fogarty, a White Rat, killed in an accident, the only support of a penniless mother and wife.

Strikes cost money. Is there any left in the treasury, or is it all expended for agitation?

As the New York "Sun" said in an editorial the other day, "Add the high cost of striking to the high cost of living and the result is widespread misery." When you threaten strike it sounds too much like the words of the Agitator, and it would be well for you and the artists in this country to bear well in mind the pithy little editorial from the "Sun," quoted above.
You lay a great deal of stress on broken engagements—in plural. You take five pages to talk about them. But you only cite one—of February 28th, 1907—between Mr. Mudge, Mr. B. F. Keith and others.

Who broke this agreement? Don't you know the actors did?

Nineteen seven was the year of the "advanced vaudeville" war, and as soon as the opposition (formed by Klaw & Erlanger, the Shuberts and others) materialized, hundreds of White Rats forgot all their obligations and all their agreements with the signers of that letter and officers of the White Rats encouraged their members to desert the signers of the agreement and to assist the "advanced vaudeville" managers.

For every alleged breach of contract on the part of a manager we can show you a dozen actually broken promises on the part of White Rats.

In your article, Mr. FitzPatrick, you claim that at one time, in 1910, the White Rats' membership was increased by 11,000 in four months. Who is the deliverer of such misinformation? While we know that the membership list furnished the American Federation of Labor is swollen, like the banks of a river, to deceive the Federation officials as to the strength of the organization, we also know that at no time have there been 11,000 members in the organization.

At this time there are about 2,000 in your organization. If you have thousands of members, as you would have us believe, where is the money the members paid? If you have not so many members, then you are permitting the men you are supposed to counsel and lead to be misled by the Agitator. Take either horn of the dilemma, there is something rotten and it's not in Denmark.

The statement that the burlesque business is 99 per cent. White Rat, small time vaudeville 95 per cent. White Rat, and big time vaudeville 89 per cent. White Rat, is an out and out false representation, but it is a true statement of the number which do not belong to the White Rats. While not contained in your "open" letter, it is printed on the following page, and we assume, as President, you are conversant with and stand for all that Mr. Mountford says and does.

If the growth of membership is so great, why is it necessary to take recourse to cut-rates in membership fees before October 1st? Joe LeBlang, the cut-rate man, is never sent for by New York managers unless a show needs help. Has Mr. LeBlang been made an honorary member of the White Rats, and does their show need boosting?

A word in closing, Mr. FitzPatrick. We know you to be a well-meaning man, of more than "moderate intelligence," as you describe yourself. You prefaced your article with a quotation from the Declaration of Independence. We like the one from Lincoln better, about fooling some of the people all the time, and all of the people some of the time, but you can't "fool all the people all the time."

You are a clever writer of fiction. Leave facts alone, because you are up against it if you try to get any from the Agitator and his ilk in the organization.

Before writing us in your official capacity, we suggest you spend a little time investigating, not the dead records and files of the past ten years, but the living records and files of the present moment. There is enough at this moment to be done.

We suggest first and foremost, a rigid investigation of how and why the Lancaster Theatre was sold for about $28,000 a few weeks ago, when it cost the White Rats $55,000. And then where is the $28,000? We suggest that you find out.

We suggest an investigation of the exact financial status of the White Rats at this moment to find out the actual amount of cash in the bank, available for use to allay the suffering of the few members in your organization, when and if you are prevailed on by Mountford to call that strike that you refer to.

Before you ask us to help clean the vaudeville house, we say, go ahead and clean up your own house.

Now, Mr. FitzPatrick, when you were elected to the office of Big Chief, not only the vaudeville performers through the country, but the managers, believed and hoped that you would be the Moses to lead the artist out of the desert of agitation and strife.

We believed that when you became head of the White Rats that you would not tolerate the dictates of the paid Agitator and the few directors who have personal axes to grind. We did not expect that you would lend yourself to using the moneys of the members to agitate for a few disgruntled, job-hunting directors and paid agitators.

But, apparently, the artist and the manager are doomed to disappointment, so far as you are concerned. For what have you done since your election, but to write a letter to the managers bearing every evidence that it was either written, or partly dictated or inspired by the Agitator. It is five pages of trash, dug up out of Mountford's old "Player" files, a rehash that Mountford himself has not the nerve to sign.

We have sufficient confidence in you to believe that if you take the time and trouble to dig down into the real situation of the White Rats' organization, you will show yourself to be the man that both the artists and the managers believe you to be, and that you will resign from the organization, which is now headed for its own destruction and the disruption of vaudeville, and will make some constructive effort to help realize the hope and trust which the artists and managers placed in you.

Strike or no strike, we are forever pledged against the White Rats and against any conference with it and any of its Committees, so long as the White Rats continues to be a Labor Union, with its policy of closed shop and what that backward step would mean to vaudeville.

We are opposed to the White Rats as at present constituted, with its malignant and cancerous growths, which have attached to it, such as the closed shop, agitation, strikes, misery, disruption and disorganization, but which have sapped the lifeblood from the members of the organization to pay the salaries of a few favored agitators, organizers, walking delegates, etc., who are unable to make a living in any regular, constructive or productive occupation.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.
NEW ACTS THIS WEEK

New York


Ralph Dunbar presents this act which stars Hermine Shone, and Mr. Dunbar admits on the program he conceives of a character in which nobody else who had ever mixed with vaudeville could have done so. It's poetic, and the stage is being made up to be a Spanish tango dancer. The weaved story tries to tell of the evolution of man and the various periods are pictured with the assistance of protein scenery that behinds the stage and all is Real. If it's true reality is rough then the character must be passed un-censored, though its roughness came from its dialog, and the whole affair seems to suggest a delicate truck driver. The story was written by Harold Clark and Emmet DeVoy wrote the book, which likely comprises the poetical realism of this scenic, in-the-deep-together which appears to be "began and Mary Ann," although Mary Ann, after marrying, can not help her or her performance. Mary Ann is Miss Shone, the girl who grew up in the dark. She is now a view as a cutie at six years of age. The scene set that had it been Miss Shone that the real thing. Dag was 16 she was a school girl, then a debu- tante and then a bride riding away in an open car to the church. The rag derived from the strong slanging condition of the game. Women are the real Poetry's remark. They were always around, Poetry and Reality, and in the case may just as sweet and in- tuffer perhaps if they had not been. The finish was that Mary Ann-Maryan got a baby of herself, nearly 30 minutes after she had been born, and in the interval no发挥作用 that a splendid audience yawned through 25 minutes of the act and laughed, sometimes at the skits, less at the comic. Lewis Calhern is Poetry (he may be yet-as the sketch opened Monday at the Olympic, The Evolution of Life). Others of the company ex- cepting Glen Andres might have dou- bled Lewis Calhern in the play or ettes. Mr. Andres played the youth in love, John, and with an awfully sloppy role he was the best thing of all. The other star the same fate for "The Evolution of Life" would have been in wait- ing, Miss Sone, who might one day wish to be present at if ever it played a Sunday matinee at the Columbia.

New Shows This Week

Orpheum.

Gonne and Alberts, Bushwick.

Orpheum.

Franz (New Act), Orpheum.

Franz, Pickens (New Act), Orpheum.

Drum and Raymon. "They Auto Know Better" (Comedy). 12 Mins.; Two Palaces.

This comedy skit, a new one played by Miss Franz and Babette Raymon, should be the finish of all the Ford gags of vaudeville. The Dugan- raymond and Pearl machine and twisted it into a comedy skit. In the vaudeville automobile "The Bucking Oats" of "Bucke-

ing," perhaps with not so much finesse but with infinitely more labor and as a result the Dugan and Raymond are perfectly safe, for if Ford should want to stop them they still have the money capital to favorably known to topple back. Before bursting into the strong arm of the "Ike" gang and the finishing that of making a machine back up, stand up, go ahead and buckle up, Dugan and Raymond pro- ceed to frame a skit. When you come on with a little laugh that starts others, whiskers for his girl, breaks a patch of a window in a attempt to the whistling fails, and they agree with the aid of a ladder to the boards, they can wait for them. When ready to elope theRaymond monologue starts and there- after never stops. It includes during the running a most ungraceful flop on the stage, a chair at a seat as it springs upward, without showing equivoquent the young woman and the little man. Mr. and Mrs. Raymond themselves alone easily and appears that kind of a comic madchester like, but the not the biggest laugh maker ever put out can it be depended upon for com- mercial success. Should not take his place solidly on the time Dugan and Raymond, who will at- tract the most notice through it from the audience is to be left without difference existing between this and their former act.

NEW SHOWS NEXT WEEK

Sam A. Maharry and Co. (2). "Monsieur Baptiste" (Dramatic). 15 Mins.; Full Stage (Special Set). Harlem Opera House.

Sam A. Maharry has an interesting character named "Monsieur Baptiste," and plays it most capably, but his sketch, "Monsieur Baptiste," is all wrong for, it disadvantages his man and feminine interest; another is there is no suspense, the issue is never in doubt. Reception has been favorable. The stage is in half light, shows the shack of a "habitant" in the Canadian wilds. Energetic and a spirit agitated man from the cities, a fugitive from the North- west Mounted Police. Monsieur Baptiste, returning home, just escapes his bullet, but manages to get the drop on his pursuers. So far the action has a good start, but it lapes. In talk it appears that the man from Quebec has a sense of humor, which is a distinction. It also appears that he had wronged Baptiste's sister. So Baptiste offers him a chance to make amends; Baptiste, however, is another harmless, Baptiste, of course, taking the other. Both swallow a pill and there is no new action, but it isn't. Then the man from Quebec dies an acrobatic death which suggests structure of a thing which would have been better.

New Shows This Week

Two Julians. Acrobat. 8 Mins.; One and Two. City.

Two men attempting a talking acro- bat act, have arrived at the result through the comedian's vain efforts. Opening in "one" a short street conven- tion, but the result is by doing exactly the opposite which they go to "two," then starting the tumbling. The member playing strangulated, can not talk, for he does not know, in the same may be said about the other partner, and were it not, the member in a bout of wrestling about, and bit of "risely" work, partially spoiled through a bad missed line, would probably have passed away unnoticed. When they decide to do away with all of the talk, especially the line, "I Got An Idea," they will be doing much better.


Daisy Leon programed as "The Dainty English Comedienne," is singing four distinct kinds of songs. Her first is a published number, "Danger- ous Boy." For her second, "Garden of My Heart," she is the Melville voice displayer, which it does. Following these two numbers Miss Leon brings forth a list of some of the song's ex- cessive numbers, both of which carry her on nicely. The first is an Italian charac- ter, the second an Irish character "Rock" number owing to the use of a brick. The other song, "Beautiful Sea- side," and "Stay With Me," is a singing costume, enough in itself to put the song over. Miss Leon is a well known comic, her voice being what would suggest the big time.

Theatrical Reviewer
Can Any Manager Object to This?

There seems to be a great deal of ignorance as to what the White Rats Actors' Union and the Associated Actresses of America are asking. Whether this ignorance is assumed or real, I know not.

I have an idea that, with some managers, it is assumed for the purpose of misleading their associates who have not studied the subject and who are being frightened into submission to the wishes of the other managers by a wrong statement of our requests, our policy and our line of action.

The majority of Unions concern themselves with rates of pay, questions of wages, the sort or class of work to be done by its members, and the hours of labor.

None of these is a cardinal or principal point in the policy of the White Rats Actors' Union.

But the chief difference between this Union and all others is in the way we wish to operate and, in the manner we desire to have the relations of managers and artist ordained, regulated and governed.

Most Organizations themselves draw up a list of demands which, after discussion by the members of the Union, are voted on and are then presented to the employer, and if such demands are refused by the employer a strike follows.

We, on the other hand, make no demands.

We want an agreement with the managers to ARBITRATE all differences.

We want an agreement with the managers which should be binding — and, after 16 years' experience, the only method that we can see, that would make the decision of an Arbitration Board final and enforceable, and the only power that would make an agreement binding (that we can discover) is the Union Shop.

We propose that there should be a permanent and paid Board of Arbitration consisting of three persons, one man to be appointed by us, another one by the association of the managers, that these two together should appoint a third, and that this should be the Supreme Court of Appeal in the Vaudeville business.

They should sit whenever and wherever required.

They should draw up a set of rules made to govern the business, and these rules should be enforced—

— And the enforcement of these rules would be left up to the Union Shop.

They should judge every case separately, after hearing all the facts possible in each particular and individual case, and their decision must be binding on both manager and actor.

This Board would have to sit nearly every day, and in any part of the country where disputes or disagreements might arise.

For this reason these gentlemen would have to be paid, and we are willing to pay half the expenses of such Board up to $20,000 a year (as our share), letting the managers pay the other half.

Such a Board of Arbitration, all composed of men thoroughly conversant with the methods and ideals of the Vaudeville business, would be of incalculable benefit to the business, and would, within six months, remove the graveness of the abuses from which both managers and actors suffer, provided their decisions and findings were enforceable.

And their decisions would be enforceable immediately, under the Union Shop.

Let us take a case. John Williams, an actor, refuses to go on at the Colonial Theatre, New York, because he is dissatisfied with the dressing room, and walks out.

At the present moment there is no redress against the actor whatever.

Under the system outlined above, the manager of the Colonial Theatre would report the circumstances to the Board of Arbitration; they would hear the actor's side, and, presuming that the facts are as related by the manager, the Arbitration Board would issue an order stating that John Williams had damaged the theatre's business to the extent of $200.

That decision would be handed over to the Executive of the White Rats Actors' Union, and a demand be made upon the manager to Williams its finding, and state to him that unless such fine and damages were paid within 14 days, the card would be suspended, with the result that Mr. Williams would be unable to play or work in the Vaudeville Business.

On the other hand, suppose a manager was proven to be at fault with regard to the treatment of an actor and the Arbitration Board delivered a decision that the manager owed the actor $50. That decision would be handed over to the Executive of the White Rats Actors' Union, who would serve it upon the manager that such amount of damages was awarded, and ordered him to pay it. If he refused to pay it within 30 days, his card would be suspended, and he could not be engaged by the theatre for the remainder of his contract.

This is all possible and easy with the Union Shop. That is all we want the Union Shop for.

We do not want to rule Vaudeville.

We DO NOT WANT TO RUN VAUDEVILLE.

All we want in conjunction with the managers and the decisions of an Arbitration Board, to secure justice and fair play for actor and manager, and we are willing to sign an agreement to the above effect to last for three years, or five years, or ten years, as the managers may see fit.

This is all we want. all we ask for, and all we are fighting for.

IS THIS POLICY NOT A REASONABLE ONE?

HARRY MOUNTFORD.
Tango Queens.

"The same old thing that brought burlesque fans to the theatre for many years under the "Tango Queen" name on the American Wheel and "Tango" on the New York Wheel".

"The Tingle". A comedian with the company, is a failure as far as bright and interesting stage business is concerned. He is a poor imitation of a famous burlesque comedian, but nothing that might be called comedy, but it is "The Same Old Thing" of a very common burlesque order. How the American Wheel can ever be pardoned for employing him is a mystery.

"The Tingle". The remainder of the company, especially in the "Tingle" shows, is a little better. It is impossible to write about any of them at any length, as they are not worth writing about. If you can find anything interesting in the "Tingle" shows, it is a matter of personal preference. The plot is very weak, as "The Tingle" of the same name is not made out to be a character, but rather a plot device to fill the time with a series of laughs, which cannot be called a plot. It is, however, interesting to see how the company can handle such a weak plot, and how they can make it seem almost as if it were a complete story. The company is quite well drilled in the art of making a laugh, and the audience seems to enjoy it as much as they can, given the plot.

Jacky Gardner's personality in itself constitutes something of a personal character. His performance is entirely adequate. For good or ill, he is the kind of performer who, by the very nature of his personality, can bring the act through under any circumstances. Even those who are not fans of his work can be impressed by his ability to keep an audience interested.

Flanagnay and Edwards closed the first showing of the current production at the Palace with an extra effort. After intermittent Maroon Weeks performances, they were able to show their company's full range of talents, which included the "Tennessee" song, a popular staple of the company. The "Tennessee" song should be dropped from the repertoire, as it is not well received by the audience. The company's opportunities for new material are limited, and they should be more careful in choosing their songs.

They have a song that is often heard in the company's repertoire, "The Wheel", which is a favorite among the fans. The "Wheel" song is a good example of how the company can bring out the best in a song, by using it as a vehicle for their personalities. The "Wheel" song is a good way to start off a show, as it always seems to bring the audience back to the beginning of the evening.

This review is written to bring attention to the company's talents, and to encourage them to continue their efforts to bring out the best in their performances. The company's efforts have been noticed by many, and the audience is a loyal one. The company's future looks bright, and they should continue to work hard to bring out the best in their performances.
it not for the fact that we have had the opportunity to see the show and that, in spite of the high demand for tickets, we were able to attend, the show would have been a tremendous success. The dancing was excellent, with several different styles featured, including the Charleston, the Lindy Hop, and the Jitterbug. The music was provided by a live band, and the audience was packed to the rafters.

The audience was a mix of people of all ages and backgrounds, and the atmosphere was electric. The dancers were highly skilled, and their movements were precise and synchronized. The audience was cheering and clapping throughout the show, and the energy was palpable. The dancers moved with confidence and grace, and their coordination was impressive. The dance routines were well-choreographed, and the timing was perfect. The audience responded enthusiastically to each performance, and the show was a great success. Overall, it was a fantastic experience, and I would highly recommend it to anyone who loves dance or music.
CANCELLATION THREAT A CLUB IN ROW OVER DELIVERY CHARGE

Exhibitors’ Ass’n Members Empower Committee To End Their Contracts With Exchanges If Necessary To Gain Point. First Test of Body’s Power Over Producers.

What promises to be a battle royal, will be fought out between the Exhibitors’ League and the newly formed Film Managers’ Association of New York. For some time past exhibitors have been paying for the delivery of film from the exchanges to the theatres with the exchanges paying the return charges.

At a meeting of the managers it was decided to advise the exhibitors that all film service delivery charges to and from the exchanges would have to be paid by the exhibitor, whether the goods were good or bad, and hence the need of an amendment. Without consulting the exhibitors, the brought the exhibitors and managers to a special meeting called by the Brooklyn local last Thursday for the purpose of taking the matter up, and also the exhibitors and managers to their original stand, and the Brooklyn managers, it is announced, have called a meeting of the Exhibitors’ League that unless the film exchange men be willing to make a modification in the present arrangement, they will withdraw from the organization.

The Brooklyn theatre managers determined to stick to their original stand, and the Brooklyn managers, it is announced, have called a meeting of the Exhibitors’ League that unless the film exchange men be willing to make a modification in the present arrangement, they will withdraw from the organization.

JOHN EMERSON REMAINS.

The rumor about last week that John Emerson would be discharged from the employ of the Artcraft Co., as a sequel to Pickford on completion of her first release, “Less Than the Dust,” is without foundation. Emerson’s desire for a story of a larger size and to cut his picture, and his suggestion that it be employed to keep the company busier than it is at present.

Mr. Victor Zoneur, general director for Paragon, has been selected to stage the next Pickford feature, and Mr. Emerson filming operation by the Artcraft people, resulting in a pair of directors being constantly employed for the company.

PICTURE HOUSE BURNED.

York Beach, Maine, Sept. 27. The Yacht, a two-story picture house, J. A. Stringer, manager, which has been closed several days but was reopened again today, was destroyed by fire last night together with three small buildings occupied as a fire station, two small buildings, and a small store owned and by Frank H. Ellis, the loss being $14,000.

FOX WITH FULL PROGRAM.

William Fox is continuing to enlarge his company’s, and is now the picture house is a big hit. Fox will shortly announce his new policy of a complete daily show.

“COMMON LAW” RECORDS.

Within 48 hours after its first release the Clara Kimball Young feature, “The Common Law,” had created new box office records in New York and Chicago.

The most decided record broken in New York was at the 2nd Street theatre, one of the many Loew houses playing the picture on its first run. The gross of the picture on its first week at the 2nd Street, with a total admission of Marcus Loew himself, broke the week day record of receipts in that house, an admission of $300 each. Monday and Tuesday night Miss Young appeared in person and the 2nd Street was filled with people. When she was not there the theatre suffered no diminution in receipts. The theater was at its fighting spirit under the Lewis J. Selznick system of management. Miss Young is told the personal direction of Mr. Selznick for a series of feature releases.

Chicago, Sept. 27. The Clara Kimball Young feature, “The Common Law,” was first shown at the Studebaker Monday, where it was shown in the city. It is a Jones, Limick & Schaeffer camerawork.

MACK SUEING EQUITABLE.

An action for breach of contract for $3,000 has been instituted in the Supreme Court, Manhattan, by Mack a special and the E. M. F. Corp., of which the late Arthur H. Spiegel was president.

The action was brought by Attorney Nathan Burkan, Mack alleges that Feb. 29, 1916, he made a contract with Spiegel to produce pictures, and that he would be able to control the title of pictures, and the price to be set. He would also take two issues of pictures to sell on the box office. At that time Mack claims he was called upon by Spiegel and informed them he was going to manage the film. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture. At that time he was to have commenced the production of the picture.

EMMY WEHLEN SIGNED.

Emmy Wehlen this week signed a two years’ contract with the Rolfe-Metro Co., at $1,000 a week, to be starred in pictures.

INTOLERANCE POSTPONED.

Chicago, Sept. 27. “Intolerance” will not be shown at the Colonial here, until “The Birth of a Nation” has opened last Thursday. It fails to do business in other large cities, and off in the suburbs, and Mr. E. D. Caulder comes on from New York to manage the nation exhibition.

FIRE IN STUDIO.

Los Angeles, Sept. 27. Fire damaged an exchange Co. plant in Hollywood to the extent of $45,000. The Continental Film Co. studio, adjoining, was also damaged.

Weekly Brings Unsuspected Laughter.

A portion of the Universal weekly was clipped this week at the 5th Ave. in New York. The result was that the audience was unexpectedly laughed at. The portion was an artistic representation in the pictorial for Fox and they had some of the best features, including David comedies.

Boston Has Paralysis Epidemic.

Mayor Curley has issued an order prohibiting the admission of all children under the age of 16 years from Boston theatres, because of the infantile paralysis epidemic, which is just reaching a serious state in this city.
MISS CLARK RENEWS CONTRACT.

Marguerite Clark has just renewed her contract with Famous Players. This is official and permanently dispels the idea that she would return to the stage under the management of Charles Dillingham.

A particularly colorful truth was given to the rumors of Miss Clark's return to the stage because of her determinations to make a name for herself since becoming a photoplay star two years ago. She was booked for several weeks in her home town under the management of "Big Bill," under her own director, J. Searle Dawley.

Miss Clark has appeared exclusively in Famous Players productions, with the single exception of "Ginger Girl," for which she was loaned to the Lasky company nearly two years ago.

Clark's decision follows closely that of Pauline Frederick to remain on the screen with the same company for the next two years.

STRAND SHOWS VITA FILM.

The Strand is showing E. H. Sothern in "The Chattel," Vitagraph's initial effort with E. H. Sothern, this week. Upon placing the picture with the Strand, the Artcraft has added extra bookings for the picture at the American, New York and Circle, the Strand contract calling for exclusive showing.

The Strand has a Paramount contract, which will be paid for in service, and this service will be retained except when in the discretion of the management, a greater drawing card can be found.

In line with this idea, the Strand contracted with the Artcraft for "The Chattel" specials, who release from four to eight a year, the Strand playing this special in conjunction with the Paramount release in the same week. The Strand will have to show the Mary Pickford production for the three New York Artcraft theatres in New York as the Artcraft are not issuing exclusive contracts in New York City.

CAMPAIGN FILM CANNED.

Through the amount of criticism coming from a campaign picture to be used during the campaign by the Republican National Committee, war officials on Saturday decided that the entire project had been discarded and arrangements have been made with Chester Beecroft to prepare a new campaign picture that will con in the views of the Republican party and still be relatively easy to make up and personality of President Wilson. This picture is to be produced at the Horsley studios in Bayonne.

COMMONWEALTH PRODUCTIONS.

B. K. Bimber has devised an original scheme and is at the head of a company formed to put it into working operation. He has organized a stock company for the production of four pictures, all feature, all stock to be subscribed for by exhibitors, no subscriber to hold less than $100 worth of stock or more than $500. No subscriber is privileged to secure any advantage over any other in the market, all stock to be sold at par, to be decided by drawing lots.

Four pictures have been selected to be produced and are to be paid for their services in stock in the company. The capital stock of the corporation is $25,000, one-half of which has already been underwritten.

CONDEMNED IN NEW HAVEN.

New Haven, Sept. 27.

The "Unborn," a five-photoplay play, was condemned by Police Captain Robert J. Reilly, after he had witnessed a "runoff" in Poli's theatre.

NORMA TALMADGE'S OWN CO.

Norma Talmadge will be personally exploited as a screen star after under a company bearing her own name.

The departure starts Oct. 2. Miss Talmadge has been under contract with the studio for seven years.

In the Norma Talmadge Film Corporation is Joseph M. Schenck, of the Marcus Loew Circuit. He is reported having signed an agreement with Miss Talmadge for $100,000 for the use of her name.

Mr. Schenck is also largely interested in the company formed to make seven pictures a year. Miss Talmadge's entire figure of each, Miss Nesbit has been engaged at a salary that will aggregate $25,000.

The Talmadge and Nesbit pictures will be distributed through the Lewisohn organisation, and will be subject to State rights sales, the usual custom of several States. Several States for each have already been disposed of.

Allan Dwan will direct both the Misses Talmadge and Nesbit.

Mr. Schenck was in negotiation for some time with "Fatty" Arbuckle and secured Arbuckle's signature to a contract. Recently Arbuckle was released owing to something unforeseen having been placed before him. It is understood that the release will be for $30,000 for a personal release. Before that, and previous to the Mutual signing Charlie Chaplin, Mr. Schenck offered to secure him. Mr. Chaplin is now also making a contract to perform a company to handle the Chaplins exclusively, but in the midst of his contract to play in the movies left for Havana on a pleasure trip.

AGAINST DOUBLE TITLES.

Montreal, Sept. 27.

The feature film distributors of the Dominion of Canada are up in arms against the proposed law, which will force all the film manufacturers to provide a double set of titles, one in both English and French. The pictures shown in the Province of Quebec. Should the law be passed it would add a terrible increase in the production costs in this province alone. At present the cost of importing film into Canada is extraordinarily high, because of the added duty and war tax which has been placed against this product.

Mr. R. B. McPherson, Canadian general manager for the William Fox Film Corporation, has already made a formal protest to the Minister of the Canadian Parliament and has been successful in having promises that the matter will be brought up for discussion in that body, at which the film interests can be present, before the law is finally passed.

The local representatives of several American film manufacturers, are advising that the present state of the law passing they will cease leasing their output in that territory.

FEATURES AT CUT RATES.

Chicago, Sept. 27.

The big film features at are at again in Chicago, but playing at other at reduced prices. "The Birth of a Nation" returns to the Colonial Theatre. It is on exhibition now for one week at the lowest fee is one dollar. "The Fall of a Nation," at the Illinois, is on exhibition now for another week. The Dixon feature opened last Saturday.

RECRUITS THE MILITARY.

Chicago, Sept. 27.

The pictures are being used to help army recruiting at this point. In an attempt to recruit 232 additional men, needed to be ready for service on the first hundred, a center marked has installed a moving picture theatre in the regimental armory at 1330 North Clark street. Thousands of feet of film are available showing the training received on the Rio Grande and of the regular army at work.

WINNIE SHEEHAN COMMENTS.

After personally inspecting the war fields of Europe, from the vantage of the firing lines, Winnie Sheehan returned to New York and an automobile accident, which laid him up for a few days in his apartments at the Ritz-Carlton hotel.

Mr. Sheehan's views and comment of the war are so interesting, the fact that Mr. Sheehan, who is the general manager of the William Fox Film Corporation, himself started a revolution of American film distributing methods abroad almost became a secondary consideration.

In London there is a replica of the immense Fox organization making a complete sales up the $500,000 pictures of exhibitors of Great Britain. Mr. Sheehan left New York about six months ago, and spent most of his time in London, immediately plunged into the work of popularizing the Fox feature pictures abroad. The recent reports from London say the Fox pictures abroad are equaling the best efforts of any American company, and picture people report Fox is doing at least 50 per cent. of its American business over there.

A month or so was spent in France by Mr. Sheehan, who sailed direct to France from New York from Bordeaux, deploying a contemplated visit to Australia for some future time. The Fox establishment has full re-rentation in the other foreign countries, including France and Australia. It is the only American artist distributing in the latter country, which is not more serious happened than the strangled knee cap suffered by Mr. Sheehan, who was brought back to the Fox New York offices Monday.

BUSINESS GOOD IN CANADA.

General reports from the entire Dominion of Canada indicate that the film business is on the boom. Several of the biggest film houses, the Colonial, Vancouver, B. C., the Famous Artists, Toronto, B. C., and the Famous Artists, Winnipeg, B. C., are making a change of policy and playing features of the better sort for a full week. The former two houses have policies of Theda Bara in "Carmen," and raised its admission price to 25 cents, with the result that the record for gross receipts was broken.

COAST PICTURE NEWS.

By GUY PRICE.

George Pickles has left Locovia.

Hecie Brearly is back from the East.

Carrie Cummings, the young New York newspaper man, has opened a publicity office.

Seymour Tally has built a cabin at Big Bear.

Mrs. W. E. Wing has returned from the East.

Ditte Mr. John, R. Wood, has been in the city.

George Seigmann visited Tina Juana recently.

William H. Hutton and wife, Frital Braten, have left the city.

Forrest Stanley, having left pictures, has gone to F. C. Samples of Morroco's "Bird of Paradise" companies.

Maxfield Stanley is now with Fox Arts.

Griffith, Ince and Bennett are expected home next week.

The Keytes let his bunch of players out, then re-engaged.

Harry Grisbon is headed East.

Mrs. Grace Wilbur is reported no better at a local sanitarium.

Mr. and Mrs. John L. B. Crow went to New Orleans.

John Bet Stapp is the proud father of a third "native son."

Eleanor Crow is now with Fox.

Ralph Ferguson has returned from Chicago, and is now at Warner's Los Angeles.

Andrew Arbuckle last week turned down an offer at Universal. He like the movies very much, thank you.

Lonzo Huston has returned from a two-weeks stay on a ranch.

Bennie Zeidman is now writing publicity for the Fox, he also draws his weekly check from Fred Balsheh.
The Exhibitory League has put its foot down firmly against any of its members showing campaign slides unless the candidate states his position on political censorship. In order to have his slides projected in the theater of members it is first necessary to have the consent of the organization and the consent will not be forthcoming unless the candidate goes on record as being against censorship.

Robert L. Belser, head of the organization, reported that his association is not aligned with any political party, but it is determined to stop the use of campaign slides, therefore he is not in favor of permitting them to be projected by any of his members.

F. A. Egan, president of the Artists' Association, was quoted as saying that the exhibitions have not been well received and that they have been discontinued.

Metro has struck an unexpected bonanza in the releasing of the Clara Kimball Young pictures. Due to the success of the pictures, the company has all been re-edited and retitled, and a fair way to establish a new record for box office receipts. World has given several of them new names and in their new dress it will be difficult to recognize them. The first release is "A Woman Without a Soul," formerly "Lola.'

Universal are getting ready to start their advertising campaign on their new feature, "The Under South Seas," with the intention of promoting it as "The Search," a picture which in all respects is better than the original. A new campaign will be started in the Strand theater last Sunday. This feature gives a new look to the Strand, and it is said to be one of the most successful campaigns ever conducted at the Strand.

The Signal Film Corporation will start the release of a new picture serial, "Little Seven," in early November. The serial will be released in ten chapters, and it will be shown in ten cities across the country. The Signal Film Corporation is a new company formed by a group of prominent filmmakers, and it is expected to be a great success.

The Elmsford Travel Talks, Inc., which embraces moving pictures covering the acres, is filing a claim for the "Little Seven" serial, alleging that it was a flimflam operation. The claim will be heard by the New York Division of the United States Government.

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CLARA KIMBALL YOUNG in "THE COMMON LAW" A TRIUMPH

New York
"Broke all week-day records at my theatre"
MARCUS LOEW.

Comments from the Greatest American Picture Authorities:

Mr. Chambers could ask no more luxurious pictorial interpretation. * * * Amongst these splendid furnishings move people in harmony with each other. Young's beauty is virulently adored. * * * Mr. Capellani, the director, * * * has wrought quite wonderfully. * * * It is well made picture, technically, and Miss Young is both beautiful and histrionic.-Kitty Kelly in the CHICAGO "TRIBUNE."

If he (Robert Chambers) is one of those proud authors who scorn the plebeian movie, he will, after seeing how the Clara Kimball Young Film Corporation has handled his brain child, take movies in his heart and embrace them. * * * Miss Young fulfills the extravagant description Chambers gives her as "a beautiful heroine," * * * Capellani staged "The Common Law" in a masterly fashion. * * * Miss Young holds the center of the stage and charms with her truly exotic beauty.-Lorinda O. Parsons in the CHICAGO "HERALD."

"Something Different Wins."-If Lewis J. Selznick turns out more subjects as good as this one—a tense, realistic and human story for the sophisticated—he may well stick to his tongue at his disagreeable competitors, who scoffed at his idea of something different. One thing different about the Chambers' feature is that the dependence is planet on good acting to get the ideas across. Miss Young lives, not acts, the life of Valerie West. It is an exciting and wonderful production.—Juanita Gray in the CHICAGO "EXAMINER."

There is not a particle of doubt as to the financial success of Clara Kimball Young in "The Common Law." It is an assured triumph. It has the magnetic personality of a beautiful star, the splendid stage craftsmanship of Capellani, and the justly popular novel of Robert W. Chambers. As a picture "The Common Law" rivals some of the most spectacular reviews. It is especially magnificent.—W. K. Howard in the CHICAGO "DAILY NEWS."

Clara Kimball Young is charming and appealing. Her leading man and the rest of the cast are wonderfully capable. Capellani, the director, is a positive genius. If the future productions of the Clara Kimball Young Film Enterprises are of this remarkable caliber, this organization will receive a hearty welcome from the American film public. Oma Moody Lawrence in the CHICAGO "EVENING POST."

Congratulations to Clara Kimball Young in the successful launching of her great motion picture venture, and congratulations to Lewis J. Selznick, the daring producer, with his first "C. K. Y." picture. The Studebaker is playing to capacity audiences and you are lucky to be able to get into the theatre at all during the opening engagement of "The Common Law." Albert Capellani is in the director among all directors.—Rob Reed in the CHICAGO "AMERICAN."

The jam in the Studebaker Theatre and in front of it on Michigan Boulevard indicates that Clara Kimball Young in "The Common Law" is in the runs for which the town has been waiting. A tremendously effective opening and director has been rendered by Lewis J. Selznick for his most successful re-entry into motion picture production.—G. L. Hall in the CHICAGO "JOURNAL."

VARIETY

SELZNICK - PICTURES
FILM REVIEWS

THE COMMON LAW.
Valerie West.............. Clara Kimball Young
Neville.................... Douglas Tearle
Clarence.................. Julia Stuart
Mr. West............... Edward M. Kirkebland
Polly.................... Lydia Knoll
The story is one of the minor period pictures, a serious
and well acted, 'The Common Law.' The story is
developed by Robert W. Chambers. From the
point of view, there is little to choose between the
characters portrayed by Mr. West and Miss Kirkebland,
but the story of the matter is the strength of the
picture. The acting is excellent throughout, with
special praise due to Miss Kirkebland. The direction
of the picture is good, and the acting of the
characters is well executed. The picture is
recommended for its seriousness and its
acting.

THE RUMM Y.
Wilfred Lucas
The story is set in New York City, where three
young people are involved in a murder case. The
main character is a newspaper reporter who
becomes involved in the crime and tries to
solve it by tracing the evidence. The story is
well written and the acting is excellent. The
direction of the picture is good and the
production values are high. The picture is
recommended for its serious theme and
excellent acting.

ROMANCE OF BILLY GOAT HILL.
Universal has turned out a fine slice of
romance, "Romance of Billy Goat Hill," in five reels under
the Red Feather trade mark. The story
is a simple one, the main character being
a young man who falls in love with a
girl and manages to win her heart despite
the opposition of her family. The acting
is excellent, and the picture is well
made on a modest budget. The
direction is good, and the
production values are high. The
picture is recommended for its
romantic theme and its
excellent acting.

THE CONQUEST OF CANAAN.
Artie Turner, Joe Landon, Jack Sharri
The story is set in ancient times, and
follows the adventures of a group of
soldiers who are sent on a mission by
their king. The main character is
a young soldier who is sent on the
mission and becomes involved in
a love affair with one of the
women he encounters. The
acting is excellent, and the
picture is well made on a
modest budget. The
direction is good, and the
production values are high.

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IT, AT ONCE!

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THE POWER OF EVII.

"The Power of Evil," the latest D. S. Moss feature in five reels, had its initial New York showing this week at the Regent and Hamilton theaters. The story for this new film creation was furnished by Grace Breton Howard with Margaret Nichols in the starring role. The film dealing with duplicity and the underworld, is interesting to the last degree. A young millionaire who before coming into his great wealth has led a decidedly swift pace. His father dies and he inherits a large fortune. He is shortly after married to a girl whose mother pushes them into the match. With the taking up of the married state the man lives an honorable life but his wife, owing to the evil influence of her mother, becomes discontented. She often leaves her husband's home for several weeks. On one of the occasions while she is away his automobile hits a girl on the street and she is badly hurt. Instead of sending her to the hospital he takes her to his home and secures the proper treatment for her. His wife returns, finds the other woman and immediately charges him with unfaithfulness. She will accept no explanation and immediately seeks a divorce. He is about to fall into his former bad habits when he is rescued by the girl he befriended and joined the Salvation Army, becoming a leading preacher, giving all his wealth to his wife and daughter. In addition to Miss Nichols the cast includes Henry King as the husband and Lillian West as the other girl. The picture shows some good photography, lends itself sensationalism and furnishes capital entertainment.

THE QUEST OF LIFE.

Maurice Brettton ....... M. Maurice ..... Ellen Young ..... Florence Walton ..... Also Mapleton ..... Julian I'Errange ..... Ford ..... Royal Byron ..... Harcourt ..... Daniel Burke ..... Ellen's father. ..... Russell Bennett ..... Ellen's mother ..... Mrs. William Rechel

One of the poorest of Famous Players (Paramount) productions is "The Quest of Life," starring Maurice and Florence Walton, directed by Ashley Miller. Poorly designed as a vehicle to exploit the leptoplastic art of the stars, the central plot has ground out a gruesome plot, which is redeemed only by the adequate production. Ellen Young (Miss Walton) is cast in a butcher shop, where she is anxious of her name. She wants of Mapleton to marry her. She comes home to her poor family and announces she won't return to work. She secures a position as stenographer in a dancing academy (this recalls the old gag of "bookkeeper in a shooting gallery") where she meets Maurice Brettton (Maurice), the star pupil. Ellen suffers from weak lungs and the doctor tells her she has but a year to live. She is selected as a type for the woman partner of Maurice in "The Dance of Death," to be produced at a private entertainment. Eventually she and Brettton form a dancing partnership and appear publicly. Maurice says "The Dance of Death" is too difficult for her (It is more slow stepping) and that he will teach her something easier for their public appearance. He frames up an Apache Dance, in which she is thrown about with much violence. They are very successful and she starts in "to live," much to the annoyance of Brettton. Brettton learns of her physical condition and conspires to have her spirited away in a samllior where she is told that Hope is the only medical employer and the patients must have wholesome thoughts to bring back health. She believes that Maplepton, a man about town, has sent her to the health resort and on her return is persuaded to appear as a stage dancer. She fails, rushes off to her home, followed by Maplepton. She breaks Maplepton to let her work again with Brettton and the villain cries: "it is because he sent me to the sanatorium." Then there is a realization of who really loves her, a bit of rough work on the part of the villain — the end.

For an "eclipse" the team do another dance — a sort of encore. It is four and a half reels of about the slightest rat ever screened. As screen actory the Waltons are good dancers.
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 CHARLES DEAN

Pablo Madison 
 JOHN WHITE

Harriet Levis 
 THOMAS SMITH

Francisco De Sarpy 
 HOWARD TAYLOR

Wadsworth Powell 
 HOWARD TRUMAN PIETRO

Albert McInerney 
 ROBERT DAVIS

Philip Hains

A fine real story of a Mexican romance and intrigue (release date Oct. 8), written and produced by Reg Ingram and photographed (this is important) by Duke Hayward. Pablo Madison is featured. The picture in all respects but one is up to the best ideals of the Biograph. There is an interesting story, it has in it an extraordinary degree of desire quality of suspense, it is capable of excitation, it contains a wealth of startling incident and some of its art photographic effects are truly artistic achievements. No picture shown within many weeks comes to mind. Which is the light, effects have been so brilliantly handled. A fine picture that will not have managed his shadow effects better. The figure moves through truly beautiful scenic pictures. Splendid bits of semi-tropical scenery give the film the 'atmosphere,' while the producers have been at great pains to match their natural settings with set interiors. The corollary of a church (probably a Spanish mission in Southern California) as well as other views about the same building, was a staging piece of art photography, while the dining room of the government palace had a convincing air of being a real palace that is too often absent from backgrounds of this sort. The one fault to be found with the picture is that it is over-happily shown, and that its purpose seems to go away and the ending is made a sort of joke. The result was that instead of the young couple being surprised and autopsy and tricked. The fault probably was an attempt to make the story more emotional, but it was hampered by a misguided effort to "be different." The effect was sound, and the picture would have been better without the novel story teller made the Prone break his neck photographed (this is rather difficult). As the story stands the suspense ends with the disappearance of the body. It might well have been sustained to the very end by a genuine revelation to the audience ["...""]

HER DOUBLE LIFE

Those who have been in the habit of seeing Theda Bara release will be sorely disappointed in watching her as the star carries the story. Many times the title applies to the differences in the role rather than to the picture itself. What there is above all is a plot that will either charm or interest the playing of little Theda Bara in a film that will be a novelty or interest is the playing of little Theda Bara rather than the other. It is the playing of little Theda Bara that will be the novelty or interest, and the picture itself will be a novelty or interest. The latter is a problem the exhibitors must have the same way for being, according to his (or her) changed from the story, we won't let them know that if they are a wise audience capital may be saved by withholding this information. 

CHARITY

Frank Powell has co-produced a screen-reel feature which was written by Linda A. Griffin, and was offered as a states right proposition, but before the picture promoters could reach the request of dollars as the fruit of their labors they will have to work hard and try to achieve their end, which is to preserve card something like continuity in the story. There is just enough card in the one-reeler to hint at what all the rest of the plots is propaganda directed at the charitable institutions and therefore those that take the picture may expect some or no political influence directed against them. As for the cast the least said the better. There was one real actor, and he did not have a chance to display his work. The story is utterly unbelievable. If someone who knows the game got hold of the feature and printed it together, wrote subtitles that fitted and showed where the story was one and where it was another, and in addition to that cut about three thousand feet out of the negative there might be a chance. Otherwise, NO!
THE FILM OF GIRDLESTONE.

John Girdlestone.

[Characters listed: Charles Rock, Gerda N. Williams, Wm. Montagu Rotal.

Eleanor and William.

Isn't Willard.

Brooklyn.

"narrative."
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doz. and also in 10, 10-11, 11-12.

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BURLESQUE ROUTES

Oct. 2 and Oct. 9.

"A New York Girl" 2 Gayety Boston 10-12 W. 40th St.

"Americanus" 2 Academy Jersey City 9 Trophy Philadelphia.

"Auto Girls" 2 Century Kansas City 9 St Louis.

"Beauty Youth o'Folly" 2 Majestic Ft. Wayne.

"Heineman Show" 2 Grand Hartford 9 Jacques Wapens.

"Bow Ties" 2 Empire Toledo 9 Lyceum Dayton.

"Bostonians" 2 Gayety Omaha 9 L.O.

"Darling's Yankos" 2 Empire Newark 9 Casino Philadelphia.

"Broadway Belle" 2 Empire Cleveland 6-10 25th Ave 12-14 Park Youngstown.


"Cabaret Girls" 2 Lyceum Columbus 9 New York 10 Seasonale 11 Caston 12-14 Akron 9.

"Charming Widows" 1-3 O H Terre Haute 9 Gayety Chicago.

"Cherry Blossoms" 2 Gayety Minneapolis 9 Star St Paul.

"Darlings of Paris" 2-4 Orpheum New Bedford 5-7 Worrister Worcester 9 Howard Bedf.

"Follies of Day" 2 Corinthian Rochester 9-11 Besta Beemer 12-14 Lumber Utes.

"Follows of 1917" 2 Howard Boston 6-10 Holbyke Holbyke 11-14 Glomar Springfield.

"French Patric" 2 New York 10 Seasonale 4 Castle 5-11 Akron 9 Empire Cleveland 9.


"Ginger Girls" 2 10 O Ewing Chicago.

"Girls From Joyland" 2 Gayety Brooklyn 9 Academy Jersey City.

"Jeans From Flamingo" 2 Shempa 8 Shamshook 8 Shamrock 8-11 Hollywood Chicago.

"Golden Cracker" 2 Olympic Cincinnati 9 Star 4 Garrett Chicago.

"Grown Up Babies" 2 Gardner 3 Greenfield 4 Amsterdam 5-7 Schenectady 6-10 Elm-ington 11 Norwich 12 Oseda 15 Niagara Falls NY.

"Waltzing Show" 2 Gayety Minneapolis 9 Empire Albany.

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"Hello New York" 2 Orpheum Paterson 9 Empire Hoboken.

"Hello Paris" 2 Savoy Hamilton St 9 Cadillac Detroit.

"High Life Girls" 2 Star St Paul 9 Duluth 11 Lyceum Minn 11 Cedar Rapids 12 Marshalltown 10 Oshawa 14 Oshawa IA.

"Hip Hop Holley Girls" 2 L.O. 9 Gayety Kansas City Mo.

"Howe’s Show 2" Gayety Toronto 9 Gayety Buffalo.

"Irow’s Show" 2 Columbia New York 9 Ca sino Brooklyn.

"Lighting Girls" 2 Star & Garter Chicago 9 Hercul Dee Moved 12.

"Lid Lifter" 2-3 Holbyke Holbyke 4-7 Glomar Springfield 5 Gardner 10 Greenfield 11 Amsterdam 12 Schenectady NY.

"Majestics 9 Gayety Boston 9 Columbia New York.

"Maid of America" 5-7 Park Bridgeport 9 Colonial Providence.

"Martin Days Show" 2 Columbia Chicago 9 Gayety Detroit.

"Merry Rountees" 2 Casino Boston 9 Grand Hartford.


"Military Maidens" 2 Star Toronto 9 Savoy Hamilton Ont.

"Million Dollar Dollies" 2-4 Coben’s Newburgh 5-7 Coben’s Pennsheikas 9 Miner’s Bronx New York.

"Mischievous Makers" 2 New Castle 9 Johnstown 4-6 Harrisburg 7 Reading Pa 9 Gayety Baltimore.


"Mounting Makers" 2-4 Standard St Louis 8-10 O H Terre Haute.

"Pictorial Pictos" 2 Gayety Milwaukee 9 Gay ety Minneapolis.

"Pursh Fuss" 2 Gayety Pittsburgh 9 Star Cleveland.

"Quack Quacks" 2 Olympic New York 9 Majestic Scranton.

"Revue Show" 2 People’s Philadelphia 9 Palace Baltimore.

"Revue of 1917" 1-1 I Dull, 2 Mankato 3 Waterloo Minn 4 Cedar Rapids 5 Marshalltown 6 Oshawa 7 Oshawa IA.

"Rosedale Girls" 2-4 Estabull Syracuse 6-7

"Sophmores Morning Glory" 2 Broadway 12 Gayety Montreal.

"Sidman’s Show" 2 Empire Detroit 9 Gayety To-ronto.


"Singh Shuna" 2 Gayety Baltimore 9 Gayety Philadelphia.

"Sophmores Morning Glory" 2 Englewood Chicago 9 Gayety Milwaukee.


"Universal" 2-4 Gayety Buffalo 9 Gayety Philadelphia.

"Varian" 2-4 Orpheum New York 9 Orpheum Paterson.

"W L Beauty" 2-4 Bathem 8-9 Bathem 5-7 Grand Trenton 9 Star Brooklyn.

"Watson’s Bill Show" 2 Hercul Dee Moved 12 Gayety Omaha.

"Wilson’s Bill Show" 2 New Hurts & Reformer New York 9 Empire Brooklyn.

"With a Hand" 2-4 Orpheum New York 9-11 Empire Toledo.

"White Pat Show" 2-5 Binghamton 4 Nor-wich 5 Oseda 6 Niagara Falls N Y 9 Star Toronto.

"Williams Mollie Show" 2 Empire Albany 9 Gayety Boston.

INTERNATIONAL CIRCUIT.

Oct. 2 and Oct. 9.

"Bringing Up Father in Politics" 2 Poli’s Washington 9 Andorium Baltimore.

"Record Breaker After Dark" 2 Lyric Memphis 9 Crescent New Orleans.

"Reeves Al Show" 2-4 Niteon Atlantic City 9 Trenton Broadway Camden.

"Shalltown" 2-4 Cohan’s Newburgh 5-7 Cohan’s Pennsheikas 9 Miner’s Bronx New York.

"Sharrons" 2 Modern Providence 9 Castle Sq Boston.

"Shaw’s Merry Makers" 2 Crescent New Orleans 9 Bijou Birmingham.

"Shaw’s Merry Makers" 2 Gayety Louisville 9 Orpheum Nashville.

"Starr’s Girl in a Big City" 2 Palace Toledo 9 Lyceum Detroit.

"Steele’s Merry Makers" 2-5 Tinytown 9 Bijou Birmingham 9-12-14."
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NIFTY BOY AND CAPTIVATING GIRL
Direction, IRVING COOPER

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"On the Beach at Waikiki!"
The sensational Hawaiian song success—Just the song to give the "Punch" to your Act. The wonder song of the year—Your audiences will crave for—Now ready for professional distribution. Send for Orchestration—no charge to bona fide artists.

NOTE—We publish fully 75 per cent of the best Hawaiian Songs and Hulas. We advise you to investigate while the craze for Hawaiian Music is on.

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AT THE ALHAMBRA NEXT WEEK (OCT. 2)

Flying missile experts. Only act of its kind before the public. Late feature New York Hippodrome. Boomerangs patent applied for.

Direction, HARRY WEBER

LOUIS STONE

Introducing his NEW ACT, consisting of upside down and horizontal dancing; also featuring his latest success, "THE CHANDELIER DANCE."


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Mose Tour, Richards' Tour, Keith's, Proctor's and Pantages Circuits, etc.

Always working. Not a fill-in act, but a feature.

Next Week (Oct.), American, New York, and Bijou, Brooklyn

**CHICAGO**

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

1. Weigarder is on the sick list.

2. Katherine Dean has become entwined with the Boston Powell Store.

3. Mary Miglior (Mrs. Raymond Miglior), who has been very ill, is somewhat improved.

4. "Alone at Last" is due to follow "Pom Pom" at the Illinois Oct. 15.

5. Eddie Shaw is in no shape. It is the dentist that makes him look this way.

6. The Majestic stage, burned last week at Kalamazoo, Mich., will be ready Oct. 1.

7. Joe Stecher is announced to wrestle at a benefit to the "Hamburgers" of the "Pinyard."


9. Santos and Hayes are being used as "extras" in some scenes with the Peeples & Greenwald "All Girl Revue."
WANTED IMMEDIATELY
PRINCIPALS AND COMEDIANS
also ARTISTS
who can act, sing and dance.

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MANAGERS AND PRODUCERS VAUDEVILLE ACTS
THIRD FLOOR—PARKWAY BUILDING
PHILADELPHIA, PA.

left the hospital Sept. 23, convalescence; Frank Collier, recovering nicely from a recent operation. Arrangements are under way for tabs to play the Interstate houses and from six to right week, consecutive time will be afforded the tabloid shows, the first starting south sometime in November. It has been more than a year since the tabs played down that way and then only a few of them ventured into the territory.

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Vaudeville Acts of Recognized Ability Going EAST or WEST Who Want to Break Jump Can BOOK DIRECT
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Gus Sun Booking Exchange, Springfield, Ohio

all of her attention to bringing up her son, in returning to the footlights.

Although the Wilson Avenue Beach for a time was considered regular "opposition," Mitch Lezlof, of the Avenue theater, says the beaches have brought many new residents to the neighborhood and they are helping his business.

Harry Lorh, of the local W. S. Butterfield office, has been on the Butterfield Circuit with the revue show that opened Sunday week in Kalamazoo, but it had to lay off there two days owing to the burning of the Majestic stage. The show was in Battle Creek the last half of last week.

American Hospital bulletin: Harry LeTuy, taking treatment for pneumonia; Babe Mills ("The Girl of New York") has left institution noticeably improved; Vivian Cummings
Nothing New Under the Sun

Except

CONSUL THE GREAT

I have from time to time brought to America the best acting monkeys in the world and I consider the new

"CONSUL THE GREAT"

the best animal act ever shown in vaudeville.

A. M. BABER
Prospect, Brooklyn, now

Harold A. Clarke
138 East 38th Street
Author
"Evolution of Life" at Palace Theatre, New York, this week (Sept. 25)
Wanted to hear from standard acts in need of material or sketches

Chicago dept. of An era of box office prosperity is under way for Chicago's pop vaudeville houses. According to the reports of the house managers, the business also Labor Day has gone far surpassed preceding years that the houses look for a record breaking season unless something unforeseen happens to collapse the present boom.

The Majestic (U. B. O.), Assi, Arbor, Mich.

This week

Miss "LILLIE" NED ("BUGS") "CHICK"

Wells—Norworth—Moore

Wells, Norworth and Moore.

No. 23. Miss. One.

A three-act, two boys and a girl, built along these lines of this kind have not followed before. It's a real act, the humor supplied more of the "hit business" starting with a laugh and followed up with sketches on the male partner's "face", after telling a few "jokes". The skits in the face playing after each gag, it looks like the good old days of the cross-fire and the news.

In this act there is a fine girl in the background of the act and she is one of the most satisfying things about it. The act plays very lovely and sells all around. The pianist has a riding novelty roll in himself and his work that he should show in the vaudeville world. While the three acts are playing and he starts the admissions, the pianist continually runs from one end to the other and breaks into the music with impersonation or anything that will make a skit. It's a perfect idea for piano comedy and it's a perfect idea for a three-act of the piano浴室 act to take themselves as deadly serious as some of them do. The three men were plaza devoted at the Coliseum. In the show this week their work will be caught much more quickly, they will even do better than they did ever in Brooklyn.

It did not take them long to find out what we can do. That includes the U. B. O. All the papers (daily and dramatic) and SIM central. Read it. We have a route for 40 weeks, and you can figure out, that if there was a theatre on every piece of land in the Thousand Islands we would be a hit in each house and booked solid for ten years, and the jumps would be a cinch because Wells—Norworth—Moore are in the swim to stay.

DIRECTION

GENE HUGHES, Inc., and JO PAIGE SMITH

AT B. F. KEITH'S COLONIAL THEATRE, NEW YORK CITY, NEXT WEEK (OCT. 2)
NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the special rates, should address their advertising copy direct to VARIETY, New York. All space placed to VARIETY's credit at the FALL MALL DEPOSIT AND FORWARDING CO., Carlton St., Regent St., S. W., London.

For uniformity in exchange, the Fall Mall Co. will accept only copy delivered at four shillings, two-pence, on the dollar. Through this manner of transmission a danger to loss to the weekly exists, VARIETY assumes full risk and acknowledges the Fall Mall Co.'s receipts as its final settlement on the Fall Mall Co.'s credit.

A MINISTERIAL TOUR OF TOM POWELL'S NEWLY FORMED TRAVELLING COMPANY will be conducted by C. E. Burkle. Among the principal features will be Jack Greenich, John Keffer, with Harley News and the Airship, and the Scotchmen, Henchman and Trunk. John Keffer will be the Merritt Trunk. Among others included in the programme are: Harry Houdini, Lewis, Adams, Yeungkhan, Springer, Starkey, Bulkeley, Holcomb, Moody, Lake and Jolly.

The second man ahead of the show will be Arnold Bunyon. Arrangements have been completed for the Gun Run circuit to play this season and they are being received by the producers. A school circuit, the first to open, will be the Merritt Trunk. Among others included in the programme are: Houdini, Lewis, Adams, Yeungkhan, Springer, Starkey, Bulkeley, Holcomb, Moody, Lake and Jolly. The second man ahead of the show will be Arnold Bunyon.

It was family against family ties in the north side pop houses. The following billings were listed as "The Queen of the Cabaret" at the Victoria last week, booked by Frank Doyle, for the Avenue, Lincoln Hippodrome and the Association houses. Her brother, Patricia, and wife, Ruby Meyers, are at the Willet Avenue, booked for a week by V. & A. The Avenue engagement was only for a week, yet the north side households had Patricias and Patricias at the other. The Patrianas engagement was a first full week act to be played at the Victoria because the house opened with its present policy of no replacement for the week.

AUDITORIUM (Cleofonte Campanini, gen. mgr.)—Cleofonte Campanini, gen. mgr., in "The Blue Parrot" (Cecil Lean) doing nicely; cut rate tickets distributed (second week); cost (U. J. Herman, mgr.)—"Fair and Warmer" doing unusually well (eighth week); COLUMBIA (E. A. Wood, mgr.)—Bill York's "The Blue Parrot" is open. ENVELOPE (J. W. Whitehead, mgr.)—"Partners in Crime" (J. J. Garrity, mgr.)—Not much done as clowns of the show. HATMARKET (Art. H. Moeller, mgr.)—"The World Besters" (bursiquo). IMPERIAL (Wm. Spink, mgr.)—"Some-where in France" (1. Wenzel's new show). LILLINOE (Rolla Timpson, mgr.)—"Pom Pom" (Miltz), now advertising "last three weeks" (fourth week). LA-SALLE (Harry Earl, mgr.)—"What Am I Children" (Rimi), doing over $4,000 a week. NATIONAL (John Barrett, mgr.)—The OLYMPIC (Chas. Warren, mgr.)—"Com-plete Change" (John Mason), continuing to profit (second month). POWERS (Harry Powers, mgr.)—"Please Help Millie" (Ana Murdock), which looked like box office mater on opening now doing increased business (second week). PREN (Sam Garrett, mgr.)—Opens this Saturday night with Emily Stevens in "The Unchaste Man." STARR AND GARTER (Chas. Walters, mgr.)—Barney Geraghty's "Bose Show" (Edmond Hayes).

HAYMARKET (Art. H. Moeller, mgr.)—"The World Besters" (bursiquo). IMPERIAL (Wm. Spink, mgr.)—"Some-where in France" (1. Wenzel's new show). LILLINOE (Rolla Timpson, mgr.)—"Pom Pom" (Miltz), now advertising "last three weeks" (fourth week). LA-SALLE (Harry Earl, mgr.)—"What Am I Children" (Rimi), doing over $4,000 a week. NATIONAL (John Barrett, mgr.)—The OLYMPIC (Chas. Warren, mgr.)—"Com-plete Change" (John Mason), continuing to profit (second month). POWERS (Harry Powers, mgr.)—"Please Help Millie" (Ana Murdock), which looked like box office mater on opening now doing increased business (second week).

THE 11th Anniversary Number OF VARIETY WILL BE ISSUED IN DECEMBER NO CHANGE IN RATES EARLY RESERVATIONS FOR PREFERRED POSITIONS ARE SUGGESTED

A FEATURE ACT THAT IS INVARIA-BLY THE HIT OF THE BILL

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A NEW ACT PRODUCING SEVERAL NEW COMEDY CREATIONS OPENING AT POLI'S, MERIDEN, CONN., Sep. 28-30

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THOMAS HEALY

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By the week, in and about.

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served in the Summer Garden.

their rooms tight during its performance. Story had a bit of "Abbeville Hug" follow that
clear atmosphere, but makes impression de-

John and Caroline are pop house entertain-
ers, mixing talk and songs, with some of the

This bar is located in the kitchen of the Adams

Hedon in front of her face when talking. She also

showed need of range. Act was liked at the

The Six Spillers closed the show, and their

music pleased. Several new members in act.

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(Fred Henderson, n. c. rep. agent, direct)—Nora Bayes, return with all the big favorites. Deline performers very good, close to the show. Walh and Burns, superior. Donohue and Collette, success. Deuce, held over, fairly stoppers as show, two and Halterman, again opening, repeated last week's success. Kalmar and Brown, another holder, did the same thing, and Allen, Donahue and Co., made excellent in and out. The bill worked out splendidly.

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SPOONER KELLY AND MARION WILDER

have made a most extensive and successful tour of the world.

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"Spooner Kelly and Marion Wilder, assisted by the young women and pianist, offer a singing that is perfect in all respects. They have a large repertoire of the newest songs and almost forgotten songs of two generations ago."

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BOSTON

BY FRANCIS O'DONEL

MARYLAND—Fred. C. Schaeberger, mgr. — This show gets away to a poor start and fails to live up to any great extent throughout. Daisy Jem, billed the versatile Belgian minstrel, hands down some colorless selections on the violin, piano and cello. The handling of the cello was the only bit worthy of special commendation. "A Breath of Old Virginia" is a little too exaggerated and shows a few glaring faults. It is a civil war play with a slight music. The Virginia girl and appled in hoop skirts and pantaloons several times this "she" will or "sure" does in reply to questions from Fredrick, the Keg. One of the best numbers is "Mr. Natty Dickie is a North-erner. Few Virginia girls of today would be good enough to sing. The execution is not very well done and by no means southern, and was not confined to the civil war. The veterans were either gray-haired or bald-headed. Likewise amusing is the exchange made between two people who are not southern in writing about the south, of using "you all" as a stock expression for all occasions. The south does not use it in the singular. Isabel Darmond and Bobbie O'Neill, who appear in a clever revue, were one of the loveliest of the bill and well rewarded. Adelaide Boltfor has a pantomime and dance, "Becky at the Movies," which she gets the most out of. Claude Gold and Clara Kestner, both of whom bordering on slap stick and burlesque. They are passably funny in spots but their number not dance well. J. Franklin Arndt in "The Wife's Lost Love" has the result worth watching. The Shubert is back again with Matha Golden as a partner. Musical Johnson and his orchestra did good work with the xylophone. The Five Indanias in acrobatics close to the Frohe's (Chas. E. Ford, mgr.).—Oliver Monroe presented "The Cinderella Man" to a large and appreciative audience. The acting of the entire cast is excellent. Phoebe Fairley as the heroine, Majorie Ciner, the little rich girl, and the entire cast were appreciated. The plot is a quest of adventure, has a lightness about it, very entertaining and the whole is a considerable success. The pictures are good. Shelley Hull as the poet of the title also plays a role in a most engaging fashion.

AUDITORIUM (Fred. C. Schaeberger, mgr.)—International Circuit.—Rita Morgan as Miss Dixie, soprano, singing with the Genevieve Gayle Orchestra.

"ALWAYS AT A LOWER PRICE."

A wide and varied selection of fashionable frocks, coats and dresses faithfully reproducing the Paris modes, as well as our own original designs; and every garment for far less the price asked in the average stores.

BECAUSE OUR LOCATION, She Right UP, Keeps OUR PRICE down.

236 West 34th Street
Take Elevator Between the Waldorf and the McAlpin

OPEN EVENINGS ONLY.

"Little Peggy o' Moore" is the attraction this week. She is supported by a fair cast. The comedy element is furnished by Daniel Reed as a political leader. His use of profanity is frequent, but he manages to be amusing. The staging and confessional effects are effective and realistic.

ACADEMY—This house opens for the season next week with "Robinson Crusoe, Jr." This two is rip for a good girlie show and is fair business is expected.

GARDEN (F. P. Schneider, mgr.)—Mysterious Venus headlines and completely misses the entire audience. Kirby and Leonard, hit; and also Ruth Curtis, "The Poolroom." Pavilion Marshall and Co., Burke and Harris, Reed Ste. John Trio

LOEW'S HIP—Arthur Lipom seems to strike the fancy of the audience with greater facility than the other numbers on the bill with his pleasant appearance, good voice and line of chatter. "Hit," and "Napoleon." a monkey and an elephant, furnish the spectacular part. "Between Trains" is a dawdly comedy that has a quick turn in it to pacify Julian Woods and Co., travesty; Milan Five ring stell; KD. and Irene Lowry, song frolic; Harlow Trio, dance; Fox and Well, comedians.

PALACE—This house continues to get most of the burlesque crowds of the city. The "Lightseers" very well received.

GAYETY—"Gipsy Polka." NIXON-VICTORIA—Opens next week, playing pop vaudeville.

BOSTON

BY LIEUT. LEMBO.

WEST SIDE STORY—KEITH'S (Robert G. Lawson, mgr.; agent, U. B. D.).—Neil Goodwin handshakes, drawing well but holding poorly with the monotonous theme. This is the last time at the Palco. He tells a half dozen stories, some familiar, and closes with "Gunga Din." Frank Ledon; opened; Wells, Norworth and Moore; fair; Merrian's; good; Wood and Wyde, bright; "Hans Mathews in Prosperity." The laughs are good; Shannon, Ann and Co., not without a punch; Belloxie Brothers in their top-the-loop in a head-to-hand hold the house almost intact.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville and large picture somewhat good.

BLINDU (Harry Gun tz, mgr.; agent, U. B. O.).—Pictures. Fair reper.

BOWDOIN (Al Borrom, mgr.; agent, Jow).—Small time heavily advertised. Fair not.

ST. JAMES (Joseph Drexler, mg; agent, Lowe).—Pop. Excellent.

GLOBE (Frank Neagle, mgr.).—House leased to Boston Photo Play Co., which is using the "Little Girl Next Door" to surprise business.


BOCA LIMPIA (A. H. Malley, mgr;).—Pop

GORDON'S OLYMPIA (J. E. Comerford, mgr).—Pop. Excellent.

PARK (Thomas Borde, mgr.; agent, Pictures. Coralimg business, with film stars being shown first half with good results. Audience is filled Monday afternoon to bring repeats.

MAJESTIC (E. F. Smith, mgr.).—Last week of "Where Are My Children?" which raised an unexpected harvest through the Mayor Curley expose." "Is Any Girl Safe?" opens next week, making three shows on the social and birth control being shown at Boston at present by the Boston Photo Play Co.

MOROCCO (Fred. Wright, mgr.).—"Hit-the-Trail-Holiday" closes here next week, although it is going stronger now than it did at the end of its second week.

PLYMOUTH (Fred. Wright, mgr.).—Opened Wednesday night with "The Silent Witness."

COLEY SQUARE (Henry Jewett, mgr.).—Jewett's new stock venture will be launched Saturday night with "You Never Can Tell" as the opening vehicle.

HOLLIS STREET (Charles B. Rich, mgr.).—Opens next Monday night with "Rio Grande."

COLONIAL (Charles B. Rich, mgr.).—"Ziegfeld Follies," opening Monday to the biggest turn over in years. Three weeks sellout reported by Wednesday and this week an extension of the engagement from six to eight weeks is rumored.

WILDIS (E. D. Smith, mgr.).—"Very Good Eddie" at the end of a two week run.

HOWARD (George E. Lothrop, mgr.).—"The Little Ladies" with Harry Lang, Good. ("Cabin Beering Show," Excellent.)

BICYCLE SQUARE (John Craig, mgr.).—Joe Welch in "The Pedlar." Good.

BUFFALO

BY W. W. STEPHAN.

GAYETY (Chas. Taylor, mgr.).—Barney Geraghty's "Follies of the Day" record business this week. New "Bar and Garter Show."

GARDEN (Wm. (Frank) Shubert).—"The Night ISis," well received, with very good business reported. Next, "Gotham Briller". ACADEMY (Flute Michael, mgr.; Black Players offering "The Two Twins." Pictures and specialty nights as added attractions.

MAJESTIC (Chas. Lawrence, mgr.).—"Her Naked Belt" well received with critics at attendance for above the standard. Next, "Mutt and Jeff's Wedding." STAR (P. C. Cornell, mgr.).—Edward Peplow's new comedy, "Friend Martha," doing very good business here.

TUCH (John O'hal, mg;).—"Alone at Last," with New York cast scoring a big hit this week with the E. Schubert House, since the opening of the present season. Next week, "Note."

ISADORE CHARLES

Martin—Schofield and Co.

"A PROBLEM IN ROSES" Direction, MARC HANSON.

NOW—81st THEATRE, NEW YORK—(Sept. 29-Oct. 1)
IN A NEW OFFERING "A SEASHORE FLIRTATION"

PLAYING FOR

HARRY

ROBB AND LITTLE

What the Atlantic City "Prize" said Sept. 27, "According to one of the best musicians that he has ever met in vaudeville house, Leo Anger, the German composition is one of the most fascinating features on the Keith's Theatre bill this week, the first new feature in many a Monday's bill, and Anger says that it has a wealth of humor and material with many laughable moments, but it is not delivered in such a pleasing manner.

JACKSONVILLE.

BY M. D. PARKER, COR.

ORPHEUM (H. C. Fourteen, mgr.)—Burt Milton, fair; Gaywatt and Frank. apartment house, and Enzie Stanton, hit; Operatic Four, scored; Same, closer bill, Business good.

ARCADE, REPUBLIC AND PRINCE—Featured first-rate performers.

STAR—Burlesque at 22-50. Poor business.

A new picture theatre is under construction at 1816 1/2 South Broad St. When completed it will stand the owners to return a profit of $500. The theatre features a huge picture, exclusive of colored people. The theatre devoted to the stage has never been a money maker throughout the South, and when this will prove an exception is problematic.

The Kalem company has returned from Tampa where they have been taking some "thrillers," featuring Old Larkin.

Klamatic Features under the able direction of General Byron Totten are expected here sometime in October. They will be here all winter.

Rogers and Jones are wobbling at the Arcadia and Liberty.

Ollie Kirky, the Kalem star, arrived here from the Coast last week and will remain all winter.

The Orchest Farm is now located in South Jacksonville. The move was made during the past week.

NEW ORLEANS.

BY M. N. MURIEL.

ORPHEUM (Charles E. Bray, Southern Representative)—Billy Montgomery's Featurism were voted the most delectable of the current crews. They were the most successful in the audience. Ruby Cavanaugh made an excellent opening number. Wallace Gil- don's dearte won rapt attention by reason of his speed. There was a standing ovation for the last number, "Overtones." It was excellently enacted. It suggests the idea that the majority of the audience are not familiar with the composer's work.

LAFAYETTE (Loyd Spencer, mg.)—Presented an excellent V. I. 56 featured, the Lafayette then giving the transfer bill a lively sense of satisfaction. The Neumans, cyclers, gave the show a flying start. Mary Doreen sings pleasantly. McDonald and Mason, engaging small time turn. Happy Jack Gable's military traverse scored. B. O. P. prevailed at the opening performances.

LYRICO (Leo Rose, mg.)—Stock burlesque returned to the Lyric Sunday, when two capacity audiences gathered in both of the stock employed. Funny McIntyre is programmed as "Pastry." Mr. McIntyre is really "The Moll of the Show," for around his slender shoulders revolve much of the material disclosed. He worked industriously to get the enjoyment out of him, but all of his industry evoked but fair success. Without McIntyre and McKeel Costello things might have proven disastrous. Miss Costello is a stately girl, has poise, a conceit diction and her general deportment is excellent. The remainder of the company is for the greater part, negligible. Ruth Hoyt, a pretty appearing girl, was not particularly efficient at a solo, but her "The Night in Japan," has a little Japanese atmosphere. In the burlesque, impersonation of various celebrities are used in the dance. Lou Jordan, appearing as a solo, received the applause honors with her well-known "DeLour." The burlesque was not unusually well and has a manner of ingratia
tion herself for the gain of an audience that might be entertained by her feminine com
dition. In Miss, quite widely heralded, proved only a conventional pose turn of the burlesque, which was the effect of the show.

CHICHESTER (T. C. Campbell, mg.)—"The Children's Hour"

TRIANGLE (Ernest Bohringer, mg.)— Passed with satisfaction.

ALANO (W. E. Greeting, mg.)—Jimmie Brown Musical Show. Reviewed directly.

COLUMBIA (Bohringer, mg.)—Farnell's Funny Folks.

Presenting a splendid equal appearance, the Columbia, entirely reconstructed, started its season Sunday with Farnell's Funny Folks as its initial attraction.

Billy Bardin, the sketch-writing policeman of this city, submitted an act at the Orpheum the other day, called "The Chief." After its presentation, Valarie Bergsberg is re
ing it.

Margie Rosen, who has been appearing in burlesque comic, has changed her style of bit
ing. Hereafter she will be known as "Olive Margie Rosen."

Robert Rosenfeld, president, and Charles Hopkins, manager of the Orpheum Circuit, is serving patrons gratis a drink called "Phee."

Kohl's Tea Room opens 30th. Oakee and Delfin, the latesters. Hamilton Johnson will entertain there.

When Lou Tellegen opens at Baltimore, Oct. 9, in "A King of Flowers," Charlie McKinnon will be company manager.

"Keep Moving" is at the Crescent next week.

PHILADELPHIA.

KETTLE (H. T. Jordan, mg.)—This week's bill ran to class and color rather than comedy, with a liberal supply of material for the music lovers and played out to a very satisfactory entertainment. Adelaide and Hughes, with their new series of acts which they have shown for five weeks at the Palace in New York, with the heads position in splendid shapes. All the numbers are nicely staged, and the audience given an entirely new experience of bare limbs in the earlier numbers. There is nothing that outranks for comedy in the show, which is handled with highly artistic effect and around the audience to strain the nerves. These acts, who have long been prominent as in fact, are going right for the lrome thing, and "The Garden of the World" is quite the most promising of them. They have created its simplicity of them makes it easy for the audience to follow, and it found ready recognition as a spectacle out of the ordinary. Hugh Herbert has found an excellent vehicle in "The Garden of the World," for his season's tour. They has happily hit upon a new

THE CLOTHING YOU WANT
THE CLOTHING WE'LL GIVE YOU

The clothing you want is the clothing you get. The style is yours, the fit is yours, the quality is yours, the satisfaction is yours.

When your suit, coat or "haberdash
er" is finished you will be pleased. You will have a decidedly different opinion of what a "haberdasher" and it will be "just as you want it."
For the ninth consecutive Thursday in a row, the Variety Theater has been the scene of some of the most thrilling dramatic performances to be seen in New York. The drama, "The Desert Song," is a spectacle of music and dance that has captured the attention of the audiences. The production features a cast of stars, including Mabel John, and the music and dance numbers are performed by some of the finest in the business. The Variety Theater is located at 14th Street and Broadway.
THE ORIGINAL IDEA

A POSITIVE HIT ON EVERY BILL THEY PLAY

BOWERS, WALTERS and CROOKER
WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

Mlle. La Toy's Canine Models

THE ORIGINAL IDEA

FUNKY ROUND RUZIZ

THE PARK (Wm. Flynn-Heagerman-Fitzsimmons, mgt.)—"The Iles Pets," with Billy Kent in leading role, went over with a bound. Kent has become a great favorite with West End theatregoers. Excellent business continues.

Newark, N. J., Sept. 21

Harry Sydell easily ran away with the headline honors at Loew's Theatre last night—NEWARK "EVENING NEWS." Mr. Sydell was called upon to make a speech at the close of his act—NEWARK "STAR EAGLE."

HARRY SYDELL

"The Jovial Nut"
Low Circuit. Dir. MARK LEVY.

RITA MARIO

And Her
Inimitable Orchestra
Headlining U. B. O. and W. V. M. A.

THE GIRL

ACCORDIONIST

Opening Thursday (Oct. 5) at the 5th Street Theatre.

Managers and agents—GET THIS KID!!

Advance sale for "The Cuban Revue" and "Experience," opening Oct. 7 at Jefferson and Shubert-Garrick, has been very promising. Both houses are under management of Melville Slote.

ST. PAUL.

ORPHEUM (E. C. Burroughs, mgt.)—it is hard to say which act is best liked on this week's bill, and it is easy to see the reason. The following make up the bill: Sophie Tucker, Fay, Two Coyes and Pay, Ruth Budy, Backwell and Wood, James H. Donnan and Marie Lev, Brennan and Anderson, Orpheum Travel Pictures. HIPPODROME (K. Bowyer, res. mgt.)—Split week. First half, Reynard's Hungarian Lancers, Curly Youngblood and Girls, White, Mulvey and White, Ogden and Benson, Lee and Welton, pictures. PRINCESS (Hart Goldman, res. mgt.)—First half, Miram's Wonders: Three Fishers, Musical Melos, Dancuff and Turner, pictures. Second half, Roberts, Horsfield and Roberts, Horn, Good and Funny, Nelson Sisters, Great Wests, pictures.

Muriel RAYMOND MACK

MORNIN NOON KNIGHT
SINGING

"And They Called It Dixie Land"

BOOTHWELL BROWNE

ASSISTED BY

FRANCIS YOUNG

EXOTIC ART DANCES

OPENING THURSDAY, OCTOBER 5
at the 81st Street Theatre
UNTIL OCTOBER 8 INCLUSIVE

OLIVER MOROSCO'S "CANNARY COTTAGE"
PRINCESS ATHENA
in
“BRIDES OF THE DESERT”
THIS ATTRACTION JAMMED ALL THE PANTAGES THEATRES And Justified itself In
Being Selected as THE HEADLINER OVER THE TOUR
Written and Produced by J. J. CLUXTON
PRINCESS ATHENA
and
“BRIDES OF THE DESERT”
COMING EAST IN NEAR FUTURE
As a Matter of Good Business, Remember the Combination

EMMA EARLE and SUNSHINE EARLE
In character bits, FEATURING EMMA EARLE’S original travesty
“WHEN I WAS YOUNG”
One of the BEST COMEDIES New Playing Vaudeville
NANA SULLIVAN and Co.
Presenting
“NEVER AGAIN”
EVELYN BLANCHARD Presents
FLO IRWIN
IN VAUDEVILLE
JOE FLOSSIE
MORRIS and CAMPBELL
“THE AVI-ATE-HER,” by J. L. BROWNING
BOOKED SOLID U. B. O.
THE ACME OF VERSATILITY
That Versatile Nut
GEO. NAGEL and EVELYN GREY
in “Bits of Variety” A little of everything
“WHAT WE DON’T DO AIN’T”
BOOKED SOLID
Direction, LEWIS & GORDON

Mlle. JEAN BERZAC
Introducing
Wonderful Trained PONIES and the MULE that amuses everyone
Direction ALF. WILTON

JOHN T. DOYLE and Co.
NOW TOURING IN
“THE DANGER LINE” A Genuine Novelty
Next Week (Oct. 2)—Crystal, St. Joe, Mo., and Novelty, Topeka, Kan.

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Address care VARIETY
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RYAN & RYAN
ENTERTAINERS OF THREE CONTINENTS
COMEDY DUO
Low Tides
DOLLY
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RUCKER and WINFRED
WORLD’S GREATEST EBONY-HUED ENTERTAINERS
New playing return engagement Pantages Circuit. Direction TOM JONES

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKE’S

“CREO”
IS A BIG TIME FEATURE
Direction—ALF. T. WILTON

AL. HARRIS
and Grace Lyman
A Variable Pair
BOOKED SOLID
Direction LEW L. GOLDBERG

JAMES (FAT) THOMPSON
in
“An Affair of Honor”
Playing U. B. O. Time
Direction, Harry Weber

DON’T agitate Goods. (New Manager of Loew’s Boulevard).
He goes up in the air very easily. (P. S. Formerly the Falls Park aviator).

VALYDA
and her BRAZILIAN NUTS.
LOEW TIME Direction MARK LEVY

BILLY and GEORGE LLOYD BRITT
In “Mixture of Vaudeville” by Ned Dandy
This Week (Sept. 25)—Keith’s, Columbus
Next Week (Oct. 2)—Keith’s, Cleveland
Direction, HARRY FITZGERALD

BEATRICE LAMBERT
American Nightingale
In an Artistic Song Repertoire
Booked Solid

Moe Schenck now booking Ave. “B”—(Split Week)—He wants PALACE MATERIAL For AUTOMAT PRICES.

ARTOIS DUO
Richards’ Tour. Australia
Direction MARK LEVY

Harry Keen & Williams
A real comedy act in “one.” (Special Scenery)
LOEW TIME. Direction TOM JONES

SAM DODY
Playing Monsieur Duvall in Lew Fields
“STEP THIS WAY” CO.
CHICAGO, ILL.

4 MARX BROS. and CO.
In “HOME AGAIN”
BACK IN VAUDEVILLE
Jim Harkins Wanted to Know

Jim asked me why I hadn’t written anything for my ad, these last few weeks. Told him what I wanted to write was not fit for publication.

We have just rented a house in Philadelphia, expecting to stay a month. No doubt we will go to Boston or Chicago next week.

McINTOSH
AND HIS
MUSICAL MAIDS

"Live and Let Live" doesn’t go in Europe.

FENTON
and
Harry (Zeka)

in "Magic Pills"

GREAT
REDHOUND
Catherine
Crawford
AND HER
Fashion Girls
BOOKED SOLID

Arthur Pearson

EDWARD MARSHALL
Chalkologist
Vaudeville Direction
ALF. T. WILTON

FRED DUPREZ
starting in
"MR. MANHATTAN"
A Middlebrough paper, reviewing the play, says, among other things: “Fred Duprez’ portrayal of Mr. Manhattan was without a flaw. He has mastered THE AMERICAN ACCENT PERFECTLY.” Such is fame!!!

The VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

HOLDEN AND GRAHAM
ARTISTIC VERSATILE NOVELTY ACT

HOWARD LANGFORD
(Juvenile Light Comedian)
Direction, Chamberlain Brown

MARTYN and FLORENCE
V. B. O.

This Week (Sept. 25) — Boulevard and Lincoln Theatre, Chicago, Ill. Next Week (Oct. 2) — Fulton, Brooklyn, and American, New York.

Direction, MARK LEVY

When speaking LOW, Mama, stop at the Crown Hotel. Jack Ruggie told us about this place and it sure is a good up.

While leaving the theatre Monday night, Martin fell and bruised his ankle. Mr. Crepy prepared a salve, rubbed and massaged his ankle, then bound it up in canvas, and now he is as good as new.

Great! I’m glad she didn’t have stomach trouble.

Next Week (Oct. 2) — Keith’s, Boston.

JIM and MARIAN
HARKINS
Direction, NORMAN JEFFERIES

NOLAN AND NOLAN
Direction, NORMAN JEFFERIES.

500 MEN WANTED

to applaud Neiman and Kammer, having no one to stop them. The act went BIG.

Last Thursday, ED PINAUD AND SON.

Direction, MARK LEVY

WALLACE BRADLEY

and GRETE ARDINE

in their dancing and singing surprise.

Direction, HARRY WEBER

Wright and Davis

"The Love Insurance Agent"

The people whose names appear below please write at once in regard to the same old matter:

Tom B. Battle — Four Alhambra Valentines and Bell — Wee Pity
Frank Terry — Orpheum, Muncie, Ind.
Dan Horman and Co. — Park, Good and Palmer
Leno Gooch — Show and Westwood
Floyd White — Asparagus
Maurice Jones — Prance

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60th Week—Merrie Garden Revue

Mabel BURNELL

The Electrical Venus

ELECTRICAL VENUS CO.

A LAUGHING SENSATION

Headlining on U. B. O. and W. V. M. A.


LEW GOLDBERG, Rep.
Every High Class Manager In New York Is Polishing Up His Electric Sign Letters That Spell

PATSIE O’HEARN
THE SEASON’S FIND

First Metropolitan Appearance this week atop 44th St. Theatre in the gigantic production

“THE BULL RING”
And scored an impressive hit in everything assigned to her

My sincere appreciation is here publicly expressed to the Messrs. Shubert, Mr. Temple, Mr. A. Toxen Worm, Mr. Romaine Simmons, Mr. Max Steiner, and the many other kind gentlemen who expressed such genuine confidence in my ability and through whose tireless efforts my success was assured, and TO MY DAD, “THE” ENGINEER.

Patsie O’Hearn

Engaged Indefinitely Management Messrs. Shubert