Marinelli
The World's Firm

Placing the best known International attractions all over the world, giving especial attention at present (owing to the European war) to the United States and Canada.

Booking Everywhere
Including the Great
B. F. Keith and Orpheum Circuits

H. B. Marinelli, Ltd.
Heidelberg Building, New York
SINGER’S MIDGETS AT $1,000 FOR 30 WEEKS ON LOEW TIME

Small Time’s Biggest Booking. Option for Further Engagements. Act Playing Hammerstein’s This Week, First Time Here. Carries 33 People. Opens Nov. 16 at 7th Avenue.

The Loew Circuit has given Singer’s Midgets a contract for 30 consecutive weeks, commencing Nov. 16 at Loew’s 7th Avenue, New York, at $1,000 with all expense of transportation to be added, the incidentals running the total expense of the turn for the Loew management up to $1,250 weekly.

The act is a foreign one, and is playing its first American engagement, opening Monday at Hammerstein’s for two weeks. It scored an instantaneous success there, and Frank Bohm, who placed the act with Loew, made overtures to Singer at once to accept a contract.

The act was brought over to this country by S. Rachman, impelled to do so by Arthur Klein in the United Booking Offices. Mr. Rachman is the manager of Sylvester Schafer. It was Klein who secured Schafer through Rachman, for the U. B. O. after the one-man-show failed at Shuberts’ 44th Street.

The Midgets carry 33 people; 20 are little men and women. Two elephants and seven ponies are also in the turn.

The Singer booking is the largest yet for small time vaudeville. The contract carries an option for further engagements. It is said Mr. Bohm impressed upon the Loew people the value of the midgets as a “hallyboo” when on the streets. The collection of iluminations has attracted much attention while waddling around Times square on their way to and from Hammerstein’s.

TWO STOCKS EXPLODE.

Two stocks under the same management have passed away with the members of each wondering where salaries are coming from.

Hart’s, Philadelphia, opened Oct. 12 and after one week and two nights ker-plunked. The company played to high

as $5 some nights. The opening bill was “The Game of Life.”

The Harry Mayer-Martin A. Dixon and Harry Morehead Co., operating the Maryland stock, Baltimore, has also closed with the players looking for their money. During the last two weeks of the Baltimore stock the leading man received $250 as his salary.

RUTH ST. DENIS’ CLAIM.

Cincinnati, Nov. 4.

Immediately after the marriage of Ruth St. Denis, classical dancer, and Edwin Shawn, of Kansas City, a member of her company, was made known a Cincinnati newspaper printed a story imploring Adonis to have their pictures reproduced in the sheet and disprove the claim of Miss St. Denis that her hubby is “the most beautiful man in the world.” Thus far no photographs have been received.

Cissy Loftus Booed.

(Special Cable to Variety.) London, Nov. 5.

Cecilia Loftus was booted at the Holborn Empire Monday evening when she started a patriotic recitation and broke down by forgetting the words.

BUNNY LAYING OFF.

Cincinnati, Nov. 3.

John Bunny and his company are laying off here this week. Bunny is rehearsing a new sketch. He will discard the card he has been using in “Bunny in Funnyland.” Bunny played two performances here, Sunday, as a filler-in.

ATLANTIC CITY CLOSING.

Atlantic City, Nov. 4.

Keith’s vaudeville theatre here will close for the season with the Sunday night performance.

DRAMATIZING SHAKESPEARE.

Los Angeles, Nov. 4.

Shakespeare himself has been dramatized in a piece shortly to be produced by Oliver Morosco, and called “Master Willie Hughes.” Edgar Allan Woolf of New York is one of the authors. It will be first seen here within six weeks. If it passes it will receive an elaborate production for Broadway.

Shakespeare appears in the play as a friend to Master Willie Hughes, who is a woman disguised.

CASINO FOR RENT?

A report out says the Shuberts are not adverse to considering a rental proposition for the Casino, but not for immediate occupation. “Surf” opened at the Casino Tuesday night.

Just when possession would be given if the terms were accepted is not included in the story, which gives the set figure by the Shuberts as rental at $55,000 yearly.

A picture policy is the object of the people seeking the house, who are said to have countered with an offer of $45,000.

“BIG IDEA” AT HUDSON.

Nov. 16 at the Hudson will appear “The Big Idea,” presented by Charles Gilmore under the direction of Cohan & Harris.

The piece will replace “A Perfect Lady” with Rose Stahl, which closes the Saturday before. The newspaper critics whaled the Stahl show upon its opening. The management hasn’t decided yet whether it was the piece that brought the unanimous outburst in print, or the authors, Renold Wolf and Channing Pollock.

Murray-Jarrott Act Splitting.

After but one week’s playing on the vaudeville stage, Mac Murray and Jack Jarrott, at the Palace now, will probably separate Sunday night.

Difficulty in assessing is given as the reason for the parting of the turn, which is playing the Palace week with a special orchestra culled from Jimmy Europe’s contingent of colored musicians.

UNIVERSAL IN NEW YORK.

It looked very much yesterday as though the Universal would lease the New York theater from William Morris for four weeks commencing Nov. 30, immediately after the Harry Lauder engagement of one week. The Universal, if it takes the house for over the holiday time, will play its own pictures, mostly features, there. The arrangements are said to include a flat rental by the U around $1,500 or more weekly.

Some negotiations have been under way for Rock and Fulton in “The Candy Shop” to follow in the New York after New Year’s, playing the musical comedy at a $1 scale, on sharing terms with Morris.

SURATT AT WINTER GARDEN.

It’s on the cards for Valeska Suratt to appear within two or three weeks in “Dancing Around” (with Al Jolson) at the Winter Garden. Miss Suratt is billed to play the Palace, Chicago, next week. She will have been at the Palace, New York, this week, but could not agree with the booking managers regarding the number of consecutive weeks in vaudeville contracts should be forthcoming before the local engagement.

Irene Franklin was placed at the head of the Palace bill at the last moment.

The Lasky Co. engaged Miss Suratt this week, to appear in feature film productions. It gives the concern her exclusive screen services for two years. She will leave for the Coast after completing her present contracted theatrical engagements.

PROFIT-SHARING SYSTEM.

Chicago, Nov. 4.

“A profit-sharing system” has been inaugurated by the Jones, Linick & Schafer people. With each purchase made, a coupon worth one cent is given. It may be applied toward admission at any of their eighteen different houses in Chicago. When five of these are saved, they may be exchanged for admission to a nickel picture house and 150 are good for an admission to the La Salle opera house.

Remember the REGENT HOTEL. Car to and from all Theatres. Send us a card and autos will meet you at Depot.
DEARTH OF FEATURE TURNS BECOMES ACUTE IN ENGLAND


The constantly reiterated prediction in Variety that England is facing a shortage of material that will pinch the managers painfully is daily being realized.

It is practically impossible today to secure full bills readily, and all the talk of managers and agents (the latter's being) cannot remedy the situation. Houses which are not booked up are in a serious fix.

Gerald Griffm, not booked until December, arrived in London Sunday. He was snapped up immediately and offered work beginning Monday.

There is nothing approaching a novelty in the Hippodrome, which is running a vaudeville show during rehearsals for the new revue. Had it not been that the Empire produced a new show, the Hipp would have been unable to secure suitable turns.

The papers here have religiously refrained from disclosing or commenting on the situation.

COMPROMISE ON PAY.
(Special Cable to Variety.)
London, Nov. 3.

There is a strong probability that the managers and artists in England will reach a compromise on the cooperative sharing plan.

Monday the syndicate halls circularized all the acts of the Federation it could reach, placing the proposition before them again and giving them the alternative of accepting the sharing plan to having the halls closed.

The circular offered a new percentage plan and suggested that they consider the postponement of engagements until after the war. They rejected the statement that unless replies sufficient to indicate the drift of sentiment were received by Tuesday next the houses would be closed.

The Moss Empires issued a statement showing that the average profits of the concern for the past three years had been seven and a half per cent. Profits for the past ten weeks averaged $5,000 a week.

The statement concluded with a plea to the artists to believe that the Moss Empires management was trying to do its duty by both the artists and the shareholders in all fairness. There is a possibility that a compromise will be arrived at during next Sunday's special general meeting of the federation.

Suggestions have been made this week looking to that end, on the basis of a 25 per cent. reduction of all salaries except those of singles amounting to five pounds per week and of doubles amounting to ten pounds.

Moss, Gulliver and other managers of influence have promised to keep their halls open next week, pending the settlement of the dispute. The Vaudeville Producers' Association, on the other hand, have voted to abide only by such arrangements as may be agreed upon by the managers and their own membership and to disregard anything the Federation decides upon.

HAWAIANS SCORE.
(Special Cable to Variety.)
London, Nov. 3.

Luava and Meana. Hawaiian native songs and music, scored a solid success. They would make an excellent West End turn.

HYMAN ADLER WINNER.
(Special Cable to Variety.)
London, Nov. 3.

Hyman Adler in "The Miser's Dream" scored strongly. Adler is billed as "the original Mr. Potash of Potash & Perlmutter."

This designation gave rise to the threat of a lawsuit.

ETHEL LEVEY'S PLANS.
(Special Cable to Variety.)
London, Nov. 3.

Ethel Levey will retire from the company playing "Outcast" at Wyndham's Saturday on the score she badly needs a rest. Her place will be taken by Hilda Moore.

Miss Levey will play a few weeks in vaudeville and then will rest until January. After the first of the year she will undertake a big project, the nature of which is a secret. Miss Levey will enter into discussions with the managers to the statement that she is in negotiation with Alfred Butt, although nothing definite has been signed.

MANAGER GOING BROKE.
(Special Cable to Variety.)
London, Nov. 4.

One legitimate manager is hanging on the edge of bankruptcy and his affairs will probably be in the courts shortly. A writ is expected to be issued against his London playhouse.

TWICE-NIGHTLY HELPS.
(Special Cable to Variety.)
London, Nov. 4.

Many of the provincial halls are trying the twice-nightly at reduced prices with good results.

ANIMALS WORTH $8,000.
Chicago, Nov. 4.

Sam Watson, he of "Barnyard Circus" fame, is bringing suit against the railway for $8,000 for the loss of all of his animals, suffocated recently while being conveyed over that road. The animals were insured, but only against fire and collision.

Remember we advance Mail Tickets, Laundry and Cash to all Performers at Regent Hotel, 11 W. 34th St., ST. LOUIS.

DISCRIMINATION IS DENIED.
(Special Cable to Variety.)
London, Nov. 3.

Official denial is made by the custodians of the relief funds that stage people are excluded from participation.

In the handling of the National Relief Fund, it is pointed out, no specific amounts are allotted to any class or profession, and distribution is carried on irrespective of the applicant's vocations.

HER HARRY'S BEST.
(Special Cable to Variety.)
London, Nov. 3.

Gaby Deslys has tried out three dancers since her disagreement with Harry Pilcher and has arrived at the decision that Harry is the best dancer. Accordingly she has offered to raise his salary $100 (an increase of $50 over her last offer of compromise).

The reconciliation on this basis is by no means complete. Harry is still nursing a fit of pique, chiefly because Basil Hallam has what he considers a more important part in the sketch than he has. He wants $150 more salary, too.

ADVERTISING IN JAIL.
Frank Bohm this week received a letter which began: "My dear Mr. Bohm, this is the most unusual letter you ever receive. "Unusual" was right. The body of the letter was the solicitation of the advertising manager of the Huntsville (Texas) Prison Annual Show for a contract in the jail's program issued for the show.

"Why pick on me," queried Bohm to himself, "I never franchised the penal code—at least in Texas."

But the letter of solicitation was such a brilliant bit of clever word-painting that Bohm fell for the space buying. The money is to be used to buy new books for the prison library.

PAUL SWAN AGAIN!

Hammerstein's next week is to have Paul Swan, the lovely male dancer, once more. Paul appeared at Hammerstein's last week, and delighted the critics of Times Square during the engagement. He received $500 through standing for his billing, "The Most Beautiful Man in the World," and has been held over for this week, but Paul, forgetting his aesthetic inclinations, upon finding himself in demand, raised the Hammerstein ante to $900, which may prove that even Paul has commercial instincts.

The self-raised salary lost this week for Paul, but by Monday negotiations were resumed, and the Swan man capitalized at his former figure for another week to show his fizer. He will again be billed most beautifully, and the wags are framing new little quips for the home coming of uncovered art.

WILLARD PLAYING STOCK.
Chicago, Nov. 4.

The Willard, which has been playing the J. L. & S.-Low brand of vaudeville, will turn to stock Nov. 16, opening with the new Stock and Empire company, which has been playing at the Warrington, in Oak Park.

Chester Amberg will remain as manager.

SAILINGS.
(Special Cable to Variety.)
London, Nov. 4.

Nov. 28 George Grossmith and Gaiety Company.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

Nov. 4, Harry Tate's "Fishing Company" (Lusitania).

MARINELLI BUSY.

H. B. Marinelli, who has been in New York for some weeks, has active bookings in the United Booking Offices and Orpheum Circuits this week, following the adjustment of the differences between the Marinelli and Union of the Industry.

It was said Marinelli had a long list of acts to submit to the vaudeville managers. He was closeted often with Sam K. Hodgdon, the United Booking manager, during the week, and was reported among the other agents the Marinelli list was an imposing one.

NANCE GWYN'S 5TH MARRIAGE.

Baltimore, Nov. 4.

Nance Gwyn, the dancer, is going to be married for the fifth time. According to advices received in this city, Collins Suter Hill, a retired mining operator of Cape Town, South Africa, is to be the husband. Incidentally he is wealthy. The wedding will take place some time before Christmas.

After the divorce from her fourth husband, Charles Romer Williams, an English art dealer, Miss Gwyn declared that her husband must be an American and a brunet: He is the son of an American who married a Spanish woman and is extremely dark. Following the marriage, Miss Gwyn declares she intends to settle down to a quiet life in the neighborhood of Los Angeles.

EVA TANGUY'S NEW SONGS.

Boston will hear new songs sung by Eva Tanguay, whose revue "Sawdust and Apricots" opens at Keith's in the Beacon town next Monday. Among the numbers are "Why They Call Me Miss Tosco," "Father Never Brought Up Foolish Children," "Wonder What I'll Be When I Come Back to Earth Again," and "There Goes Crazy Eva" (said by Miss Tanguay to be the legitimate successor to her famous song, "I Don't Care"). "Stepping Stones" and "Method in My Madness," not sung by Miss Tanguay in the big-time houses before, will also be used.

Following the Broadway engagement, Miss Tanguay appears at the Colonial, New York, her first local appearance in a Keith theatre in some seasons.

Wild West Strands Abroad.

Col. Cummings' Wild West stranded organization was touring the continent in Sweden about three weeks ago. The organization was touring the continent in Sweden when it broke and business stopped. The members of the organization had to appeal to the American ambassador to Sweden who is arranging for their transportation to America. Colonel who has major in the show arrived last week on the Lusitania, their passage being paid for by the government.
ASSOCIATION AND INTERSTATE RESUME BOOKING AFFILIATIONS


Chicago, Nov. 4.

The negotiations pending between Karl Hoblitzelte, president of the Interstate Circuit and the Western Vaudeville Managers' Association, have been satisfactorily settled, resulting in a renewal of the Interstate's franchise as an affiliation of the Chicago agency.

The southern circuit will also have the privilege of a New York representation, with an option to accept or reject any act holding an Orpheum Circuit route. The matter was finally closed this week after a series of conferences in New York and Chicago between Martin Beck, Mort Singer and Mr. Hoblitzelte.

Mr. Beck leaves for Chicago Monday and will have completed a tour of the Orpheum Circuit before returning to his New York office.

MONTREAL STRIKE OFF.

Montreal, Nov. 4.

The union troubles at the Orpheum and Gayety here, and Dominion, Otta- wa, have been settled. Both sides made concessions. The terms are the properties of the Canadian Theatres Co., Clark Brown, general manager.

The Ottawa and Montreal Gayety took on union crews and musicians this week and the Orpheum will become unionized once more Nov. 16.

The labor trouble with the Montreal theatres was settled through the intervention of Ligon Johnson, attorney for the United Theatrical Managers' Protective Association. The settlement understanding was reached in the Association's New York offices.

PROTEST ASSESSMENTS.

Reading, Pa., Nov. 4.

Owners of various amusement places and theatres in this city are preparing to go into the courts to protest against the exorbitant increase of city taxes, announced by City Council. The theatres here are hit harder than any other places in this city.

The Academy of Music and the Orpheum, the two leading theatres, have had their assessment increased nearly $15,000. Among the other large assessments are the following: Palace theatre controlled by Satinsky Bros., from $4,000 to $6,000; Victor theatre, from $3,000 to $6,000; Lyric theatre, from $19,000 to $22,000; Auditorium, from $38,000 to $33,000.

Several of the smaller houses are preparing now to close their doors, because of the increased assessment and the new tax war imposed by the federal government.

GIRL WINS BALL GAME.

Atlantic City, Nov. 4.

Cecelia von Mason, a 16-year-old girl appearing at Dan Burke and Co. in his playlet, entitled "When the Clock Strikes Nine," at Keith's last week, was used as a pitcher by Hugh Jen- nings, manager of the Detroit American League Baseball Club, when the Keith team, made up of vaudeville actors and attached to its baseball team, was pitted against the Nixon team and won her game 0-3, only allowing three hits.

The girl, who was a former high school scholar, pitched for the Winthrop grammar school (Massachus- setts), 1912 and 1913, where she won the pennant for her team, composed of boys. Jennings says she is the best woman baseball player he ever saw, as she can not only pitch but can run the bases and catch. Jennings played first base and Manager Anderson, of the Keith theatre, played centrefield. Jennings liked the playing of a local youngster named Myerson much that he signed him for next season.

MELROSE ENDING TOUR.

Boston, Nov. 4.

The threat of Bert Melrose, the comic table, and chair table, to leave vaudeville, will probably go into effect this week, in this city at the end of his engagement in one of Loew's theatres. Mr. Melrose determined some weeks ago to retire, but later reconsidered.

"That 'Hulter's' Line"

It didn't take long for the Tommy Gray line, "Saw him staggering out of Hulter's to go to the rounds," to leave vaudeville, will probably go into effect this week, at this city at the end of his engagement in one of Loew's theatres. Mr. Melrose determined some weeks ago to retire, but later reconsidered.

"Elks' Election"

New York Lodge No. 1, B. P. O. E. held its annual election Monday night. Dr. Miller was elected Exalted Ruler by a majority of 500.

Vaudeville in Warrington.

Chicago, Nov. 4.

The Warrington, Oak Park, for years a vaudeville house, will stand, has been taken over by the Abrahams Brothers of Duluth and will be converted into a pop vaudeville house, playing a four- act bill from the Webster Agency.

Charlie Howard Goes Back.

Charlie Howard must be standing in with the railroads. Last week he came from Winnipeg, where he had played the Orpheum circuit, announcing he had can- celled his Orpheum Circuit route.

This week Mr. Howard and his company left New York for Seattle, where they will continue over the same time.

REMICK GOES BACK.

Two days after Jerome H. Remick resigned from the American Society of Authors, Composers and Publishers, he returned to the fold.

A committee of the society is said to have traveled to Detroit to see Mr. Remick regarding his resignation.

BOOKING "UPSTAIRS."

The Temple Theatre, Syracuse, and Sheridan Square, Pittsburgh, formerly booked in the Family Department of the United Booking Offices, will hereafter be supplied through John J. Col- lins, "upstairs."

Mr. Collins also furnished the Grand, Syracuse, with its big time shows. While the policy of the removed theatres will not be changed, it is expected the quality of the bill may be improved through a joint booking movement, whereby confusion may be avoided through all the booking being done to- gether.

BESSIE CLAYTON'S ACT.

When Besie Clayton appears at the Palace, New York, some time next week, she will be accompanied by a male dancer and an orchestra upon the stage.

FLASHING ELECTION RETURNS.

At the Palace, New York, Election night, Bert Levy flashed the returns from his position in the orchestra pit to a dress circle first time this has been done in a theatre.

Mr. Levy employed his patented sketching apparatus for the transmission, Elmer F. Rogers, the Palace manager, seeing the实惠 was plentifully supplied with the results.

PLAYER "JUMPS" CIRCUIT.

Sioux City, Nov. 3.

Romeo, the Great, failed to appear at the Orpheum yesterday and the management has been told that he has jumped to the Interstate Circuit, going to Fort Worth to take up that tour.

BARNES LEAVES "STEP."" (T. Roy Barnes has left rehearsals of "Watch Your Step," the Charles B. Dillingham revue. Mr. Barnes is said to have been dissatisfied with the role assigned him.

"Lawn Party" Restarts.

Philadelphia, Nov. 4.

"The Lawn Party," a vaudeville production operated by Bert McHugh, will return to the big time Monday, at Harrisburg.

With the recent cut in salaries, Mr. McHugh decided to retain the turn, as his people would not reduce the salaries agreed upon. McHugh talked to them like a father this week, with the above result.

Rosie Green a Mother.

Joe Keno and Rosie Green (Mrs. Keno) became the parents of a son Oct. 30. The mother is at her home, 420 College avenue (Bronx), New York City.

Robert Edeson has been engaged for "The Trap," when Arthur Hammer- stein concludes as put that piece out again.

REMEMBER THE REGENT HOTELS when coming to St. Louis. Theatrical Headquarters.

OPERA HOUSE DEAL HANGING.

The matter of the leasing of the Hammerstein Lexington Avenue Opera house to Donaldson, Leeney and Walter Rosenberg, for a pop vaudeville policy, was still hanging in the air Wednesday. It was reported the hitch had occurred when Oscar Hammerstein in- sisted upon Mr. Keeney's personal signa- ture to a lease.

Meanwhile it was said that a coterie of picture men, headed by Jesse Gold- berg, were about to take the theatre, for the price and space and offered to par- ticipate in the management, promising to take vaudeville in it, as well as a period to open a picture house, and for others to venture pop vaudeville in it, could not be made profitable for them- selves, with that style of amusement.

FISH WITH A B. C.

Chicago, Nov. 4.

George Fish, long with Sullivan-Con- sidine, has resigned as manager of the Empress, Los Angeles. He will come to Chicago immediately to join the staff of the Affiliated Booking Company in an important position.

MCGIVERN TALKS BACK.

While at the American theatre Owen McGivern, the foreign protein player, in the latter part of the week, represented some uneasiness expressed by the gallery over his turn, in a rebuke delivered to them from before the foot- lights.

DEBUT AND WEDDING.

Los Angeles, Nov. 4.

Ellen Beach Yaw, the California lark, was married Nov. 1 and Monday made her debut as a legitimate actress at the Mason in a series of Shakespearean plays, this week's offering being "Hamlet." Miss Yaw has been a vaudeville and concert singer for some years, but never before attempted the legitimate stage. She is prominent in society here.

POLI MUSICIANS STRIKE.

Springfield, Nov. 4.

The orchestra musicians at Poli's here went on strike yesterday afternoon when Manager Wright refused to grant them an increase of pay. A piano player supplied the music for the evening show.

Wright declares that poor business prevents his allowing the musicians more money, while the players point to his previous statement that business was good to reinforce their demands.

LOEW IN CHICAGO.

Chicago, Nov. 4.

Marcia Loew has been in town to sign the lease for the new quarters in North American built by the Harris Bros., while the J. L. &. S. and Marcus Loew offices will move about Nov. 15.

It is said that under the plan now contemplated Walter F. Keele and Frank Q. Doyle will continue as joint booking men in the Harris Bros. office. For Mr. Loew and Aaron J. Jones left last Saturday night on a scouting trip, and it is reported that they are after a couple of houses in the middle west.
LEGITIMATE PRODUCING MEN
PLAN RETRACEMENT POLICY


Following in the wake of the vaudeville salary cutting and a proposed slash in burlesque by the Columbia Amusement Co., comes another proposed reduction of salaries among the legitimate companies. This week a number of Broadway road producers and managers began to do some close figuring with the result that in prospective productions they are not going to pay any fainthearted salaries and intend to inaugurate a regime of retribution with the companies out until the season turns up better prospects.

Within the past fortnight several burlesque companies have closed, the managers deciding to return the people to Broadway rather than offer to go ahead on the retribution thing. These same companies were able to do several hundred dollars worth of business each night, but not enough to make money with a heavy expense. Incoming légists find an amazingly large number of fellow players "at liberty" with little chance of getting an immediate berth. Many have been offered engagements at a salary cut, but have scorned them.

In the dramatic agencies where travel a company is forming for stock, dramatic or otherwise the offices are besieged with an eager army of unemployed players.

The picture companies are proving some salvation, but even the picture manufacturers are utilizing their complete stock roster, some parts being easily doubled rather than engage extra people for minor character roles. The "cut salary" idea has hit the legitimate. The active situation where engagements are reported to have gone to a salary with unusual activity. The Winter Garden company was among the first to feel the weight of the new order. A comedian there was told that he should have to accept a cut of $150 or not continue. Others have received letters which carried information of a like nature.

On the road "The Whirl of The World" received word salaries would be chopped. The company is playing in Philadelphia. A number of the players journeyed to New York to pay a visit to the Shubert executive offices. It is understood that these visits were without avail.

For the first time in the recent history of New York legitimate or stock theatres a five-cent admission to the gallery is in vogue. Keith's Bronx is now featuring it.

MUSICAL UNION'S ATTITUDE.

The attitude of the Musical Union in New York toward certain theatres playing non-union orchestras is said to be threatening. It was reported yes-

SCHAFFER'S GUARANTEE.

The tour of Sylvester Schafer in the big time vaudeville theaters has been extended for about 35 weeks longer. The new agreement gives the foreigner a guarantee of $1,500 and $2,000 in certain towns, with a percentage of 50 per cent. of all gross receipts over the normal average of the theater. The average is specified.

In Chicago, San Francisco and Los Angeles, Schafer's salary will be flat $2,000. The extended tour includes the Orpheum Circuit.

MAARCK'S LIONS CANCELLED.

(Special Cabled to Variety.)

London, Nov. 5.

Charles Dillingham called off the engagement of Maarck's Lions because their date of sailing was delayed. The turn was immediately booked for the Moss tour over here, opening Nov. 16.

POLICE COURT CASES.

Two theatrical cases were on the 54th street police docket Thursday. One was the Navy Department against the Columbia theater management, the Department alleging the Columbia refused admittance to four sailors of Uncle Sam. The defense will be the sailors were in an unfit condition to enter the theater. Sailors may be seen at almost every performance in that house.

The other matter was an assault charge preferred against Walter Rosenberg by the leader of the Hammerstein opera house orchestra. The man had a scuffle Tuesday in Hammerstein's lobby, with the musical director procuring a warrant two days afterward. Both cases were adjourned.

$1,500 for "Garriott" Rights.

The picture rights to "Big Jim Garriott," closing at the New York tonight, are said to have been purchased yesterday at A. F. Woods by the Life Photo Film Co., for $1,500 cash, and 10 per cent. of the gross receipts the feature may bring in.

APDALE LOSES FINGERS.

One of the bears in Apdale's animal act at Lewes's Orpheum, New York, Monday, removed two of the trainer's fingers during a little brush. The turn had to retire from the program.

LA MILO AT PALACE.

The opening American engagement of La Milo, the English classical posing girl, will be at the Palace, New York, Nov. 16.

TOUR FOR "A LA CARTE." (Special Cabled to Variety.)

London, Nov. 5.

Alfred Butt is negotiating for a provincial tour of "A La Carte," last year's revue at the Palace, opening about Christmas. Gaby Deslys will feature the organization.

Sawyer Not a Suicide.

The sudden death of Harry Clinton Sawyer last week was due to Bright's disease, according to the coroner whose autopsy was taken this week. The depressed state of mind that was in before his death gave vent to the rumor that he had committed suicide.

Nat Lewis' Final Week.

The closing week of Nat Lewis' store at 25 West 42nd street, is a slashing of prices in haberdashery. Mr. Lewis leaves his 42nd street stand Saturday, confining his activities in Times square hereafter to his other haberdashery store at 1578 Broadway.

MARIE DORO

The celebrated young star of the speaking stage, engaged by the Famous Players for picture productions.

ENGLISH SONG DECISION.


A case of importance to American music publishers has been heard in the English court of appeal. This was the action of Francis, Day & Hunter against B. Feldman & Co., with respect to the song "You Made Me Love You, I Didn't Want To Do It," which the plaintiffs complained infringed their song. Action was brought to restrain the defendants from publishing or selling copies of this song.

In the lower court the defendant raised the plea that no copyright existed in "You Made Me Love You," as it was an American song and not first or simultaneously published in this country, in accordance with the requirements of the British copyright act, and that it had been published only a few copies on sale (simultaneously with its publication in America) was only colorable; further that their song was not an infringement of the plaintiffs.

In the lower court judgment was given for Francis & Day, both on the question of copyright and infringement. Feldman appealed against this decision and raised the same pleas. The appeal was decided in favor of copyright and held exist in "You Made Me Love You," but ruled the defendant's song did not infringe the plaintiffs and allowed the appeal.

Although Francis & Day lost this case on the question of imitation they have established a very important point with regard to copyright in American made songs which should be of advantage to the American publisher, a point which has been in doubt since the passing of the British copyright Act of 1911. The manufacturers of mechanical records have consistently refused to recognize copyright in American songs and have on this account withheld payment of mechanical royalties on these songs.

AN ACTOR'S RECESSIONAL.

By HARRY BREEN.

How the bookings, born and bold, lead a far-flogging route. (The other end of the artful hand you hold)

The routing of our future time.

"Out not too deep—or little yet,
Lest we forget—but we forget.

The small time and the movie dim.
The picture is the freaky kind, little in all that's really taken.

Be gentle and please have a heart,
Put down your eye but net.
Lest we forget—but we forget.

Per a call your acts may melt away
If you keep cutting to the bone.
There's a railroad fease that we must pay—
What have we left to call our own?

"Out not too deep—spar we yet,
Lest we forget—but we forget.

If all your houses are well filled,
If art, "You Made Me Love You,"
But if they fail to show, when billed,
Allas, alas, I will be the fall,
"Lest not the file—cause regret,
Lest we forget—but we forget.

For him who puts his trust in...

With acts to sell at ten papers,
Must make allowance to a fool thing.
For something more than his feat.
From four to six weeks film must be.
Have mercy on us, U. S. O.
Probably the most characteristic ex-
emplification of the phlegmatic tem-
perament of the Briton is revealed in
the publication in daily newspapers the
Prime Minister had gone to the coun-
try for his "week end." It is difficult
to imagine the Prime Minister of a
country in the throes of warfare leav-
ing for a holiday while his nation is
battling for its very existence.

The former handsomely equipped
London offices of the Hamburg-Ameri-
can line, which have been boarded up
since the beginning of the war, are
now being utilized as a recruiting sta-
tion for the English navy.

Already 20 per cent. of the £16-
000,000 contributed by the public to
the Prince of Wales' National Relief
Fund has been distributed to relieve
the distress occasioned by the war.

In regular sequence nearly all the
English dramatists have burst into
print, in "the interests of humanity,"
suggesting ways and means of securing
a cessation of hostilities and the
return of universal peace. One of the
first was Hall Caine, quickly followed
by Bernard Shaw, and now the latest
one being Arnold Bennett, who has a
piece running in London which is at
present not doing its full share of busi-
ness. Pretty good personal press
agents, these English playwrights.

The public is beginning to be pretty
well "fed up" with national anthems.
One cannot go to a theatre, music
hall, restaurant or in fact any other public
place where there is a crowd without having to stand up while four
different national anthems are being
fiddled. The usual procedure is to be-
gin with the Russian, then the Belgian,
then the "Marseillaise," and finally
"God Save the King." This consumes
several minutes and in a restaurant is
quite long enough for one's soup to
grow cold.

The seventeenth annual meeting of
the Drury Lane Co. was held yester-
day and the regular 10 per cent. divi-
dend voted. There was an additional
sum of £5,000, which would have been
divided among the shareholders under
normal conditions, but which was
placed in the reserve fund to meet
possible contingencies. It was de-
cided not to revive "Sealed Orders,
""over the doorway, in the rain condi-
tions and to present once more the
"Sleeping Beauty" pantomime and call
it "The Sleeping Beauty Beautified."
The Drury Lane operates under a char-
ter granted 250 years and only six
months after the Drury Lane Co. was
formed in 1897 it had paid an average
of 10 per cent, on the capitalization to
the company formed in that year.

VARIETY'S LONDON OFFICE
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JOSHUA LOWE, In Charge.
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WITH THE WOMEN

Elise Ferguson in her new play "The
Outcast," opening at the Lyceum, Mon-
day, is a woman of the present who
improves amid new environments.
Miss Ferguson proved herself capable
of all the emotions. The first act she
dressed flashily in black satin with a
short cape and set with a gag of gem
plumes. Conditions changing, Miss Fer-
guson looked very chic in a black dress
and fur. A negligee in white chiffon
edged with fur, over which was a man-
hattan. The last dress, of beautiful blue chiffon over white, with mole-
skin fur.

Lydia Lopokova in "The Young Idea"
will be a distinct success in New York
or I miss my guess. A pretty and inter-
esting story has been woven around
the youthful dancer. As a child Eup-
heima Kendal (Lopokova) has been sent
to Munich to be educated, where
she remains ten years. Her teacher
was an old Russian, a free thinker.
Happiness, health, strength and ad-
vanced ideas were the mainstay of
Euphemia's education. After gradua-
tion and several years of her father's
searching, finding him married to his sten-
ographer, a shrew and bent on breaking
into society. Euphemia has been taught
to dress for health. She arrives in
a blue gown, opened up the sides to
the waist with tan russian boots. The
costume wouldn't do for Broadway but
it was very becoming on the stage.
Euphemia has also been taught free
speech, and her wearing is a release
for the house. On the boat she meets
a Mr. Smith who claims to be a
chauffeur, but is a millionaire's son.
Her step-mother makes life unbearable
so she proposes to Smith, who finally
consents to marry her, but not until
her real identity is revealed. During
the action of the piece Lopokova
dances and she held up the second act.
The attitude of the piece is that a step-
mother has a mother, once a cook.
The part was played by Kate Mayhew,
and Miss Mayhew kept the house con-
spicuous, with quaint lines. For her
dancing Lopokova wore a pink chiffon
tied at the hips with an immense tulle
towel. Eleanor Gordon (the step-
mother) wore an ugly red dress, covered
with black lace in the first act. In the sec-
ond Miss Gordon looked better in a
lemon yellow velvet gown covered in
lace the same shade.

Charles Robinson and his "Carnation
Beauties" at the Gaiety, Toronto, this
week, with Mr. Robinson the whole
show, is rather weak. There are only
three stars in the production and Wilbur
has the principal role. She is a
large brunet with a good voice.
What Miss Wilbur needs is real
clothes. Not any of her three changes
of outfit in the present one wears an
ugly wig and makes a better woman
than man. Mabel Lee is a cute
little Miss. Her dressing far surpassed
the others. The chorus all dress in
clothes that have seen better days.

Alice Lloyd packed Shea's, Buffalo.
Thursday night to the doors. Her
songs are now worked up, and each
one goes over with a bang. All of
Alice's new dresses are beautiful. The
one most admired is a green and
dark ruffled dress for which she wore a
flat leghorn hat trimmed in cherry
velvet ribbon. Julia Gonzalez opened
the Shea show last week in purple
tights and spangled bodice. The Mod-
ern Five girls wear women and two
men. One of the women is so good
looking she easily outshone the young-
er ones in looks and dressing. The
Barry Sisters (with George Felix) are
the best of the lot. They dress alike,
excepting the coloring. The entrance
is made in white skirts with one in a
red jacket and the other in the green,
with hats to match. Emily then dons
a pink tafta and Clara green chiffon
over white. For the encore they good
looking blue and gray dresses are
worn. Bertha Creighton, who once
must have been an emotional actress
around Buffalo, shows emotion in her
dress and make-up. Belle, all in tape-
stries are hung on the walls and
each chair. Her dress was far from
pretty. The skirt and waist were brown velvet brocade with chiffon
trimmed in a pink sash. A hat and coat
were worn. They were made by making.
Dolly Davis was much better dressed.
She wore pale blue and gold.

NEW ACTS.

Benny Yanger, prize fighter, has a
new sketch called "The Show-Down."

George Mayo and Co. in "The Ar-
ival of Joseph."

"Isaac, You Tell Her," by James
Horan, with four people from the Jew-
ish Theatre Co. (making their debut
in English), namely Samuel Harwood,
Adolph Erber, Edgar Bates, Sadie
Gould.

Chao, Shu Yang, formerly with the
Chung Wha Chinese Comedy Troupe,
new pantomime singing act.

Marie Nordstrom-Dixey, new songs
and imitations.

Will Jennings (formerly of Jennings
and Revell) and George ("Fork Chop")
Evers, new combination in blackface.

Picture Actress Wins Freedom.

Los Angeles, Nov. 4.
Mrs. Myrtle Jones, well known here
as a moving picture actress, was grant-
ed a divorce from T. Park Jones, also
an actor. The mother was given cus-
tody of their three-year-old son.

WHO IS WHO.

BUT—Subject to brain-storming.
CUP—Subject to a State party.
DRINK—Social party, drink buyer.
FISH—Socialite, fish buyer.
KINE—Socialite, wine buyer.
RING—Warroom monkeyologist.
LOOM—Kite maker at.
VAPOR—Wetervor in Pittsburg.
GIN—Sedimentary exo-planetologist.
BLOOM—Socialite, ex-gambler.
B W—What's in the mine.
RUMP—Small time salesmen.
UPPIT—Over-weening.
COOK—Ex-restaurant chief.
WAX—Baker and ex-servant.
HODA—Politician, ex-state ex-
şık, ex-tulip.
MILE—All the way.
COOKS—All the way. From
WAP—Pittsburgh in New York.
RUM—Ex-servant, ex-shipper.
STIFF—Waltzer's ex.
PRATT—Ex-student, ex-waiter.
FIREFACE—Ex-servant, ex-waiter.
HINNY—Wears old sheep's half
SNOW—White wool's half.
LOVE—White sheep's half.
WING—Black sheep's half.
BULL—Bulldog's half.
AGAR—Doesn't stay true in subway.
HUNKER—Saves 10 per cent of each
dollar.
BONY—Fortune in clothes and no trun.
WUPE—Intricate ex-servant, ex-
ex-shipper, ex-servant.
BUMP—Big noise.
ARTISTS' FORUM

Editor Variety: We played Mason City, la., the first half of this week. Before the first performance we heard they had too much show and that one of the acts had to go. After the show nothing was said but at night, about half an hour before the curtain the manager called Mr. Wicks and told him he would have to close, not on account of the act, he said, but he had too much show. This manager, Raymond Dutro, Wednesday when he paid us he held out $13.00 and then I went to him and told him he had better pay us in full or we would attach the box office. Dutro and Carr (the other owners) were in the office and Dutro tried to put me out. I screamed and the police came. We had them arrested, then went to the station house and after his attorney and a friend and performer (Will Coleman) told them we had a case, they paid us in full.

We went to Waterloo the next day and my voice was gone and we had to cancel the date and the time. I am suing for assault and loss of work. We have never in our experience have had any trouble with any manager and you know the act, and the time it has played.

I have a sure case and will win and I hope that when other acts have trouble, they will fight for their rights as we are doing. When you're in the right you'll win.

Fallett and Wicks.

Saratoga, N. Y., Oct. 31.

The last issue of Variety contains a review of our act which states I am coming with J. J. Morton-Frank Tinneny-Harry Fox. I wish to say I am trying to copy no one in this world but to do my own self. You give me credit for having new material, and if I am capable of doing that I am also capable of using my own original style of delivery.

I would appreciate your telling me in what style or manner I am copying the above, as I wish to leave no impression of my copying anyone. I have never seen Frank Tinneny but saw James J. Morton at his last appearance at Ham-mers-ten and Harry Fox at the Winter Garden show, and how could I assimilate the style of these after the mes-sing their performances once only?

This is my 14th season in show business which I can prove and have always worked on the same style as I am now doing. Where was Harry Fox fourteen years ago? Also Frank Tinneny?

Hallen and Hunter.


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STOCKS OPENING.

Frank Callahan is in New York recruiting a stock company to open at the Lyric, Bridgeport, Nov. 9, in "Bought and Paid For," to be known as the Cal-burn Stock Co.

Lowell Sherman, engaged as leading man for the new Bronx company, is switching to the Calburn troupe and George Barnum will be stage director.

Ithaca, Nov. 4.

Majestic stock Monday brought "Broadway Jones," with the leads played by William Jeffrey and Eva Marsha. Joe W. Walsh is stage director.

Chicago, Nov. 4.

Stock has been installed at the Windsor, on North Clark street, and is offered the first half of each week. "A Texas Steer" this week. Vaudeville the last half.

The theatre is new and one of the handsomest of the smaller playhouses near the "loop."

Skanoe, Nov. 4.

The date of opening for the Baker stock at the Auditorium proper will be during Thanksgiving week, a fortnight later than originally intended. Cora Belle Bonnie, now leading at the Baker, Portland, will be the leading woman.

No arrangements have yet been made to accommodate the road shows booked for the Auditorium at any other house.

Pittsburgh, Nov. 4.

The American, George Shaper, manager, until recently devoted to popular vaudeville, opened as a stock theatre Monday night.

Eugene J. Hall is the producer. He has obtained a company headed by Robert Le Sueur and Jane Lowe. The opening performance, "What Happened to Mary," drew a large house. The company is known as the Hall Associate Players.

The Keith's Crescent, Brooklyn, new company, headed by Frances Neilson and Corlia Giles, opened very promisingly Monday, with "Bought and Paid For." The principals are Brooklyn favorites, and their reception was warm. (Miss) Isidore Martin was likewise well received.

A newcomer to that section in the company is Claire Mackin (second woman) who made a distinct impression.

Sioux City, Nov. 4.

Dubinsky Bros. have leased the Colonial and will install their own stock organization with Ed. Dubinsky and Irene Daniel as leads. The attraction will change twice weekly. Prices 10 to 25 cents.

San Diego, Cal., Nov. 4.

The little theatre opened Monday with "One Woman's Life." Leads played by Katherine Roe and George Mattison.

Eleanor Miller, leading woman of Norman Hackett's "Tyrphoon," left the show in Chicago last week through voice trouble. Lola Crandall has succeeded her.

DON'T BE DISCOURAGED.

Members of the White Rats in their efforts to get new members and to prevail upon those who have fallen by the wayside to return, will be met with many obstacles which will be in the nature of complaints and criticism. My advice is, don't be discouraged. All great undertakings have met with these same obstacles. All great movements for the betterment of the race have been severely criticised and even ridiculed; so don't be discouraged when you meet with people who criticise and even ridicule the White Rats.

Bear in mind that the White Rats represent a movement for the betterment of the theatrical profession. That while perhaps we are misunderstood, still we represent something worth while.

Ask the one who criticises, what he or she has done for the benefit of some other human soul? Whether their lives have been spent doing good for others or just selfishly living for themselves? When they ask you the question "what are the White Rats doing?" ask them "what are you doing to help the White Rats in their efforts to do things?" Call their attention to George Cleveland's wise saying, that the people must support the government—not the government the people.

Be charitable and kind to the man or woman who criticises the White Rats and realise what a great, big movement the White Rats represent and that criticism proves it. If we were not big we would not be criticised. Dead things are never criticised; so don't be discouraged. Always come up with a smile; try and convince those who you meet who are dissatisfied that they should be members, and those who are back in duds, point out to them that they are not living up to their obligation.

Always wear your button. Be proud of your Organization. Never do anything that will reflect upon the Organization, and above all things, don't be discouraged when you hear the criticism poured upon you. When they are criticising you, some other successful person or persons for the time being are having a rest. Sincerely yours.

FRANK FOGARTY.

Leonard and Whitney have been compelled to cancel all of their vaudeville time because of the serious illness of Clara Whitney's mother.

REGULAR MEETING NOV. 17.

The regular meeting of the White Rats Actors' Union will be held Tuesday, Nov. 11, in the White Rats Building, 227 West 46th street, New York City, at 11:30 P. M. sharp.
Harriet Burt did not appear at Hammerstein’s Monday. Brooks and Bow- en took the spot.

Col. Noah L. Gebhardt, of Marion, O., sold the Princess to Charles De- Laney, of Richmond, who takes immediate possession. Mr. DeLaney says he will remodel the theatre and play vaudeville.

In several of the Moss & Brill houses there are also acting for several weeks. At the Plaza, where F. P. Furlong is now managing, there are six acts instead of five, while the Jef- ferson has a ten-act show, starting this week.

Olneyville, the suburb of Providence, and but of innumerable vaudeville jobs is now has a theatre all its own. It is the Royal, dedicated to pictures. Earl Whelden and Charles Tupper, two Olneyville men, are the promoters. Fred Lovett is manager.

Howard Kytle jumped into the new “Polygamist” show at a moment’s notice at Washington this week. The “Polygamist” show is the former piece, “The Celestial Bride,” but has been remodeled pending its entry into New York shortly.

C. H. Bleich, of Hopkinsville, Ky., formerly manager of the Garrick, Madisonville, Ky., has closed a deal for a five-year lease on a new $65,000 theatre at Anderson, S. C., which will be completed about Feb. 1. The new theatre, which will be the only playhouse in Anderson, will book legitimate shows. Mr. Bleich will be the manager.

Ada Vanity, of the dancing team of Mykoff & Vanity, appearing at the Hotel Martinique, New York, secured a divorce from her husband, Billy Cur- ris, a theatrical agent, a few days ago. Supt. Curvis of the Metropolitan Police heard the testimony. A. C. Cohen, 61 Park Row, represented Mrs. Curtis.

Sentenced at Spokane to serve for five to ten years in the state peniten- tiary for shooting at his wife last month. Luther McCoy, colored, a band musician, declared he “wished he had killed her.” “I got a rotten deal,” he declared. “I am sorry that I must go over the road for a woman I wish I had killed.”

Alleging the Postal Telegraph was two days late sending money which she needed to pay her husband’s funeral expenses. Edyth Tenny has filed suit at Spokane for $7,500 damages. The plaintiff is the widow of Ernest Tenny, comedian with the Waterbury Broa. and Tenny. She declared she was in El Paso at the time of Tenny’s death and wired for $125, which she had on deposit there. Delay in its receipt caused a nervous breakdown, which kept her from her work in a singing and dancing act, for which she received $75 a week. she alleged. Tenny’s home was in Spokane.

Russel Gilbert, a vaudeville singer, was among the victims of the Dela- ware & Lackawanna wreck near Bing ham, N. Y., Saturday, in which two persons were killed and several injured. Gilbert suffered severe cuts about the head and numerous bruises when the train plunged down the 30-foot embankment. He was removed to a Bing hamton hospital and will recover.

**Tommy’s Tattles.**

By Thomas J. Gray.

Note for Pikera—This is a good time of the year to start fighting with your friends so you won’t have to give them anything for Christmas.

The fact that English army put over the present day song hit may get some of the boys jobs as song pluggers when that little trouble in Europe is settled.

**Well Known Sayings.**

“I’ll be up to see it tonight.”

“I’m working on it now.”

“Wait until I look up the reports.”

“If you go here you can go any place.”

“He panned me because I wouldn’t give him an ad.”

“You should have caught us on the first show.”

“He’s busy now at the meeting.”

“We can’t give you that song; we’re holding it back.”

“The wife thinks she should do the comedy.”

“I don’t see how that guy gets away with it.”

Notice to Gentlemen Comedians—

The “Staggering-out-of-Huyler’s” gag is the property of Frank Tiney and will all others kindly desist? (That’s a big word.) Thanks, men.

Some of the “Peace” songs that are being written are almost bad enough to start another war.

Turkey is a polite nation—after she sank a couple of warships, she apologized.

Sylvestor Schaefer’s manager ap- peared on Broadway for a half an hour one night last week without Arthur Klein.

The cotton crop in the South can’t be any larger than the lemon crop around New York.

I thought all managers were sports Till I was paid off by Sol Schwartz.

Since Ruby said I was O K I have been doing four a day.

Now vaudeville is all right—but Everyone thinks that they’re a nut.

Since my act was panned by Sime I’ve been working all the time.

**CABARET.**

Irene Olsen and Paula Loomis (both singles and formerly at Shanley’s) are now at Wallick’s.

Many of the road houses around the New York suburbs had Holloween par- ties, drawing large attendance.

Rosita Man注lia, assisted by C. Balf ord Lloyd, after a four months’ en- gagement at the Strand, is now danc ing at Rector’s.

Nate Fenton is getting ready to open a big Chinese cafe in Buffalo with a cabaret as a feature.

Harry Tanner of the Melody Four, at the College Inn, is away on a hunting trip in the Adirondacks. During his absence the three other members will appear as a trio.

Walter Sweeney is now the manager of the Comedy cabaret and bar on West 41st street. Sweeney’s old place on 31st street, where dancing was in vogue three or four years ago, was responsi- ble for a number of our very best lit tle exhibition dancers who are pulling down big money at present.

The Melody Four will be the new attraction at the Tokio commencing next week. Manager Henry Fink has secured the boys who have been playing at the College Inn, Harlem, for some time. The remainder of the To- kio staff remain intact with Billy Walsh as the designer. The female contingent consists of Stella Tobin, Sophie Bennett and Stella Ford.

Healy’s at 66th street intends hold- ing an all-night parly about once monthly. An unconditional all-night license is secured by special permission for these occasions. Healy’s don’t want to work it too hard. Last Friday evening it had a special night with the crowd sticking around until seven in the morning. Most of the dancing cabarets remained opened all of Elec- tion night.

The Harlem Carnival during the past week made a decided increase in the cabaret business along 125th street. The Alamo had a big week. Its regular staff of entertainers consist of Jojo and Delaney, Rose Francis and Frank Marvin. In place of the usual dance contest the Alamo is using a lucky number idea called “The Sweetheart Dance.” In this several balloons are set afloat over the floor. On one a lucky number is attached.

The Dutch Room at the Hotel Mar- tinique is doing business. Monday night before eleven o’clock there were a number of the tables taken, with the theatre crowd yet to come. The show consists mostly of girls. It includes Estelle Gibson, Hilda Renard, Margery Meredith, Elizabeth Johnson, Rita Bramley, Eva Douglass, Vess Osman and the dancing team of Wykoff and Vanity. Out of the regular cabaret district, the Martinique seems to have a clientele a little different from those that inhabit the Broadway places, but still spend the money.
VARIETY

BOSTON’S MODESTY RULES
FORBID BARE-LEGGED GIRLS


Boston, Nov. 4.

The “Purity Squad” complaint against “The Passing Show of 1914” at the Shubert resulted in the calling of every manager in Boston to a compulsory hearing in Mayor Curley’s office.

Manager E. D. Smith of the Shubert was last week on the carpet and a compromise was effected by the use of knickers, tights instead of bare legs and the playing of the ballet ball game from the stage rather than the runway.

The managers complained to the mayor that, because of lack of flat rules by which they could govern their Monday rehearsals, unavoidable violations could not be prevented. The complete list of rules sent to the managers this week are as follows and there are more to follow concerning burlesque shows and the broadening of acceptable dramatic themes which has been an open issue in Boston ever since “The Easiest Way” was not allowed to play at the exclusive Hollis by Mayor Fierlitz.

Bare-legged females shall not appear on any Boston Stage in the future.

Undraped Greek dancers will be cut out of every theatre program, whether in grand opera or musical comedy.

Scottish kilts may be worn either by men or by women, but in “Highland Lassie” acts women must add tights or long stockings to the costume worn.

Modesty, decency and dignity when possible, shall feature all stage costumes worn by women on the stage of all Boston theatres from now on.

No actress, however dressed, shall be permitted to leave the stage and mingle with the audience during the course of any performance.

BOSTON’S GRAND OPERA ENDS.

Boston, Nov. 4.

The Boston Theatre Opera Co., which has been staging grand opera in Italian at a $2.50 top, went to pieces Monday night, just before the curtain. The audience was dismissed and money refunded.

The previous Saturday several of the principals would not go on and the musicians were planning to quit because salaries were in arrears. Monday after dinner Miss Fenton, formerly one of the “Peg O’My Heart” companies, and her other women, who were not paid, were off. They arrived at a hotel in the leg today by an unknown man who ran amuck in Furman Park here. wielding a darning needle.

The unknown in all three cases broke on the point of the needle, leaving its point imbedded. Physicians treated the patients with anti-toxin to prevent blood poison.

BOOTHING PRINTING PRICES.

One of the show printers in the city sent out a general letter to the members of his trade early last week asking how they stood in regard to boosting the prices of show printing.

A meeting was called last Thursday at the Harrington’s and is the present they could not be learned nor could any information be had as to the general trend of opinion on the raise. Several of the printers refused to attend and one stated that they did not get the letter.

There is an agreement as to prices remaining among the members of the trade at present.

DENY MACK STORY.

At the A. H. Woods office the executive staff deny there is any internal dissension in the Willard Mack management and also state as a proof that the author is not小说 of the day.

The previous Charles Pathe, head of the firm, in his election to the fact that the partial paralysis of the picture industry in Europe has left him free to indulge an old desire to visit the United States and study it as a market for film.

“DINGBATS” CLOSE.

Pottsville, Pa., Nov. 4.

“The Dingbats,” a musical show under the J. Weiner direction, closed unexpectedly here last Thursday night, the demise being attended by four sheriffs and deputies. Jesse Weil, who piloted the company, stated it was a scheme day when at least one sheriff was not campaigning. He had to pay $57 gross at Coatsville. That sounded the death rattle.

LAMBS’ GAMBOL SUNDAY.

This Sunday night the Lambs will hold a Gambl, with Harry Woodruff, Colle. Following the evening’s entertainment the installation of the recently elected officers will take place.

Last Sunday night the club gave a dinner to Joe Cowye, lately back from London.

Rose Gardens’ Formal Opening.

The Broadway Rose Gardens had a formal opening Monday night in celebration of the taking over of the management of the establishment by Edward E. Figeon. No all-night license could be obtained for the occasion, and for more than an hour alter one the party broke away from the building, the door. During the evening a large crowd was on hand to congratulare the new manager.

“Miracle Man” Changed.

The act of “The Miracle Man” has been gone over by George M. Cohen, who adapted the book for the stage.
SHOWS AT THE BOX OFFICE; N. Y., LONDON AND CHICAGO


(Special Cable to VARIETY)

London, Nov. 3.

The theatrical season up to date shows an almost unbroken line of failures. Most of the productions would have failed even in normal times.

The managers are holding back their promising manuscripts, preferring to gamble on long shots rather than risk more hopeful enterprises during the uncertain situation.

The following summary indicates how the attractions are faring in London:

"Peg o' My Heart" (Comedy). Manager Butt denies Variety's statement that play will be withdrawn. Plays libraries have assured him they would buy house for six months under normal conditions. He adds that show is probably doing the best business in London.

"The Country Girl" (Daly's). Revival at reduced prices. Merely a temporary attraction.

"The Little Minister" (Duke of York's). Only fair returns.

"The Double Mystery" (Garrick). Doing practically nothing.

"Marema" (Globe). Good, considering the state of the times, but not big.

"The Impossible Woman" (Haymarket). At reduced prices to fair returns.

"Drake" (His Majesty's). Closes Saturday, after which Sir Beerbohm Tree will revive "Henry IV." 

"The Great Adventure" (Kingsway). Finishes two-year run Saturday. Granville Barker is rehearsing "The Dyn- nasty," to follow.

"The Soldier's Wedding" (Lyceum). Opening Nov. 2, is a conventional provincial melodrama.

"The New Shylock" (Lyric). Opened Oct. 29. A cross between "Children of the Ghetto" and "The Merchant of Venice." Fairly well received, but in all probability will enjoy no large measure of financial success.

"When Knights Were Bold" (New). Brought out a stopgap. Doing nothing.

"Miss Hook of Holland" (Prince of Wales). Poor returns. Dan Rolyat, the principal comedian, has retired from the cast and his place is filled by a substitute. A provincial actor is playing Huntley's old role.

"Potash and Perlmutter" (Queen's). Business has fallen off materially.

"Milestones" (Royalty). Revival. Operated badly.

"Mr. Savoy" (Fay's). Averaging $300 ($1,500) a week.

"His House in Order" (St. James). Revival. Doing nothing.

"Glad Eye" (Strand). Revival. Business fair.

October brought no betterment of the general theatrical condition to the New York houses. The early part of last week brought on a near-paralytic condition among the local legitimate managers, who saw business take a drop below the worst that had been expected.

Even the half-rate ticket agencies are suffering. New Grocers seem to go under under this arrangement. Accordingly, there will be a change at the Haymarket, where "The Flag Lieutenant" will be put on shortly.

The musical comedy by Laurillard and Grossmith, announced for the Gaiety (now dark), will go to New York instead of opening here. The company sails Nov. 28. The principals are Em- mas, Barnes, Evelyn, with LaVerne DeFreece, Max Dearly, Robert Nainby and George Grossmith.

"Outcast" (Wyndham's). May close any time.

"Albion" opens tonight with its third revival, "The Earl and the Girl." The Adelphi is closed. So is the Gaiety.

The Ambassadors is paying its way, thanks to a small salary list for the cast.

Business is better in the picture houses than it has been at any time since the opening of the war. This is perhaps due to better news from the front; it has lightened the general depression.

"Looking Backward" by Laurillard and Grossmith, announced for the Gaiey (now dark), will go to New York instead of opening here. The company sails Nov. 28. The principals are Em- mas, Barnes, Evelyn, with LaVerne DeFreece, Max Dearly, Robert Nainby and George Grossmith. 


"Big Jim Garrity" (John Mason) (New York) (4th week). Leaves this Saturday for cold storage. "Panthera" follows for week, at $1,500, and will be filled with combinations, until such time as Harry Luden opens Nov. 23. "Gar- rity," melodrama, opened at $1, top, new scheme and policy for New York. Did $6,100 first week and about $5,500 last week. Paid $50 with house, three won and show lost. Company very good and play very bad.

"Chin Chin" (Montgomery and Stone) (Globe) (3d week). Getting $2,500, playing to nearly full capacity, around $18,000 weekly, with large premiums on tickets at speculators.

"Daddy Long Legs" (Gaiety) (6th week). A substantial hit, and looks good for real run. Doing around $9,000.

"Dancing Around" (Al Jolson) (Winter Garden) (4th week). Loss of tran- sport tradie largely affecting Winter Garden. Did about $17,600 last week, including $1,300 Sunday night.

"Diplomacy" (Frohman's Three Stars) (Empire) (3d week). Not much heard about revial, but doing steady business and $11,600.

"Experience" (Booth) (2d week). Management thought better of piece than reviewers. Business off after opened. Did a little better than $4,000 the opening week. Advertising cam- paign was poor. Average attendance of $5,000 to boost piece. Times had half page last Saturday morning.

Grand Opera (Century) (8th week). Can't get going. Has several lines out to draw management and grand opera, but not able to get over $10,000.

"He Comes Up Smiling" (Douglas Fairbanks) (Liberty) (8th week). Leaves Saturday for short road tour with Mr. Fairbanks probably entering a vaudeville after. Management promises greatest faith in star and piece, not un- derstanding New York slump. Did around $4,600 last week. Followed in Monday by Mrs. Campbell in "Pyg- malion.

"Innocent" (Eltinge) (9th week). Not doing nearly as much as it could. Pauline Frederick principal player. About $5,000 last week. Will be held at house for tide to turn.

"It Pays to Advertise" (Cohan) (9th week). Going along in a solid way. Did nearly $10,000 last week.

"The Man Who Married a woman" (Cohan) (3d week). Good notices and piece holding up steadily, so good run is expected. About $4,700 last week.

"Life" (Manhattan O. H.) (2d week). Big production that needed the Man- hattan last week. Did $6,500. Not over $7,000 last week, really its first, the show opening the Saturday night previous.

Marie Tempest (Repettoire) (Com- edy). (1st week). Opened Monday night.

"My Lady's Dress" (Playhouse) (4th week). Being pushed hard for business, but hanging around $5,000.

"My Man's a Million" (El- liott) (4th week). Fell away below ex- pectations. About $3,500 last week. Too gruesome for women.

"Outcast" (Elise Ferguson) (Ly- ceum) (1st week). Opened Monday night. Looks to be a big aromatic hit.

"On Trial" (Candler) (12th week). Dropped off a trifle last week from former heavy business. Not getting between $12,000 and $14,000.

Princess Players (Repetoire of sketches) (Princess) (3d week). Got poor start. Doing about half capacity, for $3,000.

"Pygmalion" (Mrs. Pat Campbell) (Park) (4th week). Opened to $9,300, did $6,100 second week, and about that last week. Moves to Liberty Monday, with "The Garden of Paradise" going into Park.

"Papa's Darling" (Marie Dressler) (Amsterdam) (1st week. Opened Mon- day night.

"The Casino" (1st week). Opened Tuesday night. Nothing much heard about the piece. Notices were fair.

"The Highway of Life" (Wallack's) (2d week). Didn't get away well and may have its first week. Not any better this week.

"The Girl from Utah" (Knickerbocker) (10th week). Fell off with other musical attractions opening, but still doing very well. Rents $10,000.

"The High Cost of Loving" (Lew Fields) (Republic) (11th week). Having its ups and downs while waiting for change in weather to finally decide. Doing around $6,000 just now.

"The Miracle Man" (Astor) (7th week). Still hanging in balance, with leaning toward continued run. Did almost $7,500 last week.

"The Hawk" (William Faversham) (Shubert) (5th week). Started like a race horse to $11,000, fell off to $9,000 second week, and $8,000 third week, re- maining around latter figures last and this week. Got $3,300 on the day, Tuesday of this week.

"The Lilac Domino" (44th St.) (2d week). Not much chance. Did little last week.

"The Law of the Land" (44th St.) (6th week). Putting in hard work for a boom piece, with receipts held down to around $4,000. Business looks big, but majority of patrons are half-price Peo- ple's League ticket holders.

"The Phantom Rival" (Leo Diderich- stein) (Belasco) (5th week). One of the current successes, in the first rank, growing stronger and doing close to capacity, getting about $9,000 now in the dull (4th week).

"The Only Girl" (39th St.) (1st week). Opened Monday night.

"Twin Beds" (Fulton) (13th week). Appears to have passed through its best day and had a good run. Now drawing about $7,500.

"Under Cover" (Cort) (11th week). Business went to pieces here, as with the rest. House claims between $7,000- $9,000, others estimate between $5,000 and $6,000. Piece looks good to remain and improve with better conditions.

"Wars of the World" (Hippodrome) (9th week). New York house hardest hit by absence of transatlantic traffic. Dropping over $31,000 weekly, with report crediting the Hip as having fixed charges of $29,000 weekly. Present show not liked.

(Continued on page 24)
VARIETY

DRAMATIC MANAGERS WANT REGULAR SUNDAY PRIVILEGE

Say Seven-Day Week Is Necessary for Profit, Owing to Heavy Investment and Light Business Earlier in Week. Undecided How to Proceed to Obtain Official Consent.

The dramatic managers of New York are looking with much envy upon the blank Sunday their plays pass through. It is said several are proposing a try be made to secure official permission to keep the legitimate theatres open on the Sabbath.

One of the managers said this week it looked to be the only salvation of their position. With theatre attendance at a low ebb until the last two days, it has grown absolutely necessary, remarked this manager, with the heavy investment New York theatres represent, to have the two extra performances on what is considered the best "show day" of the week, Sunday.

The recent opening of legitimate pieces in Atlantic City on Sunday has brought the Sunday matter to the attention of the legit managers, who are now associated under a corporate bond as the United Theatrical Managers' Protective Association, although it is not claimed the Association in any way has taken up the matter. It appears to be more of an individual thought than thus far.

Just how to approach the authorities with the Sunday proposition hasn't been decided upon, but with New York inclined toward a broad-minded interpretation of the Sunday law, and with statistics to establish that the more theatres open the greater reduction in crime and saloons, the legitimate managers are holding some hope.

De Futuro attempts to give a Sunday legitimate performance in the past have met with interference of one kind or another, although private performances of plays have been successfully presented on the Sabbath now and then for some special purpose.

The managers realize it is a vital and delicate subject to handle. They will likely carefully consider the matter before making the first decided step, which most probably will be of a peaceful and diplomatic nature.

VESSELLA PRODUCING.

Atlantic City, Nov. 4.


In another comic opera, "The American Queen," founded on the Abbruzzi-Elkins affair, will be produced here in January.

F. C. Whitney is interested with the bandman. The composer is putting $20,000 into the first production.

10 PER CENT. GROSS FOR DALYS.

New York theatres are commencing to rent on a percentage basis, according to the stories regarding the Daly theatre, which Charles Taylor has taken for the presentation of the "Yosemite" revival.

The Daly rental terms are said to be 10 per cent. of the gross receipts of the play, while it is running, with the landlord advancing $1,000 toward the necessary improvements on the house before reopening.

The 10 per cent. of the gross figure is reported to have been submitted to pictures, for the same theatre, before Taylor secured it.

Rehearsals are going on for "Yo- senite." The show opens Nov. 23. Among those engaged are Violet Heming, Mario Majeroni and Robert Deleon.

UNUSUAL FANTASY SHOWN.

Providence, Nov. 4.

"The Marriage of Columbine" proved one of the most unusual fantasies ever seen on the local stage at its first performance in this country at the opera house Monday night.

It is the comedy of Harold Chapin which Charles Hopkins has selected for the opening of his new Punch and Judy theatre, New York.

The story is of circus folk in an old, respectable English town. It is quaintly set and finely acted. Its very quietness should be its appeal.

Mr. and Mrs. Hopkins, Edward Emrey, Louise Closser Hale and Robert Yost did excellently in their characters.

"LUXURY" WITH DAZIE.

"Lady Luxury," although pronounced a hit on the road, has passed through a series of unfortunate mishaps within the last month, but seems to have a definite policy laid out for its future at last.

Those financially interested have formed a producing corporation, with Edward A. Bachelder general manager. The piece will be placed in rehearsal within three weeks, with a New York opening scheduled for Christmas week. Several important additions have been made to the cast. The most important is Dazie for one of the principal feminine roles.

In Connecticut Collier has been signed for the production. It was also stated that the new managerial sponsors for the production were in negotiation for another big musical comedy star for the piece and Ira Clair has been mentioned as a possibility for one of the big roles.

COLLIER SHOW REHEARSING.

The Willie Collier play, now being written by George M. Cohan, and as yet unnamed, is going into rehearsal next Monday. Besides the star, James Bradbury and Tommy Meehan will have roles. Louise Dresser has the principal feminine lead.

KICK ON "SUZI" ROAST.

The Shuberts and Lew Fields Wednesday carried a protest to Adolph Ochs, owner of the New York Times, against the review written after the premiere at the Casino of the new Lew Fields musical comedy "Suzi" Tuesday evening.

The newspaper critics, with the single exception of the Times representative, commended the new piece. The Times comment, reproduced below, was apparently not written by the regular dramatic critic, but was disclosed in a third of a column's space under a smaller head, while "Mary Goes First" and "Papa's Darling" were given display heads on the same page.

Lee Shubert expressed his indignation to Mr. Ochs over the telephone, it is said, and threatened reprise. The item which aroused the Shubert anger created some amusement among Broadway over the weekend.

"At last the real musical comedy for The Ziegfeld has come. Although too long, there's a value of this thing that few can duplicate. It's a little too slick, a little too smooth, and a little too empty. But it's still enough to satisfy those who won't or can't get enough of the "real" thing. All of which, I'm sure, was intended to say that in this theatre last night, to disturb him in the least, while the two former musicals are in play, when it is long time past to go home itself, and there is something to prove taking a nice, comfortable sleep.

"The sum total of this is rather simply amazing. The humor of this latest musical comedy for the people of the stupid sort that aggravates rather than offends, and it offends. The host of things that are strong enough to carry the dull book to any- thing, like the dance. As a musical and soccomedy "Suzi" is a musical comedy with no comedy at all. It is, quite evident a number of song and dance, but a few moments when I am convinced that the piece is quite useless. But if there is, to the New York Society for the Suppression of Unnecessary Announcements, it should turn its attention to this Cuckoo."--The New York Times.

"Suzi" is a musical comedy with no comedy at all. It is, quite evident a number of song and dance, but a few moments when I am convinced that the piece is quite useless. But if there is, to the New York Society for the Suppression of Unnecessary Announcements, it should turn its attention to this Cuckoo."--The New York Times.

"Otto Hauerbach, who has given the stage adaptation of Mr. James Barrie's play, will be placed on the programs with being responsible for the American theatrical adaptation of a Hungarian opera by Franz Lehár.

"The one spot in the piece which approaches musical comedy in a song which has been supplied from some outside source, nothing else, however, it shows off to advantage. Mrs. Collins worked very hard and supplied what little there was last night, but the whole affair is hopeless."

The music is by Edward Elkan.

The play is produced by Noble Riddle, Robert Fraye, Edward W. Leon, Adele Lipton, and Lew Harris, the latter a comedian, called Suzi.

The other papers commented as follows:

"Big Jim Garrity" goes to the storehouse after tonight's performance at the New York theatre. "The Salamander" closed Wednesday night and was also played by Rose Stahl's "A Perfect Lady" at the Hudson will also pass the same way on Nov. 14.

Last Saturday night saw the passing of two attractions in New Orleans. "The Midnight Girl" and "Too Many Cooks" both came into town on Tuesday of this week.

Adele Blood, at the Garrick in J. C. Drum's "Milday's Boudoir," failed to appear at the theatre Monday night, and the performance had to be called off. Miss Blood's manager, stated Tuesday that her physician said that she would be able to be about in about two weeks. He also stated that Blood's absence was for the company over the territory which she traveled with "Everything," feeling confident that the star and play would get money.

The head company of "The Dummy" is as good as closed Nov. 7 in Toledo.

New Orleans, Nov. 4.

"Too Many Cooks" and "The Midnight Girl" closed suddenly here Saturday.

SHOWS IN FRISCO.

San Francisco, Nov. 4.

Legitimate houses have felt the strain of yesterday's election. At the Cort, where "The Whip" began its second week Monday, the business has been falling off.

"A Poor Little Rich Girl" opened here at its Gailey opening, with the local reviewers saying it was satisfactory.

SHOWS IN LOS ANGELES.

Los Angeles, Nov. 4.

"Kitty McKay" is doing well at the Majestic and "The Red Widow" is holding up at Morosco's. Indications are that the latter attraction is in for a month's run. "His Son," with Robert Harron and Lewis L. Antczak, is being reproduced at Burbank's. Oliver Morosco wanted to look the piece over before sending it east, and was not here when it was first played.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 4.

The prospect is that "Today" will do $10,000 or more this week at the Tu- lane. The drama with a thoroughly competent company, is causing talk here.

The South Pole pictures in the second week at the Crescent continue to show a profit.

Stock organizations at Lyric and Bunting are attracting fair patronage.

CHANGES IN BOSTON.

Boston, Nov. 4.

"The Yellow Ticket" is booked to follow "Potash and Perlmutter" into the Tremont Nov. 23. On the opening night the last production is to open at the Garrick, Philadelphia.
BILLS NEXT WEEK (November 9)

In Vaudville Theaters, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.) Announcement of the playing is given on the Orpheum Circuit. Theaters with "Low" following name are on the Low Circuit.

MASSACHUSETTS (s) United States Circuit.

SINGER'S: "The Farber Blanche Little Duffy Mason Mme Louise Napoleon." A. A. Hunter Dixon to Luby (2d). The Castanet Taggart, J. W. Hannans Ed. Dear)

It is curious how tenaciously some people stick to an idea in face of every conceivable reason why they should abandon it. There are many instances of this unwise procedure in commercial life, but it is to those that concern the show business these comments are directed.

Chasing sunbeams has wrought the ruination of many a misguided enthusiast, and inflicted serious loss upon innocent persons whose blame lay only in their gullibility or in their ignorance of the laws of business. Bailey Brothers were obsessed with the idea that they could successfully invade the Barnum and Bailey eastern territory, and, regardless of advice and precedent, they had the temerity to work their way to New York with Barnum and New England as their objective points. At tremendous cost they fought the opposition of the Barnum and Bailey show, and actually carried the war to the seat of power. It was only after many weeks of undeviating labor which culminated in a veritable slaughter at the end of two weeks in Boston, sober judgment, impelled by frightful irredeems upon their bank account, caused them to abandon the struggle and make a hasty departure all the way to a town in northern Michigan, which had always been the eastern limit of their operations. It was not until the death of James A. Bailey, when the Ringling acquired control of the Barnum and Bailey circuit, that the territory of the two shows was so divided that the Ringlings could come east and make money.

The disaster that overtook David Henderson some years ago, a famous producer of extravaganza operating in Chicago and elsewhere, when he brought his shows to the Shubert and to other theatrical history. It is another illustration of the calamity that almost invariably accompanies foolishly insistence upon bucking an accepted, specialized, special division of the show business. The experiences of Mrs. H. K. Thurber, whose idea she could successfully present grand opera in this country against the then existing great organization, cost her many hundreds of thousands of dollars. And we have the recent undertaking of Klaw & Erlander, and more recently of William Morris, to enter the stronghold of vaudevillian in opposition to the B. F. Keith and allied interests.

These facts are either unknown to those misguided people who are today springing up like mushrooms in the night with plans for additional burlesque circuits, or they are different to the heavy losses that must be sustained by everyone that may be cajoled into investing their money, or persuaded to contribute theatres or shows to the absolutely hopeless undertaking. There is one theatre owner in Chicago and another in Boston, and there are other theatre owners located in other cities all over the country who can emphasize the force of these comments simply by exhibiting their ledgers. Those books tell a convincing story of the results of following the others' experiences with Progressive Wheel burlesque shows. Page upon page, the record is written of continuous, harrowing impoverishment brought about by faith in the possibilities of successful competition with an established circuit.

And the producers who blindly accept the representations that were view of the facts, it would seem, that their investment of money and time in the organization of shows, as well as the few capitalists who took a flyer on an alluring forecast of dividends, are now gazing ruefully upon the waste of cash and the burst bubble that was inflated only with hot air. This bubble is again being expanded by the same process. In fact, I understand there are two of them.

The remarkable anomaly has recently been recorded of the Mayor of a great city placing a ban upon the very things presented in high class musical comedy that formerly brought odium upon burlesque shows. Mayor Curley, of Boston, has, in reality, advisable to go the length of directing the attention of the police department of that city to the character of the costumes that are worn in the Shubert production of "The Passing Show of 1914," and to register his objection to certain pieces of "business" that are done in that performance. In a statement the Mayor says: "There shall be no favoritism shown between the high grade theatres and the burlesque houses." This really means that in Beantown, at least, the two-dollar musical shows must conform to the character of entertainment demanded at the high grade theatres and the Gayety, both of which are on the Columbia Amusement Company's burlesque circuit, since there has not been occasion for police interference with any burlesque show in that city for many years. This is a reversal that is almost paradoxical. And yet there are still some people that condemn burlesque, obviously because it is burlesque.

Stockholder W. S. Campbell has two shows on the Columbia Circuit. One is headed by a "cooch" dancer and the star of the other impersonates an odious broadly-drawn "fairy." The former show played to practically capacity at the Olympic, on 14th street, the week before Election, which is generally regarded as an off week in theatricals, and the other show, according to reports from this writing, the house is a matter of considerable size and is quite likely to get the record for the season at the Columbia this week. Here are the extremes in the so-called two grades of theatres, both housing the extreme of one grade of shows. In such a theatre, the human nature is the same on Broadway as on East 14th street, certainly so far as the appeal of burlesque is concerned.

The Academy of Music, Jersey City, opened as a Columbia house Monday with "The Gay Widows" as the attraction. Two capacity audiences were present to welcome the innovation, and business since then has been very large.

SAM SCRIBNER WHIPPED.

A few nights ago a woman accompanied by a young man, entered the Columbia theatre and was ushered to a seat on the end of the last row. Soon after, Sam Scribner, the brawny general manager of the Columbia Amusement Co., hastened into the house and took a position against the rail directly behind the couple. Mr. Scribner kept his eyes upon the young man all the time a big musical number was being performed. At its conclusion he rather brusquely addressed the object of his gaze, saying, "Come on out of here!" "Not yet, wait!" was the rejoinder. "Wait, nothing! Come now!"
The only reply was a tightening of his grip upon the arms of the seat and a deft look. Mr. Scribner stepped quickly around and taking hold of the young fellow tried to get him out. But he wouldn't budge, asserting his general of the military type and with a smile gazed into the small round face and said, "Call for the manager of the theatre, young man.

In a few moments the young man stepped up to Mr. Scribner's side and looking squarely in his eyes, commanded him to "come out" then and there.

"Now you'll wait for me, d'ye hear?" declared Mr. Scribner.

"No sir, we'll go right now," and the decisive declaration was accompanied by a vigorous tug at Mr. Scribner's arm.

With a look at his antagonist, Mr. Scribner gave in and catching Sammie, Jr., two years old, in his arms and raising him up on his broad shoulders, the hitherto invincible Scribner hurried the youngster and Mr. Scribner into his big red touring car, starting up Broadway toward the Bronx.

"GARDEN OF GIRLS" CLOSING.

Barney Gerard has taken over the Scanlon and Moore "Winners" show and will play it under "The Garden of Girls" franchise.

The present "Garden of Girls" company will close in Kansas City Nov. 14.

"HELLO, PARIS," RESUMING.

"Hello, Paris," which was laid off two weeks for reorganization, resumed its tour at the Star, Brooklyn, last week. New scenery and costumes have been provided and Joe Barton, the German comedian, and two or three other principals, have been added to the cast. In its present shape, the show is said to be one of the best on the circuit.

Academy Starts.

The Academy of Music, Jersey City, opened as a Columbia house Monday with "The Gay Widows" as the attraction. Two capacity audiences were present to welcome the innovation, and business since then has been very large.
LONDON BELLES.
Rose Sydell's "London Belles," at the Columbia this week, is a type of burlesque performance that does not typify the burlesque the Columbia Amusement Co. stands sponsor for.

Spice in burlesque or any other musical comedy performance is admittedly learned, but judged as an art while judged as an art." The Sydell show plays as though it had never heard of "judicious," and has been arranged to suggest that the Columbia theatre, New York, was the last place in the thoughts of the producers where this troupe would appear.

Interest in "The London Belles" exhibition ceased before the end of the first act. Manifestly the performance was conceived, devised and presented to pander to the class of people neither the Columbia theatre nor the Columbia Amusement Co. caters to nor attracts. A show such as this that could only interest beaftal, prurient and dead-to-the-ness of the world was not entitled to a "review" or "criticism" on the theory it is not a show, nor would it be understood by any who had not been enlightened through listening to the lures of the bagman.

There is but one place for an alleged "attraction" of the Sydell show to go to. That place is not at the Columbia theatre, New York, which enjoys too high a prestige and standing in the community as well as in burlesque to be besmirched by minds perverted.

GIRLS FROM JOYLAND.
The present day "Girls from Joyland" bears not the slightest resemblance to any of the Sin Williams' shows carrying that title in other seasons. Everything about this show is not entitled to an "attraction" but the name. Now that Mr. Williams' attraction is afflicted to the Columbia Circuit, it need not even a censor or a censoring staff is going to rip his show to pieces. "The Girls from Joyland" will stand apart anywhere.

At the Olympic to be sure, the show appeared too clean and classy and when an excellent chance came from a dignified "couch" at the close of the chorus in Egyptian raiment, the management did not have the heart to instruct Monica Redmond, who led the number, to cut loose.

At the Olympic several of the principals worked in "hits" that have been pelleted elsewhere. But as some of the other shows are getting away with more suggestive stuff in the 14th street neighborhood, the Williams' show was not establishing a precedent.

For fully a half hour the first part runs along without him, but once he does show up with his dope characterization, he is the center of observation. Wakefield has much to do with the success of "The Girls from Joyland." The book is by him and the music direction is his and with his wildly imaginative soliloquies breathing life into the parts, the credit is fully earned. Wakefield's "dope" is immense and many of his slings remarks sound original.

Among the feminine satellites is Dolly Sweet. Throughout the numbers she imitates by reason of a soubrette manner of working. The "soubrette" idea is even typified in her wardrobe and at no time does she appear in full-length costume. Miss Sweet has an attractive personality, shapely lines and a winsomeness not to be denied. If she could dance her soubrette charm would be all the more magnified. She's young and can improve.

The stage setting, chorus costuming and vocal equipment are fully adequate, and for burlesque has some male voices that must not be overlooked.

Maise L'Esperance has a good voice of excellent range, but no great volume. Her singing far outgrows her speaking voice. She wears tights only in the second half. Lillian Raymond does what little is allotted her with credit.

Joe Phillips is a clean worker, wears his clothes like a regular juvenile and does not exaggerate the French character in the first part. His number on Miss Sweet, "Plenty of Family, Do You a Favor," was one of the song hits of the last half. Frank W. Martin makes a dandy straight man. He's tall, wears good clothes and has a voice. He, Russell K. Hill and Jean Schuler as a singing trio, with popular songs, stood them on their ears. This trio helps hold up the second part which appears weaker than the first section. Fred Bulla plays an Irishman and does not try to tear up the stage.

The first part, "The Girls from Joyland," made more pretense at carrying a consistent story than the second styled "The Girls from Joyland at Home," an exterior of an army color guard being shown on the border of Mexico.

The Olympic crowd warmed up to the "Girtles" number led by Miss Sweet, assisted by four girls in different colored costumes. By calling out the color, the women were permitted to come down to the footlights and imprint a kiss upon the girl wearing the blue invited to step forth. It was great stuff for 14th street.

The trio, duet and color numbers previously mentioned and a pajama song by Miss Sweet and chorus and a couple of army numbers, brought the biggest returns in the closing part of the show. The Egyptian finish was a tame affair, though a little unsubtle when the company and chorus swone snake-like to the very edge of the footlights and the curtain dropped behind them. This has been done in similar Broadway routines before. "The Girls from Joyland" is a bully good show for the extended circuit.

FOOLY THANKSGIVING.
The Folly, Chicago, completely renovated and refurnished, will open Thanksgiving Week with Scraon and Moore in "The Garden of Girls." On Tuesday, Miss L. Eubie Hills' "Darktown Follies," which has been playing Progressive houses all season and is this week at the Prospect, Bronx, at the 10-20-30 scale, will, commencing Nov. 9, play the Klein Erlanger houses beginning at the Grand opera house, this city, with the Newark theatre and the other K. & E. houses to follow immediately.

FULL INFORMATION.
Theatrical companies playing Canada during the war are required to give the Canadian immigration officers a complete list of the members of the company with their stage names and right names, place of birth, nationality and age.

what penalty is imposed for incorrect information has not been learned.

JAMES SERIOUSLY ILL.
Los Angeles, Nov. 4.
Harry P. James, the playwright and song writer, is seriously ill at the Clara Johnson hospital from pneumonia. He will be confined to bed for a month.

Margaret Burns Hurt.
Pittsburgh, Nov. 4.
Margaret Burns of the "Dainty Maids" (Progressive) was severely burned about the arms in a fire in the Liberty hotel, which started in her room. She was taken to the Homeopathic hospital. The hotel damage was slight.

Max Spiegel's Wedding Day.
Max Spiegel will be married to Annette Claire Mark, daughter of Mitchell H. Mark, Wednesday, Nov. 18, at the Mark residence in Buffalo. Mr. Spiegel's brother, Edward, will be best man.

Immediately after the ceremony Mr. and Mrs. Spiegel will start upon an extended trip which will include Palm Beach, Florida, Havana and Panama.

Miss Bennett Leaving "Troca." Florence Bennett will retire from the "Trocadero" Nov. 14, having given two weeks notice to Manager Frank Pierce.

Miss Bennett's successor has not as yet been settled upon. A number of well-known leading women, including Helen Flyn, are being considered.

Murray Hill's Song Contest.
The first "Song Booster's Contest" of the season at the Murray Hill will take place Wednesday, Nov. 11. This scheme was inaugurated at the Murray Hill last winter with altogether successful results; the publishers send singers and accompanists to render their latest songs, and the prize for the winner is a silver cup, the song that receives the greatest applause. The prize for the first contest is a silver cup.

OBITUARY.
Graham, Va., Nov. 4.
S. J. Johnstone, from Cincinnati, was knocked from a Norfolk & Western passenger train near this town Monday afternoon and killed, his body falling into the river. He attempted to board the train after the Pullman doors were closed, and clung unseen to the train for 10 miles. When nearing here, his body struck a bridge and was hurled into the river. A small boy saw the accident and dragged the lifeless body from the water.

Baltimore, Nov. 4.
Mrs. Christina Sinclair, known at many fair grounds as "Big May, the Tattooed Girl," died last Friday afternoon, at her home, 51 South Spring street. She was 63 years old, was six feet tall and weighed about 350 pounds. It is said her death was the result of slow poisoning caused by India ink used in the tattooing. When a girl, Mrs. Sinclair became possessed of the idea of becoming a tattooed woman. For years she was under the care of an artist with the tattoo needle and on several occasions the work of tattooing her body had to be postponed on account of poisoning developing. She was born in Italy and is survived by her husband, two sons and a brother.

Oswego, N.Y., Nov. 4.
Albert K. Perkins, Jr., of Oswego, died in South Dakota of typhoid fever. He was 27 years old and a member of a theatrical troupe that left this city in June.

"Prince" Paul de Clairmont, who became a conspicuous figure in Broadway life a few years ago, committed suicide in his apartment last Saturday night. He was to appear in vaudeville in a few weeks together with Mrs. E. B. Alson, under the management of Victor Hyde. "Prince" Paul has suffered from melancholy during the past year. It is believed he committed suicide during a fit of despondency. He leaves a wife and a daughter, seven years of age.

Frederick Reichert, owner of a picture theatre at Frankford avenue and Rhawn street, Philadelphia, died Monday afternoon, from the effects of a bullet wound, self-inflicted. His friends and business associates invested all his money in the picture house, which had been run for some months ago, and it was a losing venture.

Special cable in Variety London, Nov. 4.
J. B. Gordon, an actor playing in "The Little Minister," died in the Charing Cross hospital last Saturday.
NEW ACTS NEXT WEEK

Hugh Herbert and Co., Palace.

Little Napoleon," Palace.

The Casino, Alhambra.

Hope Vernon, Alhambra.

Booby North, Alhambra.


Flo Irwin and Co. (New Act), Alhambra.

James Connolly and Co., Royal.


Edward Marshall, Orpheum.

Valerie Bergere and Co. (New Act).

Ma Belle and Arthur, Prospect.

Six Tet, American (2d Half).

Connors and Will, American (2d Half).

Harrison and Klein, American (2d Half).


Harold Crane and Co. (3). "Justice" (Dramatic).

15 Mins.; Five (Parlor).

American Roof.

If "Justice" were not so palpably machine-made, it would stand out among dramatic playlets, with its present cast. Three men play the piece, a judge, his son and an elderly German. The story is far-dated even beyond dramatic license, drawing the characters together at the opening, when the German calls upon the judge to intercede for his daughter, to be tried on the charge of murder.

The judge is stern, saying the circumstantial evidence is so clear there is no hope for the girl, and he would do the same though the criminal were one of his own. In rapid succession then is revealed that the boy (suffering from a weak heart) was the betrayer of the girl, and the murderer of the infant. The boy de- scribes how he did it, then appeals to his father, and afterwards upbraids him for sending him to college, giving him money to spend, but paying no further attention to his welfare. The excitement of the denouement over- whelms the boy, whose heart gives out and he dies, with the curtain. The judge (unprogrammed) is excellent. He takes a strong grip on the character, not excluding the terror they must go through.

Mike Bernard and Amy Butler.

Piano and Songs. 14 Mins.; One.

Broadway.

The metropolitan reappearance of Mike Bernard and Amy Butler as a vaudeville combination establishes very little beyond the fact that Bernard is apparently still in his own class as a rag pianist and a very noticeable and good singer. Both are far better as a team. Butler is individually concerned. Offering the conventional double routine, the piano solo by Bernard stand out conspicuously and earned the bulk of whatever reward followed their combined efforts. A medley by Bernard is utilized for the introduction, followed by a series of comic and popular numbers by Miss Butler, during the ac- tion of which Mike introduces the num- ber of "The Patrol," a unique solo as offered by Bernard and sufficiently strong to hold up the center of the turn. With all due respect to Miss Butler's past performances, the present vehicle seems one-sided. At the Broad- way, in a decidedly difficult spot, the couple held their own for awhile, but toward the finale the pace lost speed.

One of the few memorable numbers that Mike would be if he possessed half as much business sagacity as artistic accomplish- ments. Wynn.


Palace.

Bill Pruitt has a rather high baritone voice which he can easily switch to a true soprano. This makes his act a very attractive offering that will go as novelty. He makes his appearance in the regulation cowboy costume, com- plete in detail even to the little bull tag that hung from the pocket of his blue shirt. Monday night he was a near-hit immediately after the opening of the bill. He is offering four numbers, all of the ballad type. They are not new, but particularly well selected for his voice. His favorite number is "While the Rivers of Love Flow On," which he renders as a straight baritone. In the chorus of his second number he suddenly shifted his voice from a bar- tine to a soprano (not a falsetto), and struck each note as true as though that were his natural singing voice. This immediately won him a place with the audience and the finish of the number brought a remarkable applause. The numbers which followed included "Mother Mc- Cree" and "In the Garden of My Heart." The latter was sung with a dextert that pleased. For an en- core, his "Land of My Best Girl." Pruitt holds to his cowboy char- acter throughout. With an awkward walk and a rather bashful stage pres- ence, he makes his way into the hearts of his audience. He is a novelty made single that will fill in advantage on any big time bill.

Ferguson and May.

Piano-Act. 11 Mins.; One.

Star, Brooklyn (Nov. 1).

Ferguson and May are an ordinary two-act, relying on the woman's sing- ing and the man's playing.

Music and Variety.

"Shang Tun Mysteries" (9). Conjur- ing, Juggling and Acrobatics. 27 Mins.; Full Stage (Special Set).

Loew's Empress, San Francisco (Week Oct. 25).

Aside from the beautiful stage set- tings, rich costumes and excellent acro- batics and contortion work of a small boy, it cannot be said that Long Tack Sam's latest importation "Shang Tun" creates sensations in the initial American appearance. Laviish wealth is displayed in the back drop and side curtains used to dress the stage, and many Chinese costumes are worn by the men, but the present routine failed to disclose the mysteries expected. Four men, a woman and four children, make up the troupe. The curtain arose on the entire troupe grouped in the center of the stage, singing and playing native music. The woman and three of the children start the turn by singing a Chinese song accompanied by one of the men at the piano. This is followed by the pianist singing a short number in pidgin English. Next, one of the men juggles and spins a pair of symbols in a clever way. Then each of the four men at- tempts to create individual illustrations of conjuring. This part of the turn should be worked with more skill or eliminated for in each instance, the audience saw where the articles came from. The boy followed the conjuring and did some re- alistic and contortion work. While the youngster is getting his breath, one of the men balances a spining plate upon a flexible rod which bent at all angles. The man's cleverness secured good applause. A little more time was filled in by another of the men throwing a large cockeyed vessel in the air and catching and bal- ancing it on his forehead. He finally concluded the men's part of the routine and the youngster again took the center of the stage. His back, bending from a standing position earned him a loud round of applause. While the large candelabrum full of lighted candles on his head, the youth accom- plishes the seemingly impossible. The youngster was the backbone of the act as it stood when it opened Sun- day.

The woman and other three children did nothing after the opening song but stand on the stage giving the turn a numerical strength. But since Long Tack Sam's "Mysteries" shows a vast improvement.

The length of time consumed by the act has been cut down to 18 minutes giving more speed to the routine. The men's portion of the offering is being strengthened and reconstructed. They possess the necessary talent to make a good showing, but lacked the direction of a practical showman like Long Tack Sam to show them how to get the best of it while before an audience. Undoubtedly long before the "Shang Tun Mysteries" reaches the east it will be holding its own with other big acts. Long Tack Sam has a splendid foundation to work on.

NEW SHOWS NEXT WEEK

Initial Presentation of Preliminary Attractions in New York.

The Marriage of Columbine," Punch & Judy (Nov. 10).

Mae Murray and John Jarrott.

Modern Dances.

Palaces, Full Stage.

After all is said regarding the mod- ern dances and their exponents there is only one conclusion to be arrived at and that is that dainty Mae Murray is without a doubt at the top rung of that branch of entertainers. It seems a strange fact that the three most famed of all the women who have risen through the modern dance all worked in the chorus of the same show about six or seven years ago. It was the "Merry-Go-Round," at the Circle. Jean Sawyer and Florence Walton were show girls, while little Mae Murray was just one of the merry-merry. This week at the Palace with Jack Jarrott as a partner Miss Murray is showing all that there is that is new in the modern dance. They have shown good taste in eliminating the usual ba- culors from the colored orchestra made up of eight musicians culled from Eu- rope's orchestra. There are two viol- ins, bass, 'cello, drums and two pieces of brass. One number which the mu- sicians offered between the second and third dances was heartily applauded. Miss Murray and Jarrott are doing four dances. All are different from any- thing that has been shown and the stepping in two of the numbers was as nifty as anything that has been shown by anyone anywhere. Opening with a waltz, prettily done and well rehearsed, the team next do what they term "The Pigeon Trot" (evidently named after Eddie Foy).

This is as clever a routine as steps ever shown in ballroom dancing. It is followed by "The Sunshine Frol- ic," a combination of Greek classical dancing, the Bachante and a modern waltz. A fast Fox Trot was the clos- ing. It has a number of steps that will never be popular for the regular ballroom ballroom and there is but lit- tle chance to dance the other exhibition folk hereabouts will try to "copy" the routine, for it looks exceedingly difficult from the front. Miss Murray was charmingly gowned, and the cos- tume she donned for the final number is a most striking affair. It is a man- darin coat of gold cloth under which she wore black bloomers that come to her ankle tops. Jarrott has got slightly stout, but has lost weight. He is now small and, but he has also improved as a dancer. It may be that in Miss Murray he has a partner more suited physically to Jack's proportions- and therefore he appears to get the most advantage. The dance act was easily the hit of the first half of the show at the Palace Monday night. At its conclusion Miss Murray was almost smothered in a shower of floral offerings.
Homer Mason and Marguerite Kee-ler (3).

"Married" (Farce Comedy).

21 Mins.; Full Stage (Special Set; Interior).

Keith's, Atlantic City.

Homer Mason and Marguerite Kee-ler offer a remarkably clever playlet, entitled "Married," as a sequel to their "Lost Key." Not only is the point of the novel, but the acting is refreshing in every particular. A feminine aphasia prevent gets on the overcoat, and the woman who has entered before strikes her on the head which brings her back to consciousness. She rings up the doctor. He tells her to go to bed and wait for his visit. The burglar tries to slip out unnoticed, but a key is in the lock and the man himself appears—intoxicated. He imagines that he "sees" things, when he discovers the woman's clothing and clothes the woman herself in his bed. He arrives to the conclusion he has married her while under the influence and didn't remember it. The woman awakens and screams. He pacifies her by saying that he was married before she came from the burglar's sandbag sobers him. He attempts to reason out where he married the girl but to no purpose. She wants to dress, but the burglar has made away with the clothes. He offers her the overcoat, and they talk it over. The talk is remarkably well done in a clever and refreshing love dialogue. The burglar again tries to escape and is captured. While the man is holding him the doctor calls up. Pell (Mr. Mason) answers the call and tells the doctor he is married. He informs them that such is not the case as both have been in his private sanitarium until a few minutes before the episode. Pell in Pell's room guesses the doctor to send a minister. The burglar proves to be a kleptomaniac minister and Pell has him perform the ceremony. Mason is excellent. Miss Keeler has a charming pianuity that goes well with her naive work in the love scene.

"The Witness"


A little dramatic offering that seemed to get past with the audience despite the principal male character persisted in acting all over the stage. Two men and a woman in the sketch. One of the men is the district attorney, the other his secretary, and the woman is the former's estranged wife. A man-about-town has been murdered in his studio apartment by a woman and the police have a suspect in custody. The D. A. is confident she committed the crime. The wife enters and pleads for the woman, stating she is certain of her innocence and finally makes a confession of her own. The man is the "rounder" after he lured her to his apartment and insulted her. The D. A. orders the police to free the woman they have been holding and he and the woman sit down for a long attempt to drop the curtain. The act has possibilities but the present company does not make the most of them.

Sam Soder.

Rhymer.

9 Mins.; One. Harlem O. H.

Sam Soder has adapted Harry Breen's idea to suit himself and his talents and is presenting a rhyming stunt on the small stage which he works straight. He is very had on English, and this, with his poor personal appearance, makes it rather hard going for him at first. After the audience gets what he is doing, he passes nicely. His offering is one that is essentially small time.

Carlos Sebastian and Dorothy Bentley.

Modern Dances.


Carlos Sebastian and Dorothy Bent-ley have arranged a new routine of dances, which they are offering in vaudeville. They open with "Romance De Fleur," a rather novel idea, in which the young woman attempts to keep a red rose away from the man during a fast dance, finally to yield it to him at the finale. Other dances in the routine are the "Sebastian Stop Step," "Valse Artistique" and the "Fox Trot." The dances are all lively, prettily worked out, and some of such a novel nature that they call out applause during the run of the act. Turn gets over nicely.

Reba.

Juggler.

8 Mins.; Full Stage. Palace Music Hall, Chicago.

This juggler, fresh from foreign shores, offers a novel idea in his line and elaborately worked out and finished in its entirety. He has his stage set with two tables and a back counter. His act has laughs from the opening, with not a dull moment. One of the big hits is when he knocks on top of one of the tables which collapses and falls on him, covering him with napery, dishes and cutlery. He works in a nonchalant style, thus living up to his billing of "The Unconcerned Juggler." The act is of such caliber that it goes well down in a big time bill. Distinct hit at the Palace.

"Vacation Days" (8).

Musical Comedy.

25 Mins.; Full Stage. Harlem O. H.

This act seems to have hastily been thrown together without apparent rhyme or reason being evolved when the final product has been turned out. It is an excuse for a small time team to appear in numbers with three girls and three boys working as a chorus behind them. The chorus is one of the bad features. They cannot dance nor sing, and as that seems to be the reason for the act, why the less said the better. The act is prettily costumed.

Undine Andrews.

Kid Impersonator.

14 Mins.; One. 5th Street.

A little girl who is offering a kid characterization that will fit in nicely on any small stage bill. Miss Andrews is a small blonde person, looking exceedingly well in a little pink kiddy dress. She opens with a kid song that gets over nicely and follows this with a number of kid stories. Some are rather old, especially the one that ends with "Come in I tooked it off now," but the way she tells them gives them a little yarns a new sort of atmosphere and they bring laughs. She closed with another song that earned her three bows.

Singer's Midgets (17).

Lilliputian Vaudeville.

22 Mins.; Full Stage. Hammermill.

Prodigies of the midget or lilliputian size are no longer a novelty on the American vaudeville stage. Singer's Midgets, a recent importation from a famous European, make their play for popularity on the strength of their numbers and the versatility of the little people. The midgets combine a mixture of variety, the act making the best impression with its concerted vocal efforts the closings number led by two of the company. This "Tippery" song is put over in typical musical comedy style and is a valuable asset to the entire act. One midget is a Sardonic, and makes some wonderful parodies for his proportions. One of the older little men puts two elephants through an interesting routine. A woman does pony riding which availed little. Nine of the midgets offer a cartoon, one showing more agility than the rest. Pyramids were in the majority. After a song-violin obligato number by the man-woman "team," the finish came with a final trick. They are tea in the company. The program says 40. The remainder may have been too small to be seen.

Robinson Brooks and Co. (5).

"Pick"-Act.

20 Mins.; Full Stage (17); One (4). Grand O. H. (Nov. 1).

Act will not do in present shape. Badly put together and entirely too talky. Robinson Brooks does a female impersonation of a "wench" and "pawns out" her "husband" throughout the entire. Four picks try for singing and dancing. They are very bad in the former department and do not pull anything unusual in the latter.

Weber and Elliott.


Another "audience" act. Two men; the straight coming on and apologizing for the absence of his partner. The comedian coming from the audience, asks for his money back because he got in on a pass which he could have sold had he not come to the show. The straight invites him to the stage and offers the "team" the two go into numbers. They got quite a number of laughs from the Sunday crowd and seem to be a nice little comedy turn for small time.

Margaret Isles and Co. (2).


Will prove a clever comedy sketch for small time providing it is cut down to the real meat in the idea. At present the turn is at least four minutes too long and has no accent in spots. Miss Isles is a clever little girl who does nicely with the material she has. Her support is not as strong as it should be. The man is clever enough, but the woman settlement worker is not. The act while a comedy has pathos, well turned to a laugh at the finish. When in shape, good for small time.
A PERFECT LADY.

The ice treatment has been received by so many 2 shows in New York this season that the new Rose Stahl piece, at the Hudson, which opened last week, is almost a novelty because it has a chance—not for New York, but on the road, and another because Miss Stahl is with it.

The reviewers on the dailies went to this Channing Pollock-Rennold Wolf piece rather hard. They were justified in but little of what they said, but even so, "A Perfect Lady" is not big enough nor fast enough for a Metropolitan road. Miss Stahl might be able to quicken the tempo in the playing, she can't revamp the piece for New York, and might just as well get out on the road right away, unless there is another manuscript in sight.

"A Perfect Lady" tells of a burlesque star, who settles down in Sycamore, Kans., refusing to go with the troupe ("The Merry Maids") to the next stand, Jambon. Din, the sister is attending college, supported by the burlesque queen's earnings. Dancing is a crime in Sycamore, but Lucille Le Jambon (Miss Stahl), who has resumed her own name, Lucille Higgins, after leaving the show, shows the New York improvements to the tank, neglecting only to build a subway. She taught the town the turkey trot, her sister, who had left school to live with her, married the man she had realism with, and Lucille became the wife of the manly minister (Harry C. Browne), while Flossie Day, the soubret of the burlesque, who had quit with Lucille, married Bertie Snyder, the "musical director" with the company. Floss had respect for Bertie. She told him how to write music and said that with his memory there was no reason why he should play second fiddle.

To New Yorkers the dialog of the sure-hit, cross-fire sort, isn't unfamiliar. It starts off with Bill Cressy's "there's nothing I ain't!" and takes in all the other tested laugh producers, but as producer put together in this play they be and they be extremely funny in the rural districts. Beatrice Noyes was Flossie in a "latter" role than that Miss Stahl played. Ned A. Sparks as the musical-director-pianist player also had a part that played itself, but to which he lent commendable assistance.

Miss Stahl, as the repentant burlesque, who reformed the rule reformers, makes one wish that little with whom she plays doctor never let go, even in the "soft" scenes between herself and the clergyman.

Several "hits" were well taken care by a long cast, that did not include enough extra people to make the "Acadie de Danse" scene realistic.

The opening scene, Sycamore Junction at 5:45 a.m., is particularly well made, but the final setting, the church and the rectory, received more applause at the rise of the curtain than at any other parts of the earth, and a switch in the running order which was made improved the evening performance. The matinee Henry F. Dixey was in the position text to closing. For the evening show he was moved up one, changing places with the Franklin-Green offering.

The latter turn was easily the hit of the bill. Miss Franklin held the stage 35 minutes with her song offerings, and at the conclusion of this time she broke all box records at the house since Bernardt appeared there. Three minutes of solid applause, interspersed with cries for the old favorites, forced the little strawberry comedienne to shatter the edict in regard to the number of bows permitted an act by the management. Miss Franklin's foiles, easy songs, and she made each a classic in characterization. Opening with a number entitled "These Are the Good Old Days," she quickly changed costume and presented "The Policewoman," a gentle satire on the suffragette. Her third was "Nobody's Baby," a kid number, but it was her fourth that was the hit of her repertoire. It is entitled "All Wrong" and is a classic in timing. Chasing up the circle costume that would be labeled "smart" by the Cladrill crowd, Miss Franklin delivers a plain regarding the efforts to help a boop slip the elastic on his cabbage, but he wouldn't slip in a man's head, "No." Readers. Her last was "The Chorus Lady's Debut," one of the numbers that she formerly presented, but with the Palace crowd it was as popular as ever. Miss Franklin is playing the Palace this week and will play the last of the month.

Newhouse, Snyder and Co. with their cycling novelty started the vaudeville portion. The trio have worked out a series of flashy tricks that are genuine applause winners, and the audience liked their efforts. Being a hit opening the bill at the Palace lets an act in for a spot on any vaudeville bill throughout the country, and this act is certainly one.

Bill Pruitt (New Acts), the cowboy singer, was a near-riot. "No. 2" Cressy and Dayne in the next spot in "The Man Who Remembered" held the attention with the comedy at the opening but sagged toward the end in the old-fashioned and very apparent theatrical tug at the heart strings was made.

Billy Gould and Belle Ashlyn filled in next to closing the first part. Mr. Gould is as apt as a bear, and every, and Miss Ashlyn is developing into one of the best "nut" comedians. The act has progressed so that Gould has but little to do except fill in puffs while the lady grabs off the laughs. Closing the first part were Mae Murray and John Jarrott (New Acts).

Mullen and Coogan went to the audience hook, line and sinker after the intermission. The act has been added. The stepping of the smaller member got no end of applause, and at the finish the act got away with three well-earned bows. Henry F. Dixey, an actor who tries hard in the next spot, had his chance. He related in blank verse the things that are vaudeville's curse. He showed us the parts type actors have to play today, and at the finish was paid with applause that his speech was a peach.

Closing the show Maria Lo with her company present a series of life reproductions of the masterpieces of Des- den and other china art, which com- prise in ensemble one of the quaintest night extant. The turn held the audience in and received applause on each picture shown.

JEFFERSON.

So much doing outside Election night the crowds did not flock to the Jefferson so they could expect to see a thickly populated section. The biggest bit of the evening was made by assistant manager Richmond, who read the election returns from the stage.

A good show, consisting of ten acts, several of which are of a different bit of art to show. Several of the names on the program were probably fictitious. The show opened with Fredricks and Venita, who have a regular circus attraction, and this was a woman both show that they have exceptionally strong molarity with their hoisting of each other on the wire by the teeth. The act went very well.

The second spot was filled by a couple that did themselves Smith and Harvey. That name has been used around so much by every sort of an act that it might be better to use a number instead. Smith and Harvey in the act are men. The man, who sang with the male member playing the piano. Some of the girl's comedy remarks have been much abused and such remarks when talking on telephone as "Will you marry me?" or "He's a wonderful fellow who sings like a woman and just as cruel should be eliminated from an act calling themselves Smith and Harvey.

A magical act, Barclay and Forrest, was "No. 3." Probably an assumed name. The act was not exact it is well. The magical work attempted was well carried out and had the Fourteenth Streeters baffled. The act was well costumed and was easily one of the best of its kind ever at the house.

Tuolio and Perina furnish music with accords in the next spot. The two men have not selected the best of numbers for their playing, and it is not the last, when they began some popular songs, the audience took very kindly to the offering. The woman by each seemed to please as much as when they played together.

William Sisto was the hit of the show. The comedy was in the lingo and the funny woman and went over like a riot. The mouth organ work pleased mightily.

A dancing couple, calling themselves Olga and Sidney, did the usual prancing, but with the addition of a bit of classic stuff by the girl and a fancy costume number by the two. A fair dancing pair and the girl's bare legs pleased the boy.

Another nice hit was made by the Food Inspector, who did a charming piece of travel cravesty and shop talk sketch.

The Four Harts, a male quartet, with the usual routine, had the next to closing spot and were able to bring the audience around to appreciate their singing.

The closing spot of an all-around good bill was given to Unicycle Hayes. Why this man should use all the space on the boards with his name is hard to figure. He is a capable woman partner who does most of the work fill out the bill. The two worked rather listlessly Tuesday night, probably tired from the number of shows on the holiday.

The Jefferson has eliminated its feature picture and instead has augmented a special event for each night.
HAMMERSTEIN’S.
Election eve saw about the poorest Monday night house of the season at Hammerstein’s, despite some amibidextrous- tery on the part of the box office experts in “padding” the lower section. The show did not make everybody happy. The absence of speed, comedy and pop up early jarred the bill so hard that it never did recover from the shock. In the headline spots were Singers’ Midgets (New Acts) and Joe Howard and Mabel McCane. Things didn’t appear to go smoothly with the Hammerstein Midgets, who seemed to be peering like a circus ring- vaman. Howard has made an im- portant change in his act and one that will make him more popular here- abouts. For the finish he and Miss McCane offer a number of the songs that Joe wrote when the going was good in the old musical comedy days in Chi- cago. They carry a special “curtain” in Joe’s part of the routine, aided by pictures of Joe and Miss Mabel in the atmosphere of the lyrics, with the latter joining in the chorus in a costume befitting the time of the song. This makes a much better closing and gives Miss McCane a chance to display a nifty wardrobe. Joe appears to be singing better than he has in several years, while Miss McCane’s voice also appears to be getting better.

Orelli and Frank opened with their Japanese “perch” work. The balancing in “one” close to the footlights kept Musical Director May worried. Ncor- cross and Holdsworth sang effectively but added nothing to the bill.
Brown and Newman were “third,” pretty early; too early, in fact. Robert L. Dailey and Co. gave the show its first comedy, but it was not of the healthiest sort and the Hammerstein hill could have stood at this juncture. The best enjoyed turn of the evening was that of Claudius and Scarlet. Their recall of the days of the sixties with the audience privileged to sing old songs of that vintage was greatly appreciated. Singer’s Midgets closed the first part.
Jack Lorimer and his kilts were “sev- enth.” Lorimer sang in good voice but he made no effort to respond to an encore. After Joe Howard had sung himself almost hoarse, Brooks and Bowen, colored, were thrust into the bill, next to closing, Harriet Stre’s withdrawal giving them the opportu- nity. It was near eleven, but it didn’t take long for the pair to register a solid hit. Dainty Marie closed.

HARLEM OPERA HOUSE.
All Harlem turned out on Election night and Manager Harry Swift at the opera house had his share of the patron- age, for he packed them into his theatre so that there was scarcely standing room. Hardly 50 cents in the boxes and at ten o’clock had to stop selling. There was a line in front of the box office at that time that choked up the lobby and extended far down the street.

The show comprised seven acts and five reels of pictures. The Croce Trio went on at 7:30 to open the show. A special Harlem Weekly which Manager Swift had, took an week showing views of the Harlem Tercentenary cele-

FIFTH AVENUE.
The Fifth Avenue fell down on its show the first half this week, with the exception of one act, and that was the headliner, Robert T. Haines and Co. The Haines sketch was easily the hit of the bill. Though rather old, it pleased the Fifth Avenue patrons. The other acts of the plan- new line for the sketch, but that is sufficient.

The remainder of the bill was very small-timish, not a single act showing up with the exception of the two last, which were the second best. The sketch made them laugh and the quick change by Austin furnished a surprise.

The show opened with Evelyn Ware, who got her song wrong and then, she used “Tipperary” for the finish, and put the song over very nicely. The ruce received was evidently unex- pected, as she was forced to use a pretty old number for it.

Devoros and Zematter, “No. 2,” did their usual routine on the triple bar. The men show nothing new in the way of stunts, but those performed went off without a slip.

Joe Swift, next, talked and sang a number of parodies. John’s talk did not reach to any great extent, the singing going much better. The old poker number has been done too often by others, but Swift is doing a good job of it. The musical part remains the same.

A bit of hard shoe dancing was intro- duced by George Murphy. Murphy an- nounces a number of things, but they are hard to distinguish when he does them. A fair riddle of applause at the finish greeted this chap, although throughout the act the return had been rather meager.

Lucettah and Cambell (New Acts), in raising the bar for comfort, made a fair impression. The show closed with Bud Snyder with his cycle work.

86TH STREET.
The following is 86th street way may be expecting the orchestra of times (New Acts). A & B Hill is getting its share of the stage money. Upton pop has a funny. It’s swampy during war times, but there’s a chance to see the week and the show.

The 86th Street was close to capacity last Friday night. The house is in good favor with sufficient “dumb” and “silly” acts, trickster, a Vige- nure feature, “Gypsy’s Gotta Valentine,” a full of splendid acting and a meller thrill.

The act was good, songs and other things, including comedy and a fast dancing first. It did well enough in the, and can be used, owing to its numerical strength.

In the second half Macart and Brad- ford were easily the hit of the show, Hager and Goodwin furnished another good turn for the second half. The work of these two boys was highly en- joyed. The country fair number is good for laughs, as is also the way song bit. These two are so different from the usual male two-act that the audience more than appreciated their work.

Skateles opened after intermission, and Charles Lederer closed with his sharp wire work.
VARIETY

FILM FLASHES

William Kessel, brother of Charles Kessel of the Kessel Film Co., who married Miss Frances Dirl, was suddenly at home in New York last week. Later he went to Los Angeles to promote the picture business in every branch. He returned to New York in the interest of the New York M.P. Corp.

The Picture Playhouse Film Co. has opened a new exchange in Dallas in charge of P. A. Block. The American M. P. Co. is building an $80,000 addition to its plant. It will be finished May 1.

The third annual ball of the Moving Picture Operators Union will be held at the Alka Hotel, New York, Loc 36, A. T. & S. E., will be held at 11:30 p.m. on May 7. The picture will be shown in the lobby of the Alka Hotel. This picture is reserved for the 8th annual ball on May 28. The operators will select the prize for the ball. The operators will select the prize for the ball.

Coincidentally with the completion of the new Picture Playhouse Theatre, the Picture Playhouse Theatre Co. has been made known as the new Picture Playhouse Theatre Co. The new Picture Playhouse Theatre Co. is the new Picture Playhouse Theatre Co.

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"TALKERS" INJUNCTION.

Judge Julius M. Mayer, sitting in the U. S. District Court for the southern district of New York on Monday signed a temporary injunction restraining William Morris, the Corr-Kizer Motion Picture and the B. F. Keith New York Theatre Operating Co. from the use of a talking-moving picture device, which it is alleged is an infringement on the patents covering that art owned by the Commercial Biophone Co., of New York.

This order, it is continued by the court, which will hear arguments from both sides the first Monday in December, will give the Biophone Co. practical control of the talking-moving picture field.

Judge Mayer said in part in granting the order: "On the record before me there is nothing to overcome the presumption of validity created by the granting of the preliminary letters to Mr. Goldgood (patent No. 1,884, owned by the Biophone). Indeed, it seems to me to be a meritorious invention."

"I am also satisfied that the defendant anticipates that Messrs. Ackerman will have to pay the German inventor of the Biophone device was to get the pin in the phonograph and light the starting point with the result that synchronization between the plate and the film would occur at the start."

"This is what the defendants accomplish and in substantially the same way. The differences are not impressive in the point of avoiding infringement."

"Complainants are disturbed because, as they insist, the practical results from the use of the defendant's device are unsatisfactory and tend to injure the moving-talking pictures with the theatre-going public. On the showing, I think they are right and that the protection of a court of equity should be extended to them."

The effect of this order is to prevent the use of the Morris-Cort talking-moving pictures, of which the Harry Lader reeels and records are the best known, until the courts have passed on the merits of the case and either granted or refused to grant a permanent injunction.

"EVIDENCE" PICTURED.

Capt. Leslie Peacocke this week turned over to Frank Crane the completed scenario of "Evidence" for the inclusion by the Gold Film Co. in a feature called "The Pit." It will be undertaken as soon as Crane completes "As Ye Sow" in which Alice Brady is being featured. Capt. Peacocke himself is at work on "Alias Laura" a similar serial, which will direct when he has completed the "Pit" with Gale Kane and Wilton Lackaye.

Ams With Alliance.

G. J. Ames, formerly with the General Film Co. and later with the Mutual, has been made exchange manager of the Alliance Film Corp.

PROTEST STOPS "ORDEAL."

A protest by German sympathizers to Commissioner of Licenses George H. Bell against the exhibition of "The Ordeal" at Hammerstein's Lexington Avenue opera house caused the withdrawal of that film feature by order of the commission backed by a threat of the police that the house manager would be arrested if the exhibition continued.

Local Jesse J. Goldberg, representing the Life Photo Co., said he would apply for a court order restraining the police from interference, since the producer had carried the matter to the United States Department of State and had received the assurance of Acting Secretary Lansing that the government would not interfere with the exhibition.

Nevertheless, the picture was stopped Tuesday when a police lieutenant appeared at the theatre with the following letter from Commissioner Bell:

"The Department of Licenses considers this film absolutely unfit for presentation in New York City and I must insist that you refrain from presenting it."

Washington, Nov. 4.

When Acting Secretary Lansing learned of the action of the New York police, he said the State Department had declined to act as censors for moving pictures.

Bosworth Plunge.

While Edie Janis is traveling toward Los Angeles this week to appear in her new feature "Dybbuk," her friends here, that concern made public an important list of dramatic stars who had signed to pose for one or more photoplas each under that branch. Among them are James K. Hackett, Dustin Farrnum, George Fawcett and Maclyn Arbuckle. The Janis picture will probably be a screen version of "The Slim Princess." Hackett will likely feature a camera made from one of his stage successes while Farrum will be seen in "Captain Courtsey" and perhaps "Texas." Arbuckle will use the Reformed Politician, or one of the other productions in which "the Judge" has figured upon the stage.

Upon completion of "The Slim Princess," Miss Janis will start upon another picture play, an unamed piece which she wrote herself. Bosworth, Inc., has undertaken a campaign of education by which it hopes to bring the public to a better understanding of the aims of the progressive film producers.

Its special representative, Carl H. Pierce, spent last week in Philadelphia in interviewing Billy Sunday's managers in an effort to winning the evangelist's support of worthy picture enter- tainment. Mr. Pierce has just left New York for a tour of the country.

He will visit the exchanges handling Honolulu, Alaskan, and Greenland, and will confer with newspaper editors in many cities to enlist their support for the better class of screen exhibitions.

The campaign is being undertaken in the spirit which has urged many big commercial enterprises to send their missionaries into the field, to "feel the pulse" of their trades and win public support.

FOX SIGNS DIRECTORS.

William Fox has signed an impressive list of film producing notables to handle the producing end of the Box Office Attractions Co. The all-star staff includes J. Ford, for several years producer of plays for Fox at the Academy of Music; Edgar Lewis, widely known for his work with the Life Photo play Co. (who has just completed "The Thief," with Dorothy Donnelly); Lloyd R. Carleton, producer of Luhin's biggest attractions, and makers of more than 400 films, and Frank Powell who will be the Fox banner after directing a big feature for George Klein.

Agullia in Annunciou Piece.

Rochester, Nov. 4.

The Genesee Film Company, Inc., recently organized, opened a studio and started rehearsals this week on its first production, "A Great Masterpiece," by D'Annunzio. Mimi Agullia is playing the lead, supported by a company of 24. The offices of the new organization are: President, J. W. Willard; secretary, George I. Devey; treasurer, Charles M. Rowe.

TO FILM "ZAHA."

The Famous Players Co. this week secured the option rights to the drama, "Zaha." Pauline Frederick, now playing in "Innocent" and who has completed two Famous Players dramas, "Cold," and "The Eternal City," may play the part created by Leslie Carter and played abroad by Mme. Rejaud.

The production of "Zaha" will be the Famous Players first release in association with Universal Corporation.

Another announcement this week of that organization was the forthcoming production of "The Love Route" with Marguerite Clark.

Allan Dwan, of the Famous Players producing staff, will leave New York for the Coast to begin work on the piece.

Marie Doro was another star whose name was added to the Famous Players this week. She will star on the screen in William J. Locke's "The Morals of Marcus," the play, which is a large creation, of the little girl from a Syrian harem who plays bob with the heart and household of the sober-minded Sir Marcus. Like "Zaha," "Marcus" is a Charles Frohman enterprise.

Typrke was selected for this role on the screen Nov. 16, when the Paramount will introduce him in "Aristocracy" in four parts.

Hedwig Salas Signs.

William K. Hedwig, for a long time laboratory superintendent of the Imp and Universal establishments, has sold out his interest in the Harvard Film Corporation and is looking the field over with a view to establishing a new connection.

Meanwhile he has taken up headquarters in the Knickerbocker theatre building from which he promises shortly to be in his plans for a series of productions.

ANTI-SEIGN FIGHT.

Washington, Nov. 4.

Motion was made Tuesday before the United States Supreme Court to set for early hearing the appeal from the State of Ohio to set the constitutionality of the Ohio Censorship law. The appeal was made by the Mutual Film Co., which attacks the law on the ground that it is contrary to the state constitution of Ohio, the Federal constitution, invalidates the government's right to regulate interstate commerce and abridges the right to free speech and is a delegation of legislative authority to the censorship board.

The Ohio law is substantially the same as those passed in four other states to regulate pictures and the one case before the District of Columbia is modeled.

The Mutual sought an injunction in the Federal district in Ohio and was denied relief. In asking for a nearly identical injunction in federal courts, like the Ohio statute are being passed in other states and it is important that the issue be settled.
MANN WITH LASKY.

Louis Mann has been placed under contract by Jesse Lasky to appear in two of his successes on the picture sheet. The plays are "All on Account of Eliza" and "Elevating a Husband." It is said that a record price was paid for the picture rights of the "Elevating" piece. Mr. Mann is to go to California in June when the pictures are to be produced.

Three other stars signed by the Lasky company are Alexandra Carlisle, Valeska Suratt and Mary Nash. "The Rose of the Rancho," filmed by Lasky by arrangement with David Belasco, will be shown for the first time in New York at a private performance at the Belasco theater Sunday night, Nov. 15.

The Lasky eastern studio, which is to be located in Flushing, L. I., is to be ready for occupancy on December 1. There is to be a special stage built that will enable them to take four scenes at once. The first production there is "The Goose Girl" in which Edith Taliefar is to star.

Evelyn Nesbit Feature Drawing.

The best drawing card among the special feature releases of late is said to be "The Threads of Destiny" that has Evelyn Nesbit as the central figure. It is reported rented for $50 daily.

Evelyn Nesbit has appeared in person in several theaters where the feature is playing. It is said that her price for doing this is $50 per visit.

PENNY PICTURES.

Rochester, Nov. 4.

An invention patented at Washington this week by Frank W. Perez, of this city, will furnish a picture show while you wait. The screen and the machine are enclosed in walls with openings through which the patrons look. The whole operation is conducted by shutters and each shutter is controlled by a coin-operated mechanism.

The screen will be as large as that in an ordinary picture theatre. The pictures are reflected on a mirror in front of each of the openings.

The casing may be installed in department stores, in large rooms, or out of doors at amusement parks. It is claimed the invention will be a money-maker with a charge of one cent for each exhibition.

THREE WAR FEATURES.

Having released two new war features, "England's Menace" (three parts) and "England Expects" (two reels) the Cosmopolitan Film Co. has another one marked up for a showing within the near future. It is entitled "For Home and Country." Each of these films tells a story of love and romance during the present war.

DAVID BISPHEM'S CO.

The newly formed Gibraltar Co. (David Bispham, president) is engaged at its new Broadway offices in the preliminary preparations for the showing of its first feature, "The Mills of the Gods" and "A Man's Shadow."

FILM REPLACES SHOW.

Toronto, Nov. 4.

"After the Ball," with Herbert Kelcey and Elsie Slannom, was shown at the Grand last night, taking the date left vacant by the cancelling of "The Tendertoot." "After the Ball" is a film feature.

"FAUNTLEROY" NEXT.

The Alco releases "Little Lord Fauntleroy" Nov. 16 in a prolog and three reels. Much of Mrs. Burnett's tale only indicated in the book will be visualized on the screen.

It has been suggested that the convention of actors and actresses who played the part in their youth see the film. In the film version Master Gerald Royston will play Fauntleroy.

STRUGGLED TWO YEARS.

Watertown, N. Y., Nov. 4.

After struggling along for nearly two seasons with stock companies and one-night stands the City opera house threw up the legitimate stage and from Tuesday has played pictures.

Two stock companies, with dates far apart, refused to cancel, and these will be the last.

OLD WAR STORY NEW.

Among the new war films being manufactured is one that has been adapted from the Hobart C. C. Chattelfield-Taylor story written about the Franco-Prussian war of 15 years ago.

The new feature is entitled "The Crimson Wing," with Francis X. Bushman in the leading role.

BEST REELS OF THE WEEK

(Selections made by Variety's reviewers daily, up to Wednesday, of the best film seen.)

The New Partner.

Drama. Strong moral, pertaining to the proper running of factories. Picture interesting and well acted.

The Witch Girl.

Drama. Story of woodland maid and rich man. Mary Fuller chases Red Keeler.

Wooden Walter.


Fires of Fate.


Professional Scoundrel.

Comedy of crime. Miss Sidney Drew plays her part well. Made woman's lunch.

The Evolution of Persepolis.

Comedy. Amusing, with Billy Quirk as a "Nazi," great. Good throughout.
FEATURE FILM REVIEWS

THE HYPOCRITES.

"The Hypocrites" is a Bowsouth-four-reeler that is a complete failure. Although the Bowsouth company releases a picture every week, it appears as though the company is not surprised, seeing this film, that the movies were not made at all. The picture is a complete failure from open to close. The story is dull, the acting is poor, the photography is bad, the direction is weak, and the editing is amateurish. The picture is a complete failure and a loss to the company.

THE MAN FROM HOME.

A glance at the first two names of the posters is a true indication of the quality of the film. Mr. Harry J. Blamhi is the producer and Mr. Harold M. Goodwin is the director. The picture is a bit slow but it is a good picture. The story is well told and the acting is excellent. The picture is a good one and should be successful.

LITTLE ANGEL OF CANYON CREEK.

A second feature of the New Vitagraph show is a moving picture called "Little Angel of Canyon Creek," directed by Mr. Arthur A. Kampf. The story is well told and the acting is excellent. The picture is a good one and should be successful.

THE LITTLE SUNBEAM.

A third feature of the New Vitagraph show is a moving picture called "The Little Sunbeam," directed by Mr. Harry J. Blamhi. The story is well told and the acting is excellent. The picture is a good one and should be successful.

THE KING OF THE KINGDOM.

Princess Nydia of Korea's Princess Pansy, Crown Prince A. A. Capotelli, and Mr. Uberti Pardi are the main characters in this feature. The story is well told and the acting is excellent. The picture is a good one and should be successful.

LOST AT SEA.

A three-part serial. It's an old story and has been done before. If so, the story was evidently made before and the picture was evidently made to be the same. The acting is poor and the direction is weak. The picture is a failure and should not be released.

WHAT'S-HIS-NAME.

"What's-His-Name" is a George Barr McFarland picture that is a complete failure. Although the George Barr McFarland company releases a picture every week, it appears as though the company is not surprised, seeing this film, that the movies were not made at all. The picture is a complete failure from open to close. The story is dull, the acting is poor, the photography is bad, the direction is weak, and the editing is amateurish. The picture is a complete failure and a loss to the company.
**The 9th Anniversary Number**

**Of VARIETY**

**Will Be Issued December 25th**

**Leon's Models**

**Sure Hit on Any Bill**

**Booked Solid**

**Direction, ROSE and CURTIS, Palace Theater Building**

**A Pure Vaudeville Act**

**BOB KNAPP and CORNELLA**

**We Sing, Talk, Dance and Acrobate and Do It Good**

**Booked Solid**

**Direction, ROSE and CURTIS**

**HAZEL RICE**

*(Versatility My Middle Name)*

**A Toe Dancer That Can Sing**

**Nov. 12-13-14-15, Union Square.**

**Direction MAX LAMONDON**

---

**REGARDING MAIL!!!**

The one best way to insure prompt receipt of your mail is through VARIETY's

**Address Department**

It can't go wrong. No forwarding. No delay. May be changed weekly.

**ONE LINE, $5 YEARLY (52 times).**

Name in bold face type, some space and time, $10.

Send name and address, permanent, route or where playing, with remittance, to VARIETY, New York.

(If route, permanent address will be inserted during any open time)

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**ADDRESS DEPARTMENT**

Where Players May Be Located

Next Week (November 9)

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

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**JIM SYRIL DIAMOND and BRENNAN**

"Rhythms in Mama"

Next Week (Nov. 9), Temple, Detroit

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**EDDIE FOY AND SEVEN LITTLE FOYS IN VAUDEVILLE**

---

**JACK E. GARDNER**

In "CURSE YOU, JACK DALTON"

Direction, HARRY WEBER

---

**HAGANS & AUSTRALIAN VARIETY**

Hamilton, Ont., Touring England

*Harsh Great* 1047 Consumers Bldg Chicago

*Navlana The Variety V* Y

**HAYMON & VARIETY**

---

**HARRISON STAFFORD & CO ORPHEUM**

St Paul

*Haywood The White Rabbit* N

*Hermana* Adelaid Bldg Hotel N Y C

---

**INGE CLARA VARIETY**

Jamed Orpheeum Denver

*Jack & Potts Orpheeum* Seattle

*Javes & Harrington Orpheeum* Harrisburg

*Persons J. C. Orpheeum* Oakland

*Johnston's Musical Hippodrome* Bristol Eng

*Josephine's Vaudeville* Milwaukee

*Jordon & Doherty* East St Louis

*Japer's* Indispensible

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**KAMMERER & HOWLAND REBOTH MASS**

Krausman Minot Orpheeum Duluth

*Keokan J. Dompton* Ottawa

*Kelly & Keeline* New York Variation

*Kelly Andrew Maryland Baltimore*
Krelling Edgar Louis Variety N Y
Kornau Fred Orpheum Kansas B Y
Kramer & Patterson Orpheum Minneapolis

La Count Bessie care Bohm 1547 Bway N Y C
La Crete Paul Fontaine Pk Louisville
Lamberti Temple Rochester
Lancollen The Keith's Washington
LaKe Grace Temple Rochester
Laskie Lonesome Shera's Buffalo
LaBERT Franz Orpheum Jacksonville

FRANK LE DENT

NOV. 16, PALACE, LEICESTER, ENG.

Leslie Bert & Co Variety N Y
Leonard & Russell Grand Syracuse

Blanche Leslie
Next Week (Nov. 16), Empress, Portland, Ore.

AL LEWIS
Original "Rathskeller Trio" Care VARIETY, New York

Lloyd Alice Dominiott Ottawa
Littlejohn's The Variety N Y
Lehr & Stygell Orpheum Jacksonville
Lowes Two Variety N Y
Lyra Three Temple Detroit
M
Manny & Roberts Temple Rochester
Mayo & Adams Variety N Y
Mayo Lassie Variety N Y

MANTILLA

ROOSA

Assisted by C. B. RALFOUR LLOYD
Dancing at Rector's Ballroom, New York

Harry Weber Presents

3 MARCONI BROS.
The Wireless Orchestra

BOB

AL

MATTHEWS SHAYNE

in "CARACAM" McCrie Junior Columbia Theatre Bldg N Y
Meredith Sisters 330 W 35th St N Y C
Middleton & Spellman Freeman L J
Morris & Basement Low Circuit
Morriarty & Hackett Hughes Palace Bldg N Y

? MYSTIC BIRD?

U. B. O. Orpheum
Direction, HARRY WEBER

MISS

PAUL

NORTON - NICHOLSON

``A PAIR OF SIXES'' Co.
Coddies
T. BOGGS JOHNS

Nash Julia Co Temple Detroit
Nelson & Nelson Shubert Utica
Nester & Delberg Low Circuit
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Yates Nellie & Betty Minre.

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

CHICAGO

Variety's Chicago Office: Majestic Theatre Building

G measured Evans of the Olympic office staff has returned from New York, where she had a fortnight among the bright lights.


The Coliseum is now turned over to roller skating, and exhibition skaters are employed to attract.

The local branch of the Theatrical Stage Employees will give a dance at the Coliseum April 12.

The Coliseum is now turned over to roller skating, and exhibition skaters are employed to attract.

Sam Hardy and Ora Waldrop, of the cast of "A Pair of Bixons," will play in stock in Rochester, N. Y., next summer. They have already signed up.

Maudie Adams will come to the Blackstone in "The Legend of Ldeo," beginning Nov. 17.

"Kitty MacKay" will be the the next attraction at the Princes, coming within the next fortnight.

Bobbie Zem and Eva Maust, who have been in Australia, will sail from Sydney, N. S. W., Nov. 21, returning to Chicago.

It is being whispered that "Oa Trial" will be offered at Columbia's Grand within three weeks.

The New Henrikas will be placed at the Cort later in the season.

"The Passing Show of 1914" will arrive in Chicago Feb. 6. The house has not been announced.

Batting Nelson will open his out-of-town vaudeville tour in Winnipeg for the "Association."

Marian safe Deprase has obtained a divorce from Frank High Deprase, a well-known "loop gangster."

Jack Fairy has the Empire theatre on the west side, where he is offering Tiddi plays with success.

He's Coming! Jack Kennedy and Co.
In "The Flare Back"
By Williard Mack, Direction Edw. S. Keller

Don B. Barclay
A RIOT IN BURLESQUE

"Barclay's peculiar mannerisms are obviously unwashed, and his apparently natural idiosyncrasies are singularly refreshing in these days of monotonous sameness."

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Barney Gerard's "FOLLIES OF THE DAY"
With Sam Sidman, Gertrude Hayes, and an All-Star Cast
BIGGEST HIT IN BURLESQUE SINCE "WINE, WOMAN AND SONG"
NEXT WEEK (NOV. 6), GAVETY THEATRE, MINNEAPOLIS.

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PREMIER ACROBATIC DANCERS WITH "DON'TON GIRLS"

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Single Rooms, $1 per night; Double, $2; with Bath, $3. Parlor Bedroom and Bath, $4. Elevator, Electric Light, Telephone in every room. Telephone 5120 Bryant.

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323 West 43rd Street, New York City
Private Bath, 3-4 rooms. Catering to the comfort and convenience of the profession.

William C. Klingsor, formerly of the "Aerial Honeymoon," is now doing the press work for "The Ringlet of Virtue," which is due in St. Louis shortly.

Word has been received in Chicago that the "Knights of the Round Table" in Paris has dropped to a 10 cent policy. There are rumors that the house will soon go into pictures.

Last Saturday night, being farewell night of Miss Johnston Forbes-Robertson, $1 was charged for the lower four seats at the Blackstone.

Next week, being open at the Imperial, Klitz & Gruen. With the assistance of Harry Sheldon, have organized a special company to play "Blude" weekly for the seven days.

D. H. Humphrey, formerly of the United

"The St. Kilda"
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was indefinitely postponed, as it was necessary to have the testimony of her sister before the case could be tried.

A meeting of the committees concerned in the benefit being arranged for Col. Bill Thoms-
pon was held at the Morrison Hotel last Saturday, when tickets were parcelled out. Progress was reported and indications are that the benefit will be a huge success.

There are rumors extant that the Galyte at Springfield, III., may possibly get out of the running in a short time. The Majestic in that town, however, is still playing some pretty big bill, and the opposition is said to be too heavy for the Galyte.

Big Success at B. F. Keith’s Palace, New York, This Week (Nov. 2)

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MARIA LO

Magnificent Real Reproduction of the World’s Most Famous
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GEORGEOUS AND LIVING TABLEAUX

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Phone 136 Bryant.

Adeline Stuart, a vaudeville actress, has applied for a divorce from her husband, James Stuart, the latter formerly of the Sheehan Opera company. Leon Beretski has the case in band.

FRANCES FRAZER, (Mrs. Karl MacVittie) will begin a long concert tour Nov. 16 in Minneapolis. Miss Frazier was formerly of the Royal Opera in Dresden and later of the Chicago-Montreal Grand Opera company.

Lee Kind, John Laurie, Chester Amberger and Emil Paul formed the executive committee for the La Scala Chorus Girls’ ball to be given at the Celebrity Room Nov. 10. Harry Cooke is chairman of the floor committee, and the boys in the chorus will form his hostesses.

Tritle Fraziers, who is suing Charles A. Galloway for a divorce appeared in court last Saturday. On motion of her attorney, the case was continued until Nov. 22.
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"NOW I'LL RAISE AN ARMY OF MY OWN"  
BY ROGER LEWIS AND ERNIE ERDMAN

CHORUS
I've had a battle or two,  
I've had to fight for what I want  
You should see it,  
It's a sight to see  
Now I'll raise an army of my own.

VERSE 1
The war has started, yes, the war has started,  
I've got to take a stand, that's why I'm here  
I've got to fight for what I want  
You should see it,  
It's a sight to see  
Now I'll raise an army of my own.

VERSE 2
The war is over, yes it is at last,  
A flag of truce flies on our homes; there's no danger,  
I've got to fight for what I want  
You should see it,  
It's a sight to see  
Now I'll raise an army of my own.

Orchestrations All Keys: Double Versions. Harmony Arrangements. Read the lyric and then send for it, or better still, call and learn it.

HAROLD ROSSITER MUSIC CO., 317 Strand Theatre Building, Broadway and 47th St.  
TCM MAYO GEARY, Manager.

HENRY E. DIXEY
PALS, NEW YORK, THIS WEEK (NOV. 2)
Starring Nov. 18 as Malavolite in Shakespeare's "Twelfth Night"

MISKA AND QLAGA
From the Imperial Russian Ballet
First New York Appearance
HARLEM OPERA HOUSE, Nov. 5, 6, 7, 8
Direction, PETE MACK

"While the City Sleeps," playing to big business.
BLACKSTONE (Augustus Pines, Jr., mgr.) — "The Strange Mr. X," brilliant.
CROWN (J. John, Garrity, mgr.) — "Peg o' My Heart," very fair business.
DARLING (W. J. Davis, Jr., mgr.) — "The L革命," opened Sunday night.
EDWARD (J. H. Johnson, mgr.) — "One Day," top drawing.
GARRICK (C. McVicker, Jr., mgr.) — "A Good Fellow," good business.
GARRICK (J. John, Garrity, mgr.) — "Peg o' My Heart," very fair business.
HARRIET (Mrs. Allan E. Dutch, mgr.) — "The Strange Mr. X," brilliant.
OLIVIER (Mr. A., mgr.) — "Damsel," popular.
PRINCESS (Sam P. O'Brien, mgr.) — "1913," hit of the moment.
STAR & GARTER (Paul Roberts, mgr.) — "Damsel," popular.
VICTORIA (Howard Brolust, mgr.) — "1913," hit of the moment.

FINE ARTS (Albert Perry, mgr.) — "One Day," top drawing.
COLONIAL (Norman E. Field, mgr.) — "The Strange Mr. X," brilliant.
EDWARD (J. H. Johnson, mgr.) — "One Day," top drawing.
HARRIET (Mrs. Allan E. Dutch, mgr.) — "Damsel," popular.
OLIVIER (Mr. A., mgr.) — "1913," hit of the moment.
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Call and talk it over

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Finest of modern porcelain work. Restoration of shape, shade and appearance of natural teeth accomplished.

Modern and most approved methods used. Consultation invited.

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SUBSTANTIAL SAVINGS compared with razors and depilatories. A mere sand of the powder will remove the most delicate skin. Nearly 18 years of success. Made by the makers of Benedict. PLAIN TALK.
Charles Horwitz
Author of the best comedy set in vaudeville.
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Write for Catalogue.

NEW YORK CITY

James Potter is organizing his musical comedy company to play a season in Honolulu.

Bert Leycey has made a harried trip to Los Angeles during the week.

Arthur Fox and W. D. Stearns purchased the lease on the Grand in San Francisco from Jim Post.

"Hooray," a three-act tragedy, was produced by the Players Club, a local amateur organization.

The Monte Carlo Co. at the Wm. has engaged Andrew S. Hammersley to play the role of Will Rogers in recovering from an appendicitis operation.

Nad Dillinger, formerly manager of the Pantagruel theater in Denver, is organizing a few days here, and will probably accept an offer position here with Panthalean.

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Good Novelties and Comedy Acts Wanted for Immediate and
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Songs taken down from the stage or orchestration rewritten. A nice, quiet office where you can talk to a man who will give you just what you want.

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M. Flugelmann
Manufacturer of
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Opposite American Theatre
WE'RE AT IT AGAIN

4 BIG SONG HITS

"I'M NOT ASHAMED OF YOU, MOLLY"
(I WANT YOU JUST AS YOU ARE)

By LESLIE, YOUNG and STERN

We doubt if a more beautiful Story Song has been written in years. It's by the Authors of "California and You," and "When the Angelus is Ringing." They were Big Hits, weren't they? Get this! It's going to be bigger. Double versions ready.

SENSATIONAL OVERNIGHT HIT

"IT'S GOIN' A COLD, COLD WINTER"
(BUT I'LL NEVER FREEZE WHEN YOU'RE AROUND)

By EDGAR LESLIE and LEW BROWN

Here you have a song that will fit you like a fur coat. A stirring March Melody. Suitable for either male, female or double acts. Great double versions and catch lines ready.

"LET'S TODDLE"
(AT THE MIDNIGHT BALL)

By CLARKE, GOETZ and GRANT

Our New Rag Song Hit that has kept our pianists on the jump teaching it to performers who are crowding our offices daily. A positive Knockout. Get it, put it on and be convinced. Double versions ready.

"CALIFORNIA AND YOU"

By EDGAR LESLIE and HARRY PUCK

Still the Most Sensational Novelty Ballad of the Season. If you want a song that will do more than the American flag for your act, put this Wonderful Number on.

Published by

KALMAR & PUCK MUSIC PUBLISHING CO.

152 WEST 45TH STREET, NEW YORK CITY

MACK STARK, General Manager.

WAR BULLETINS!

"George Yeoman, playing the Losw Western Circuit, is reported by Nat M. Wills as using the latter's war messages."

In reply to above, beg to state that I used four of the bulletins I am now reading, during the Spanish-American war and am using new ones written by myself covering the present situation, having revived my former ones for the Mexican war. Edward Shapleigh of the Western Vaudeville Managers' Association verifies my statement. Am also first to use complete routine of material on automatic restaurant, written by myself.

(Signed) GEORGE YEOMAN.

During the week the Exposition officials announced that all the conversion space on the "Zone" has been sold, making over 180 conversions disposed of up to date.

R. E. Mack, who was formerly a partner in the National Booking Exchange of Detroit, Mich., is visiting here with an idea of locating until the fair is over.

Upon returning from a hurried trip to Los Angeles, Bert Levy announced that he has taken over the ground lease of the Republic in that city for a period of eighteen years.

Professor Beldarce, formerly leased of the opera house in Pleasanton, Cal., has thrown up the lease and closed the house. Only one show in five months made any money playing there.

H. M. Crexen has been arrested charged with swindling C. H. Wunderlich, author of the play "Blazes and Masters," out of property said to be valued at $5,000.

On Nov. 8 the Western States Vaudeville Association will renew booking vaudeville into the Fresno and Bakersfield opera houses, which played "movies" during the summer. Tours will split the week between the houses.

The city is carnival mad. Two are being held in different sections of the town, and several more are slated to follow. Campbell's

EVELYN NESBIT

AND

JACK CLIFFORD

Direction, H. B. MARINELLI

SHAUN POWERS AND EMERALD JESSE EMERSON

COMEDY ENTERTAINERS

Next Week (Nov. 9) Academy, Chicago  Direction, Harry Springold
J. G. BRIMOND
PARISIAN AGENCY MANAGER
Was secretary of Panpour (Emile Bal-
une) and Paris Agency, Paris, 20 years' ex-
perience. Would like position as secre-
tary with good agency. Address care
VARIETY, New York.

United Shows, which are wintering here, are
furnishing many of the street attractions.

The Native Sons and Daughters of the
Golden West will present "Paid in Full," with
vaudeville between acts, in Oakland, Nov. 11.
The receipts will go to aid the Homeless
Children of California.

ATLANTA.

FORSYTH (Hugh Cords, mgr.; agent, U.
H. O.)—Fred Atlat & Co. bit; Ger-
trude Vanderbilt, scores; McDevitt, Kelly &

EXTRAORDINARY STEPPERS
Fanny SIMPSON and DEAN Earl
WILL APPEAR IN NEW YORK SOON WITH THEIR NEW ACT.
SPECIAL SCENERY, ORIGINAL NUMBERS AND SOME REALLY WONDERFUL
COMEDY DANCES

IN SURE FIRE PARODIES FOR A DOLLAR
INCLUDES "MICHIGAN," "CALIFORNIA AND YOU," "HOOCHY MELODY," "YOU'RE
HERE"—ALL RIOTS
MARVIN LEE RANDOLPH BLDG.

Doc Baker has been called from his South-
er soil by the death of his mother in Cleve-
land, O. He will resume his engagement at
the American, Columbus, O.

George S. Roland is organizing a company
for one-night stands through the cane belt.

Most TALKED OF ACT IN NEW YORK
GEORGE W. COOPER
Chris SMITH

PRESENTING
"THE BELLBOY AND THE PORTER"
Now Playing B. F. Keith’s New York Circuit

Watch this Space

MANAGERS AND AGENTS ATTENTION
HAZEL WALKER and Co.

"THE GIRL FROM DIXIE"
Opening at Keith’s Union Square Nov. 12 in a Gypsy musical, singing
and scenic novelty with special illuminated drops and beautiful electrical
effects. Just completed a successful tour of the west.

FIRST NEW YORK APPEARANCE
Direction, PETE MACK

20 NY XH 30 NL
Si 1572 Bway NY Oct 29, 1914
Jack Von Tilzer
148 West 45 St. NY.

PUT YOUR SONG "TENNESSEE, I HEAR YOU CALLING ME" IN THE
WINTERTGARDEN SHOW LAST NIGHT AND IT WAS ONE OF THE BIGGEST
HITS I HAVE EVER HAD. CONGRATULATE YOU.

AL JOLSON

MEET ME AT
OTTO'S Restaurant and French Bakery
123 West 46th St, bet. BROADWAY AND SIXTH AVE.
Quick and Clean Service—Delicious Pastry. Unexcelled—Prices Moderate.

TRANSFIELD SISTERS
Refined Musical Specialty
Playing Pantages

INDIANAPOLIS.
By C. J. CALLAHAN.
HERBERT MURAT (J. D. Barnes, mgr.).—
Porter-Robinson’s farewell tour, opened to
an appreciative audience.

ENGROSS (Ad. Miller, mgr.; K. & H.).—
"The Yellow Ticket."
EVA TANGUAY says:

The other evening I was in Cohan's Theatre, watching "It Pays to Advertise" (quite apropos of this, don't you think?) when I noticed a query in the program. It said, "How old is Eva Tanguay; how many times has she been married, and who is her present husband?" The printed answer was: "Miss Tanguay is 28, has been married three times, and her present husband is John Ford."

That is about as close as they generally get regarding myself; but I wish to extend thanks for the many kindly wires and letters I have received upon my return to vaudeville November 9th, at Keith's Theatre, Boston; also to those managers in the legitimate and vaudeville who flattered me with their immediate offers upon hearing I had decided to leave "the road" for the season, owing to the poor theatrical conditions.

I also wish to extend my appreciation to the many legitimate managers I found so pleasant during my recent tours.

In returning to vaudeville with the many memories of the past so happily retained, I will again strive with the greatest efforts to please the vaudeville public, as I have always done.

The Entire Theatrical Profession is interested most enthusiastically in the success of a Benefit for those dependent on

COL. "BILL" THOMPSON

Disabled by a most malignant illness to be given under the direction of

The Vaudeville Branch of the Theatrical World

THURSDAY AFTERNOON NOVEMBER 19TH

Tickets can be had by applying or writing to any Chicago Booking Agent or to U. J. Her- mann, Treasurer, Curt Theater, Chicago

CORT THEATER

DEARBORN & RANDOLPH

CHICAGO

Dare Austin

In His Own Comedy

"His Wedding Morning"
(The Sketch that is Funnier than Possible)

Nov. 9, 10, 11, Proctor's 5th St., New York
Nov. 12, 13, 14, Proctor's, Plainfield, N. J.
Representatives: GENE HUGHES, N. B.—This act has NEVER played WEST of W. V. M. A. territory.

The shows playing the Majestic (formerly Progressive Wheel) are going from here to Louisville. Ky., breaking the jump with a Sunday night stand at Evansville.

KANSAS CITY

By RUSSELL M. CROUSE

ORPHEUM (Martin Lehman, mgr.)—Gus Edwards, "Matinee Girls," great laugh; Byrd (Cowell) great voice, Mill Collins didn't take. Eleanor Haler and Co., bright sketch; Grant and Horvitz, big Alexander Bros., excellent; Frank Wilcox, fine.

EMPRESS (Cy Jasen, mgr.)—Sophie Tucker, very big; Nine Crazy Kids, great; And, Christian, Joico, Theodore Tenney, clever varieties; Milo Inman and Co., laughter; Joy; Rogers and Reamics, marvelous; Charles B. Jones.

HIGHLANDS (Doc Harr, mgr.)—Torral and Wus横, good; Riding Durants, strong; Austin and Yale, clever pair; Zeta and Host, good; Unalpah and Vednos, Please; Harlan L. Grover.

NEW ORLEANS (Earl Judah, mgr.)—Greater City Four, real harmony; Watt and Van Sickle, good musical act; Paulham Team, strong; Billy Inman and Co., laugh; Bob Elliott, who.

BUFFALO (Earl Steward, mgr.)—Joseph Sealy in "When Dreams Come True," good show.

GRAND (A. Judah, mgr.)—Hap Ward in "A Pool, His Wife and a Girl," Astoriorium (Miss Merta Miller, mgr.)—Stock "The Lullaby Rebel";

GAYETY (Matt Smith, mgr.)—Bowery Barons.

CENTURY (Joe Itomoe, mgr.)—High Life Girls.

Kansas City's new $10,000 union station was opened Saturday night and the "Hanky
**RAY MONDE**

Joe Pincus—Pat Casey Office

An Original Sensational Novelty

**Is She a He or is He a She?**

**Bert Levey**

Independence Vaudeville

The Best Small Time in the World, Book of Comedy, Farce, and Variety Shows.

J. H. ALOZ

**4 to 7 Weeks**

Write or Wire

Ray LeFig Company left the first train at 9:30, a special to Joplin. The Ben Welch company took the second train to Omaha. Jacob Stanford, "When Dreams Come True," was the first theatrical company to arrive in the new building.

J. Fred Jones and his wife, with whom they were married, were married in Arkansas, last week.

The Princess Stock Company No. 2 opened last week at Ralomes, Mo. Agents and Cats are now managing the vaudeville theatre at Gallatin, Mo. Will H. Mann is operating a company at Louisville, Ky.

J. Fred Jones has closed "The Meineke Girl" and is back in Kansas City.

LOS ANGELES

**VARIETY'S**

LOS ANGELES OFFICE

34 MASON OPERA HOUSE BLDG.

GUY PRICE, CORRESPONDENT

**Milwaukee**

BY F. G. MORGAN


**Century**

(A. J. Watson, mgr.)

Roy Lawrence, please; Le Bell & Van, ornaments; McBride & Europa, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity; Los Angeles, mediocrity. 

**20th Century**

(A. J. Watson, mgr.)

Walter Bradley, splendid; McRae & Estes, splendid; Buley, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity. 

**Century**

(A. J. Watson, mgr.)

Walter Bradley splendid; McRae & Estes, splendid; Buley, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity. 

**Gayety**

(A. J. Watson, mgr.)

Triumph, splendid; McRae & Estes, splendid; Buley, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity. 

**San Francisco**

(A. J. Watson, mgr.)

Walter Bradley, splendid; McRae & Estes, splendid; Buley, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity. 

**Gayety**

(A. J. Watson, mgr.)

Triumph, splendid; McRae & Estes, splendid; Buley, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity.

**Raymond**

(A. J. Watson, mgr.)

Walter Bradley, splendid; McRae & Estes, splendid; Buley, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity.

**San Francisco**

(A. J. Watson, mgr.)

Walter Bradley, splendid; McRae & Estes, splendid; Buley, very good; Bennett & Stormburg, fair; Rogers & Mendenhall, fair; Stanley, mediocrity.
Managers, New
AMERICA'S OWN PRODUCT

VARIETY

Little Marion Weeks
THE MINIATURE PRIMA DONNA
ACT IN "ONE." THREE CHANGES RUNS FIFTEEN MINUTES
PLAYING FOR THE U. B. O.

Messrs. Sam and Lee Shubert Offered Little Marion Weeks the understudy part of EMMA TRENTINI. After singing for her, Emma Trentini Said: "Your voice is perfect and is young and refreshing; you would be the best understudy I have ever had. Your reputation would be assured." LITTLE MARION WEEKS OF HOFFMAN, Opera's most difficult singing role. is the only artist in the world on the vaudeville stage who sings "The Doll Song" in character from "THE TALES OF HOFFMAN," Opera's most difficult singing role.

Personal Management NICK HANLEY

Showing at CRESCENT THEATRE, BROOKLYN, THIS SUNDAY (Nov. 8)

5 ACTS DEPICTING A STORY DEAR TO THE HEARTS, OF NOT ONLY EVERY IRISHMAN, BUT TO EVERY LOVER OF FREEDOM. THE HISTORY OF IRELAND IN MOTION PICTURES

"IRELAND A NATION"

NOW BOOKING for the United States and Canada

100 times at 44th Street Theatre, N. Y. City; 75 times at Chestnut St. Opera House, Philadelphia; 63 times at Crescent Theatre Brooklyn, N. Y. Now in its 4th week at National Theatre, Boston.

BOOKED EXCLUSIVELY BY
U. B. O. FEATURE PICTURE CO.
Western Vaudeville Managers' Association Majestic Theatre Building, Chicago, Ill.

Vaudeville's Greatest Novelty Act That Improves with Age

THREE BOYS IN BLUE TWO SONS OF DIXIE
who actually served in opposing armies during the Civil War. Playing and singing the old-time tunes and songs "Back of the War" Booked Solid over the Entire Loew Circuit

COL. JOHN A. PATTEE'S OLD SOLDIER FIDDLERS, SEASON 1914-15

Five Promising Youngsters, None of Whom Can Read Music

NEXT WEEK (Nov. 9), AMERICAN MUSIC HALL Direction and Permanent Address, IRVING COOPER, 141 Broadway, New York City
Imperial Pekinese Troupe
and Shangtun Mystery

Six Chinese Wonders. Lately Featured with Anna Held Jubilées Co.
All communications to
LONG TACK SAM
Solo Owner and Prop., VARIETY, New York

SAM J. CURTIS
In "GOOD BYE BOYS"
By Jumbo McCrea
Direction, HARRY SHEA

FRANK and EMILY
Jerome and Carson
Touring RICKARD'S CIRCUIT, AUSTRALIA

THE PELOTS
"Fun in a Tavern"

Victor HERAS and PRESTON Ben
FAST AND FUNNY TUMBLERS
Now Playing Pantages Time
BOOED SOLID ON W. V. M. A.

In Preparation—A new and Novel Act
By AARON HOFFMAN
SAM - HEARN - ELEY - HELEN
Personal Direction MAX GORDON

LEW SHANK
WHO?
ALLEN MILLER and CO.
NEVER HEARD OF 'EM

ARTHUR PRINCE
With "JIM"
Care of VARIETY, New York

HARRINGTON REYNOLDS, Jr.
HARRY RAPF PRESENTS
in "The Awakening of the Devil"
Direction of MAURICE H. ROSE
and JACK CURTIS
Next Week (Nov. 9) Palace, Chicago

8th AMERICAN SEASON
ALICE LLOYD
IN VAUDEVILLE

NEXT WEEK (Nov. 9) DOMINION, OTTAWA

Representative, PAT CASEY
All Communications care VARIETY, New York
Famous Players Film Co., Jesse L. Lasky Feature Play Co. and Bosworth, Inc.
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5. Famous Players Film Service, 60 Ferris St., Pittsburgh, Pa.—Western Pennsylvania, West Virginia, Ohio and Kentucky. 17 South Wabash Ave., Chicago, III.—Illinois and Indiana.
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ONE HUNDRED and TEN WEST FORTIETH STREET
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VARIETY

PIPFAX and PANLO

An Act of Unparalleled Eccentricity
The Most Laughable Act Ever Seen

Just Arrived by Steamship St. Paul
Address, 214 West 38th Street, New York

WE'RE AT IT AGAIN

"I'M NOT ASHAMED OF YOU, MOLLY"
(I WANT YOU JUST AS YOU ARE) By LESLIE, YOUNG and STERN

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"CALIFORNIA AND YOU"

By EDGAR LESLIE and HARRY PUCK

Published by KALMAR & PUCK MUSIC PUBLISHING CO.
152 WEST 45TH STREET, NEW YORK CITY
MACK STARK, General Manager
THEATRICAL BUSINESS IMPROVING STEADILY,
VARIETY'S COAST-TO-COAST CANVASS SHOWS

Forty Expert Observers in Two Score Theatrical Centers Express Almost Unanimous View That Better Times Have Arrived
and Predict Early Return to Normal Conditions. Vaudeville and Burlesque Hold Their Own.

Reports from Variety's correspondents in 40 theatrical centers indicate emphatically that box office conditions from coast to coast are on the mend. Optimistic views are expressed in all sections with startling unanimity.

The reports here presented are the views of Variety's representatives, all active daily newspapermen, closely in touch with local conditions and uninfluenced by any consideration but the facts. They were filed by telegraph and reflect the up-to-the-minute situation.

The only city that looks for a winter of dullness and depression is Ottawa, the capital of Canada. Most other points report improvement already set in and the prospect of a return to normal within a short time.

A composite summary is that legitimate attractions have suffered and are suffering severely; vaudeville and burlesque are holding up fairly well and cheap commercial moving pictures have gone back, while feature films are sweeping the country, the bigger and more expensive the film and the theatre where it is exhibited, the more imposing the business.

This estimate of the situation occurs and reoccurs with significant regularity and emphasis from every point. On the statement that the current week and the one preceding week have been better than any since last season, and on the prophecy that the improvement will continue, the two score writers find no ground for argument or disagreement.

Among the specific reasons given for the bettering of the amusement business are the arrival of large buying orders and manufacturing contracts from Europe and elsewhere; the marketing of big crops—apples and wheat in the northwest and corn in the middle West—the recovery of the people from the fright of the war and (this is in the south) the release of much held cotton due to the partial resumption of shipments abroad and takeoffs by American mills in response to the various trade campaigns.

Legitimate managers are blamed for a considerable part of their ills. One of the most frequent statements is: "only good shows with metropolitan prestige draw big houses." "Shows that couldn't make money under any conditions" is the statement from New Orleans descriptive of this season's offerings.

The south is comparatively optimistic. The upward trend began there two weeks ago, when the cotton situation was relieved. It is in this section that the complaint is loudest against the quality of legitimate offerings. In Atlanta two of five theatres are dark, with three performances a week in the others.

The lake towns have suffered somewhat in sympathy with Canadian depression. Detroit's automobile industry has slumped. Vaudeville and pictures hold up despite dullness in trade.

Even Canada, except at the capital, Ottawa, where the outlook seems to be rather hopeless, expresses confidence in the immediate future.

On the Pacific coast Los Angeles sounds the only doleful note.

The elimination of a competing burlesque circuit, leaving the Columbia Amusement Co. alone in the field, has improved the business of the houses surviving the merger.

An interesting phase of the picture situation, applying as well to pop. vaudeville, is that the "downtown" houses are getting business, while the "neighborhood" (variously described as "outlying" or suburban) establishments are playing to smaller returns. The returns from over the country seem to say that the small film establishment or "nickelodeon" has seen its best day. They also repute the individual picture man's cry his business is bad, a condition usually found to exist through a congested territory, where the picture patronage is widely split up, although the gross attendance is sufficient for profitable support.

The following reports were in reply to this query by Vaux of its correspondents: "Wire general theatrical conditions in your vicinity. Distinguish legitimate, variety and pictures. Also general commercial conditions."

Chicago, Nov. 11.

The closing of the stockyards on account of the hoof and mouth disease epidemic among cattle, temporarily caused a setback this week to the slow improvement of business. The dramatic shows have been getting the worst of it, while pictures and vaudeville have been doing fairly well. General business conditions are better than they were two months ago, and, except for the check just mentioned, the tendency is toward better times. The one-night stand business is picking up. Commercial and theatrical business men look for a sharp upward trend toward the end of November.

St. Louis, Nov. 11.

The vaudeville and moving picture theatres here are turning away crowds, while the dramatic houses are doing nothing and burlesque business is only fair. Money is tight and the big theatres are doing little. In consequence the city is overrun with idle workers.

Philadelphia, Nov. 11.

Conditions are far from cheerful and no brighter in prospect, at least for the legitimate theatres. Big and small time vaudeville have suffered somewhat, but the legitimate has been particularly hard hit.

The commercial situation has been bad for some months, but is slowly picking up now.

Pittsburgh, Nov. 11.

The season has averaged poorly for prospects. Although what has been made money here. Business has been good at all the vaudeville theatres, and the picture establishments downtown have been crowded.

Western Pennsylvania is suffering from commercial depression with some workmen idle, but the signs are for a business boom.

San Francisco, Nov. 11.

Dramatic houses are suffering severely from bad times and it takes a strong attraction to draw a full house. Downtown vaudeville theatres report a satisfactory business, but the outlying pop establishments feel the depression. Theatres showing feature films are getting good returns almost without exception and nickelodeons hold satisfactory business.

Commercial conditions are generally bad with the banks fighting against extending credits and money tight.

Washington, Nov. 11.

Legitimate managers are complaining of hard times and business conditions are not encouraging. Only the
best shows draw. One big vaudeville theatre is reported as doing good business, receipts are off in the others. Feature films shown in large houses are doing well both downtown and in the residential districts. Business is poor in the five-cent houses.

Commercial men say collections are poor and blame the war and unseasonable weather.

Syracuse, Nov. 11.

While business conditions are not good, vaudeville and feature films at popular prices remain unaffected. Legitimate attractions this season have been of poorest quality ever and could not do as well under the best auspices. A few good shows have done well.

Galveston, Nov. 11.

A canvas of local theatre managers shows an agreement that business has been bad, but that an improvement has been growing since two weeks ago. Local showmen complain almost as much at the quality of bookings as at attendance.

Commercial lines have been extremely dull, but business is improving daily and business men generally are optimisists.

Baltimore, Nov. 11.

Business has been picking up during the last two weeks. Before that there was a slump. Last week was the banner one of the season and the prospect is that this week's business will be even better. Feature films have done well, and an increase in admission scale is probable.

Many are still idle in commercial houses, money is tight and commercial paper finds a dull market.

Louisville, Nov. 11.

Theatrical business is satisfactory. Legitimate houses are doing fair business, slowly improving. Vaudeville houses draw well, while the picture houses are well patronized.

Theatrical conditions are dull, but the placing of large contracts and orders with the factories has created a hopeful feeling. Normal conditions are believed to be in sight, although some factories are still on half time.

Atlanta, Nov. 11.

Two of Atlanta's leading theatres are dark. Moving pictures are drawing their usual heavy patronage, while one of the pop houses is doing poorly. First class legitimate houses are averaging three performances a week, good shows getting a profit, bad ones a loss. Warfield did $7,100 in three performances. Trade is improving slightly. Shows with New York prestige prosper.

Nashville, Nov. 11.

The last two weeks have disclosed a most encouraging increase of theatrical business, following a period of lean house office expectations. The legitimate attractions have suffered most, but that, too, is improving.

Memphis, Nov. 11.

Show business is better here than any other city of south, visitors say. Poor legitimate shows play to empty houses, but good ones draw big with exception. Feature films do well, three new theatres are under construction for that policy. Orpheum vaudeville has gained steadily since opening of season.

Cotton slump hit Memphis hard. Improvement is slow but steady.

Richmond, Nov. 11.

Big returns to vaudeville and pictures. Local trade reports show steady improvement in commercial situation. Stock and burlesque show exceptional returns.

Montgomery, Ala., Nov. 11.

Commercial conditions have been bad, but are improving. Feature and first run films get the money. Legitimate theatres are holding their own. Vaudeville at Empire bad and has been abandoned. Stock fair returns.

Spokane, Nov. 11.

Big wheat and apple crops have been sold and the bank statement shows extraordinary good credits. Prosperity is reflected in theatres' business. Only legitimate attractions fail to get returns. Two new conditions are being completed. Those running prosper. Legitimate bookings are scarce and of questionable quality.

Portland, Ore., Nov. 11.

Legitimate shows do business when attractions have merit. Variety theatres show a profit, but not as large as in former seasons. Small picture places getting nothing. Trade is generally quiet.

The Orpheum, the largest vaudeville theatre on the coast, opens this month.

Los Angeles, Nov. 11.

The theatrical conditions here are worse than at any time in 20 years. Legitimate houses are either losing money or barely breaking even. Dozens of picture places starving. Vaudeville is saved from loss only by economy in operation.

Trade is only fair, but better than the average of the west. Many outlying theatres are closed or running at a loss.

Buffalo, Nov. 11.

Local managers declare Buffalo's theatrical situation is favorable in view of trade conditions throughout the country. Legitimate attractions, however, are suffering. Pop vaudeville is doing fairly, burlesque good and pictures better than other amusements. Low prices prevail. Nearby Canada is suffering depressions.

Cleveland, Nov. 11.

Box office conditions are dull. Vaudeville is drawing, but legitimate theatres are doing little. Burlesque profits have been reduced by reason of the recent competition, but improvement is noted. Downtown picture houses are doing well, but outlying enterprises feel the pinch of hard times.

Detroit, Nov. 11.

The automobile industry has slumped badly and box office returns show decrease. One leading legitimate house is even with last year, the other is doing little. Vaudeville is holding up on the big time. Pop is off 10 per cent.

Down town and 25 per cent. in the outskirts.

Commercial lines are dull.

Milwaukee, Nov. 11.

Better lines of attractions have kept the legitimate theatres here and throughout Wisconsin alive and profitable. Vaudeville here is off, particularly Sundays and holidays. Feature films are doing extremely well, especially when used in large legitimate houses. Commercial run pictures fair.

Commercial conditions normal.

Duluth, Nov. 11.

Show business is apathetic here, a condition that obtains throughout the state and the Lake Superior territory generally, although indications are that improvement is in sight. Vaudeville is very poor while legitimate attractions are getting only fair returns. Stock enterprises are surprisingly prosperous while pictures draw exceedingly good business.

Minneapolis, Nov. 11.

Business is up to average. Leading legitimate house draws good houses generally, but stock enterprises do fairly. Either one alone would return big winning. Pictures and vaudeville are doing well.

Commercial conditions are satisfactory.

Toledo, Nov. 11.

The theatres are in a general slump as compared to last year, the legitimate attractions suffering worst. "The Dum- my" closed here last Sunday. Vaudeville is doing rather well. Keith's lost $7,000 on summer stock. Burlesque is showing poor returns. Picture managers add to "poor business" chorus.

Indianapolis, Nov. 11.

Leading legitimate managers complain of decreased receipts. Pop vaudeville and feature films are getting the money, particularly the downtown establishments. Neighborhood establishments not doing so well. Burlesque is doing fairly.

Kansas City, Nov. 11.

Agents say Kansas City theatres are doing better than any of their other town in the country. Vaudeville is not up to the average, but good under current conditions. Legitimate attractions are doing extraordinarily well. Burlesque is far ahead of last season.

Commercial conditions, which have been extremely bad, are improving steadily.

Topeka, Nov. 11.

Show business here is good and becoming better following the marketing of the first troops. Money is plentiful. Legitimate business is fair to good, variety generally good. Feature films are making money, while the commercial-run establishments are getting fair returns. Stock does fairly with bright prospects.

These conditions obtain in spite of an oversupply of theatres, which split up amusement money.

Cincinnati, Nov. 11.

Box office returns are discouraging. Legitimate houses have had a few good weeks, but the average has not been high and the majority of engagements have been unprofitable. Vaudeville only fairly. The elimination of competition in burlesque results in good profit for the survivor. The little picture houses are complaining of the times, but owners of big modern theatres with good feature films are well satisfied.

General trade conditions have been bad, but are picking up slowly.

Montreal, Nov. 11.

Business is slowly recovering from the complete collapse which followed the declaration of war. The legitimate is hardest hit to which result the poor condition of legitimate prospects. A feature film at his majesty's at 10-15-25 turned them away. Vaudeville good; burlesque as usual; pop average; pictures extraordinary prosperity. Caires and cabarets doing nothing.

Toronto, Nov. 11.

Conditions are improving as people begin to regain confidence. The legitimate houses doing satisfactory business. Local burlesque is off since the general money is not at its peak. Two stock enterprises in big houses are doing well, the smaller and cheaper picture places have slumped.

Ottawa, Nov. 11.

Business is generally bad. Alice Lloyd, at the Dominion, this week, promises to prove one of the rare exceptions. The legitimate houses are falling flat. Several shows have cancelled rather than face the prospect at the Canadian capital. Falling off in all theatres estimated at from 25 to 50 per cent.

Commercial conditions bad. Many are idle. Newspapers have cut their staffs to last extreme and survivors accept 10 per cent. reduction in salary. The winter prospect is disheartening.

Winnipeg, Nov. 11.

Conditions returning to normal. People are ready when houses are free, but are regaining confidence and spending more freely. Poor shows have been put on to reduce expenses. Poor business resulted. Some shows are said to have been cancelled. War films failed at Walker, amnesties, variety did worse. Comic opera billed next week. Stock drawing crowds nightly. Orpheum doing fairly. Pantages small time making money and picture houses are mints.

Providence, R. I., Nov. 11.

Legitimate business worst in years. Only two musical comedies to date. Keith's holding up by reason of clever advertising. Low running strong and picture houses getting crowds. Business conditions fair and becoming better.

Syracuse, Nov. 11.

Despite poor season, good shows are getting profitable patronage; mediocre shows flop. All houses are top heavy. Vaudeville below average except when headlines draw, then business big. Pictures are off, thrillers best attraction. Large European orders have helped local industries. Trade is still below normal, but recovering rapidly.
MUSIC PUBLISHERS' CONTRACTS DECLARED INVALID BY COURTS

Witmark and Stern Agreements Held to be so Inequitable They Cannot be Enforced by Law. Exact Valuable Service and Return Nothing

By unanimous agreement the New York Appellate Division this week refused relief to W. Witmark & Son in their litigation with William P. Peters, composer and lyric writer, characterizing the Witmark-Stern contracts as "so inequitable that a court of equity would not be justified in enforcing its provisions."

Witmark & Son, under a five-year contract with Peters, sued to secure from Harsa & Francis, Day & Hunter, the publication rights to "Tole," sold to the latter concern by Peters in alleged violation of the Witmark-Peters agreement. A state Supreme Court resulted in a verdict favorable to Witmark. Peters and the Harsa-Francis-Day-Hunter appealed against this decision. On appeal the Appellate Division reverses the lower court. The Appellate decision says in part:

"The question for determination is whether the contract between the plaintiff and Peters was one which will be enforced in a court of equity. The contract contains no express provision by which the plaintiff binds itself to sell any of the compositions published by it and composed by Peters, nor does it provide for any fixed or definite minimum number of copies thereof. But even if the agreement to publish carries with it by inference an agreement to offer the copies so published for sale, then the contract seems to be so inequitable that a court of equity would not be justified in enforcing its provisions by injunctive or mandatory relief, either as to the affirmance or non-affirmance of the three compositions.

Peters for a period of five years is required to turn over every musical composition which he either originates or controls, no matter what the aggregate number may be, and they at once become the absolute property of the plaintiff, which, while agreeing to publish any which it may select in each year, does not bind itself to publish them. If the prosecuting of the compositions is not begun, but may do so at any time during the life of the agreement. It could literally comply with the terms of the agreement by publishing five or ten copies of each of the three compositions which it finally selected in each year and thus make itself absolute master of the entire productive capacity of Peters for five years, preventing him from finding a market for his efforts elsewhere and at the same time paying him a royalty ridiculously small and entirely inadequate for the services which he was required to perform for them. The agreement is in all its provisions as applicable as the one now under examination, and where the benefits accruing to the plaintiff are so palpably disproportionate to the services required to be performed by Peters, a court of equity will not interfere to enforce such an inequitable and improvident agreement, but will relegate the plaintiff to its cause of action at law, particularly where, as in this case, there is no allegation whatever that the defendant, especially intentionally or otherwise capable to respond to the plaintiff for such damages as it may establish in an action at law."

The Peters contract, dated December 1911, contained these provisions, among others:

All Peters' compositions be turned over as the property of Witmark & Son for a period of five years.

Peters to submit all compositions (other than additional works) to the publishers, of which Witmark agreed to publish not less than three (complete works such as operas to be considered as single compositions); Peters to receive royalty of 4 cents a copy sold, where Peters wrote both score and lyrics, and two cents a copy when he wrote only words or music, except when Witmark sold "popular" compositions at less than the regular rate, in which case the royalty was stated as one and a half cents and three-quarters of a cent.

On all copies sold for less than 10 cents, Peters was to accept a still further reduction.

Peters gave all mechanical rights to the Witmark, who was to collect such royalties and pay one-half to Peters.

During the first year Peters turned over three compositions and Witmark published none of them.

A case almost parallel, in which Jos. W. Stern & Co. sought to enforce a similar agreement with Sigmund Romberg, was disposed of by Judge Greenbaum Tuesday, on the precedent created in the Witmark-Peters appeal decision. The court characterized the contract as "inequitable and unconscionable" in that it imposed heavy obligations on Romberg, the composer, and bound the music publishers to practically no specific service.

Stern & Co. agreed to use their good offices in the prosecution of the compositions produced by other producers, they signing the contracts with the third party, making the terms of the producing agreement and taking 33% per cent of the royalty. They did not agree to publish the music.

William Klein, Romberg's attorney, said that under the agreement Stern need perform no specific service for Romberg, but assumed the right only to prevent him from disposing of his work through any other agent for five years.

Stern & Co. issued a statement Wednesday denying their compositions and declaring they would take an appeal from the Greenbaum decision to the Appella' Division, and if necessary to the Court of Appeals.

It is said Witmark will carry the Appella Division ruling to the Court of Appeals.

MOVIE ILL. SONG AS TURN.

The moving illustrated song film is quite apt to become a vaudeville turn. It is the product of the Delcochem Co., and the United Booking Offices Feature Film Department, through A. J. Duffy, its manager, is about to contract for 30 copies, as a starter.

It will be shown in the numberless theatres booked by the U. B. O. and its affiliates, either the company or the theatre furnishing the singer, as the arrangement may read.

The moving picture lyric illustrated by a scenario along its lines, worked out by the camera. The film usually runs from 600 to 800 feet.

EVA NOT AT COLONIAL.

The Colonial next week, billed with Eva Tanguay as the feature attraction, will not have the singing comedian. Miss Tanguay opened at Keith's, Boston, Monday. After the first performance she notified the United Booking Offices her voice showed a tendency for hoarseness, and she thought it better to advise in time rather than becoming obliged to postpone the Colonial engagement at the last moment.

Eddie Darlie, who books the Keith New York theatre, has already mentioned in the Colonial program for next week with a monster bill, having already surrounded Miss Tanguay with one of the best looking vaudeville shows on paper in New York this season.

GRACE LEIGH'S NEW ACT.

The act Grace Leigh is preparing for vaudeville will be an elaborate one in the matter of clothes. Miss Leigh at first decided to bill herself as Queen of Diamonds, but has recalled that title, substituting her own name.

The turn will be in readiness for the big time stage shortly, where it is to be directed by the Blonde Adonis of the Stage, Bill Lykens.

GENE SHINNING.

The vaudeville tour of Adeline Geene, contracted with the United Booking Offices for four weeks at $2,500 even, will end with the expiration of the agreement.

An optional extension rested with the vaudeville managers, who have been disappointed in Geene's drawing power as a headliner. She opened at Philadelphia without adding business to the usual gross, did the same at the Colonial, New York, and is not showing unusual box office strength at the Palace, this week.

"MIND-READERS" SUED.

Pittsburgh, Nov. 11.

Anna Eva Fay, who appeared in a Butler, Pa., theatre last week, was made defendant in a damage suit for alleged slander by Mrs. D. E. Steinmark.

The plaintiff asks $5,000, alleging her good name has been ruined by a remark said to have been made by the accused.

Mrs. John Koppler asked Miss Fay in the public demonstration which he conducted in the East to become a watch stolen from her recently. The suit is based on the assertion that Miss Fay said Mrs. Steinmark had pawned the watch in Pittsburgh.

BROADWAY CUTS PRICES.

The Broadway theatre, playing vaudeville, cut its admission scale Monday, from a 50-cent top at night, to 35 cents, with a matinee price of 25 cents during the day.

Of late the Broadway has improved the grade and cost of bills. Last week the show cost the house $2100 and this week it reaches about $3200.

KITY GORDON'S 56 WEEKS.

The longest route this season so far given by the United Booking Offices and Orphenum Circuit is claimed for Kitty Gordon, by her agent, W. L. Lynkys. It is 56 weeks, and will carry Miss Gordon from the east to the West, playing through next summer.

Miss Gordon's top figure on the trip is $1,500 weekly.

CONSECUTIVE PLAYING.

Billy Walsh, manager of the Majestic, Paterson, N. J., hung up a vaudeville record Monday night, when he permitted the Opertan Trio to do two turns, showing it at the same price.

Mr. Walsh had a disappointment Monday. The Trio was sent to him at $75 for the half. It's a French act.

At the Paterson depot, someone 'phones in the train that the wall was there, but it would have to have $100. He assented. At the theater the act informed him it could not go on at the times allotted, as they would have to catch a train back to New York. They laid out a schedule for the two shows (Walsh being helpless in the emergency), with the result that they closed the second performance and opened the third, Mr. Walsh making an explanation to the audience.

After the last turn Mr. Walsh called the people into his office, told them what was in his mind, and Tuesday got another act.

ORPHEUM DROPS SAN DIEGO.

San Diego, Cal., Nov. 11.

The Sprechles theatre, which has been playing regular attractions three nights and vaudeville for the balance of the week, as an Orpheum house, has been dropped from the circuit, and is open to book regular attractions for the full week.

Circus Employe Wounded in Kano, Kan.

Charles Sellers, of Bloomington, Ill., an employe of Ringling Brothers' circus, was seriously wounded in a hotel at that place last week, according to information received here by a relative.

E. L. Lynch is being held and is said to have admitted that he fired the shot that wounded Sellers.

Circus Swellindge Charged.

Atlanta, Nov. 11.

L. P. Walsh, a street car motorman, followed the Robinson Shows from Rome, Ga., to Dalton, and attached there six of the circus' elephants, claiming an employe of the show had wounded him, driving $50. The circus, after recovering its elephants and left for winter quarters in Peru, Ind.
FILM STARS TWICE NIGHTLY
NEW PLAN OF LOEW CIRCUIT

Prominent Picture Players Appearing in Pop Houses After Dark Only. First Showing a Success. Bracey-Farrington Team Has Initial Booking.

The Loew Circuit is trying out something new in the vaudeville line, through playing a couple of picture stars twice nightly, the picture players appearing in the Loew houses, after dark only.

During the daytime they are posing for "The Million Dollar Mystery" serial, now being shown weekly in the Loew houses. The vaudeville team has Sidney Bracy (The Conspirator), and Frank Farrington (The Butler) of the serial. They do a piano act, moving from one house to the other each evening, and receive $300 a week for their joint stage work.

The Loew people are expressing themselves as satisfied with the results at the box offices of the experiment.

CARUS-CARROLL PEACE.
The little white dove is flying between Emma Carus and Harry Carroll, the symbol of the peace bird being denoted through Miss Carus singing one of Carroll's songs, "Tip Top Tippin' the Lippin' Rod." Some months ago there was a disagreement between the two, as they were about to enter vaudeville together. Each had an opinion about the agreement signed between them. Now Mr. Carroll says he was all wrong and Miss Carus all right.

THURSTON MARRIERS.
Buffalo, Nov. 11.
Howard Thurston, the magician, married Nov. 5 at Niagara Falls Leotha Allison, daughter of a Baltimore business man.

OUT AND IN

After the Monday matinee at the Colonial, "The Last Tango," a Joss-Hart-Arthur Hopkins vaudeville production, receiving its first New York showing, was canceled. Fletcher Norris, it was the principal player in it. The last was jotted at the afternoon performance. Gallagher and Carlin secured the vacant spot.

At the Royal, Bronx, Monday, McNally and Roberts left the program after the first show. Mitchell, Garren and Leo substituted.

The Colonial, New York, had Noette Monday, instead of The Berrens, billed. The latter team would not take the program. The No. 2 position on the program.

At Keith's, Philadelphia; Fields and Lewis substituted for Gould and Ashlyn. Belle Ashlyn is being treated to prevent a serious throat ailment.

They Mary Poole decided to cancel at Polito's, this week, owing to illness, which gave Stella Tracey an engagement for the week.

Rehearsal time Monday morning at Hammerstein's gave a side light on the war. First Paul Swan protested. He wanted the No. 1 dressing room and must close the first part. They pacified Paul by giving him a hastily built dressing shack on the stage, as some of Singer's Midgets were still occupying the No. 1 room, holding over from the week before. Then the Fairgirl insisted that their size type in the billing be made as large as that given to McConnell and Simpson. They got it.

Afterwards James and Bonnie Thornton notified the management if they had to appear in the late position programmed, their names could be taken off.

At the Broadway Monday, Reno, a trump cyclist who had informed the booking department he taught Joe Jackson the latter's pantomime comedy in England, was missing after the matinee. After seeing the cyclist on the matinee, the management found it difficult to believe his story. Louie Carver and Tom Murray also at the Broadway bill, left it Monday, with Tom Glenn filling in.

Wednesday "The Little Lamb" required from the Broadway bill, with Mr. and Mrs. Hugh Emmett going into the program.

Dooley and Rugel played the Monday matinee and night show at the Alhambra, but cancelled remainder of the week, owing to a court case in Philadelphia. Brooks and Bowen were moved into their spot on the bill.

COL. FRANCIS FERARI DEAD.
Colonel Francis Ferari, the musical impresario and former boxing promoter, died at his New York home (156 W. 84th street) Wednesday. His demise was from a complication of diseases.

Ferari, born in England in 1862, became a notable figure in show business through his exhibiting animal acts. For many years he was a show partner of Frank C. Bostock.

A widow and brother, Joseph Ferari, then a Harmon Trainer, survive.

ALVA YORK'S "LIFTED" SONG.
Since returning to London Alva York has been singing "Will Some One Name My Nationality?" a song sole owned by Nellie V. Nichols, who is now using it on the Keith time.

Miss Nichols says she purchased the song from Annie Kent, and it has been copyrighted here-to-go England. While playing the Palace, Chicago, Miss Nichols was informed, according to her statement, that Miss York was rehearsing the number in her hotel room.

Phil Nash's Will.
Phil Nash, who died Oct. 4, left his entire estate to his wife. The perfunctory appraisal of the estate gives it at $5,000.
ENGLISH MANAGERS AND ACTORS HOLD THREE-HOUR CONFERENCE

Important Points on Co-operative Operation of Halls for Acts Settled, and Board Agreed Upon to Adjust Matters Remaining Open. Probable Percentage With Guarantee in Provinces; Reduction in London. Individual Circuits Making Agreeable Terms Independently.

(Special Cable to Variety.)
London, Nov. 11.
Five hundred members of the Variety Artists' Federation attended the meeting Sunday, to consider the co-operative matter. Rats were barred.
Gulliver's proposition, which resembles Tact's sliding scale, was accepted for December. Independent London halls are to play 50-50 with the artists, guaranteeing they shall receive at least 65 per cent. of their regular salary by this arrangement.
The Syndicate halls submitted two propositions, either for the acts to play according to the plan of the independent halls, or like Gulliver's.
For the Provinces, the proposal was 50-50 with half guarantee, or a complicated division of the gross, proportionate to house expenses.
The Moss and Variety Controlling circuits have averaged full salaries for acts in most places during the past 12 weeks.
The meeting agreed that all circuits must abide by a uniform plan of payment, not percentage in the poorer ones, and salaries in the best-paying halls.
The Stoll Tour has but two halls on percentage, paying salaries in others.
All picture places engaging acts must pay full salaries.
These arrangements are to continue for 12 weeks, including the current one.
The managers met a committee of the V. A. F. yesterday. They held a conference of three hours, the managers agreeing to the appointment of a board to supervise all co-operative programs to prevent padding, and to adjust several other matters still to be determined.
The indications today are that there will be a modified 50-50 arrangement, with a guarantee for the Provinces and 20 per cent. reduction for London.
Conditions are changing daily, however.
The courts have ruled that artists who sign for reduced salaries as payments "on account" are entitled to judgment for the unpaid balance. The decision was handed down in the case of Daisy Wood. She accepted her salary at the Walthamstow and Tottenham theatres week of Aug. 15 as "on account" payment and started suit for the remainder.
The defense contended that Miss Wood was the only act that refused to agree to a cut and declared that all others had taken the same course, thus halls would have been forced to close.
The decision favored the singer nevertheless.
This ruling establishes an important precedent. Many other artists want to recover on claims arising from salary cuts within the past twelve weeks.

BAR QUESTION UP.
(Special Cable to Variety.)
London, Nov. 12.
The Hippodrome and Coliseum are again seeking to have the drink restriction removed or at least modified. Temperance organizations are lined up in opposition to any leniency.

ENGLISH ARMY ENLISTMENTS.
London, Nov. 1.
An additional list of English theatrical people who have enlisted with the army.

$1,250 FOR WILKIE BARD.
(Special Cable to Variety.)
The H. B. Marinelli office has cabled over here an offer of $1,250 weekly on the big time American vaudeville circuits, for Wilkie Bard, to commence in February.

MANNERS SELLS PLAY.
(Special Cable to Variety.)
London, Nov. 11.
J. Hartley Manners has sold a new play to Sir George Alexander. It will be produced shortly at the St. James.

WOODS "SONG OF SONGS.
A. H. Woods has purchased Charles Frohman's production of Edward Sheldon's dramatization of Sudermann's "The Song of Songs," at the Broad Street, Philadelphia. Mr. Woods intends bringing the piece to the Eltinge theatre Christmas week.

To Film Football Game.
The Colonia Film Corp., has secured the exclusive privilege of filming the Yale-Harvard football game at New Haven, Nov. 21. This classic of athletics will attract 70,000 people and will be the occasion of the dedication of the dedication of the Yale Bowl, the greatest stadium in the world.

Proctor's Troy Nearly Ready.
Troy, N. Y., Nov. 11.
J. F. Proctor's new pop vaudeville theatre, seating 2,500, will open Nov. 23.

SAILINGS.
(Special Cable to Variety.)
London, Nov. 11.
Nov. 11, Hayman Adler (Adriatic).
Nov. 14, Eddie Emerson, Arthur Ward, Mr. and Mrs. Jesse Freeman (Philadelphia).

OPPOSED LICENSE RENEWALS.
(Special Cable to Variety.)
London, Nov. 11.
The Middlesex County Council meeting yesterday, license renewals for the entire 85 cinemas in the country were opposed, because they had been opened Sundays.
Counsel for proprietors agreed that although some of the pictures they would obey the closing provisions, provided it was lawful, perhaps inferring they intend to test by appeal.

Sohlke Staging for Butt.
(Special Cable to Variety.)
London, Nov. 11.
Gus Sohlke has been engaged by Alfred Butt to stage the coming musical show that is to be produced at the Palace, Manchester, about Christmas. Wilkie Bard is to be the principal comedian.

SALERNO A PRISONER.
(Special Cable to Variety.)
London, Nov. 11.
It is reported that the prisoner, the jigger, is a prisoner in war in Russia.

CECIL RALEIGH DIES.
(Special Cable to Variety.)
London, Nov. 11.
Cecil Raleigh, the Drury Lane dramatist, died yesterday.

QUIROGA COMES IN.
At the Palace Dec. 7 will appear for the first time in vaudeville, Quiroga, the Spanish violinist, who came over here to tour as a concert star, under the durance of the Shuberts.
The vaudeville engagement was entered with the United Booking Offices through H. B. Marinelli.

ALICE, MARIE'S DAUGHTER.
Toronto, Nov. 11.
Last week while Alice Lloyd was at Shaw's, she used for her encore a song requested by the audience. During a performance, a gallery denizen called out: "Sing one of your mother's," referring to Alice's sister (Marie).

WANT WAR SCENARIO.
Picture makers are after Richard Harding Davis' "War correspondent," now back from the present European war, to write a war feature upon the present conflict across the pond.

Keith's Union Musicians.
Comming this week, all of the B. F. Keith vaudeville theatres in New York have union orchestras. Two or three including the Tin Pan and Harlem opera house, were non-union previously.

Feature Film Replaces Vaudeville.
Montgomery, Ala., Nov. 11.
Keith vaudeville in the Empire has discontinued. H. C. Farley, the manager, has contracted for a feature film service.

Montgomery and Moore in Pictures.
Montgomery and Moore expect to leave for the Pacific Coast, to go into picture making.

NEW ACTS.
Val Trainor and Selene, in a $2,000 production, will include songs, at Union Hill, Nov. 23.
George Kircher, an Atlanta baseball player and a team mate of Frank Browning, opened in Chattanooga this week with an act.
Betsy Mooney (formerly Cross and Mooney) has joined with Donita in a new act.
"A Good Fellow," by Mark Swan, is a new farce tableau being arranged by Boyle Woolfolk to open Nov. 23.
Harry Foy (Foy and Clark) and Charles Bul, of the Morosco Photoplay Co., incorporated in Los Angeles last week for $50,000, and to be operated in association with Bosworth, Inc., re-leasing through the "Paramount." Interested with the legitimate manager are Frank Garbutt, head of Bosworth, Inc., Charles Eyton and Ruth Garbutt, of Los Angeles. A special departure of the Morosco photoplay activities will be the handling of pictures in conjunction with dramatic productions on the speaking stage, such as the introduction of pictures as incidental stage story. The new departure is being used in "Life" and "The Battle Cry," current attractions in New York. "Pretty Mrs. Smith" will be made into a comedy feature and released together with its musical score, a novelty in film feature promotion.

FIRST MOROSCO RELEASE
"The Bird of Paradise," with Leonore Ulrich, a Morosco coast star, will be the first release of the recently formed Oliver Morosco Photo Play Co., incorporated in Los Angeles last week for $50,000, and to be operated in association with Bosworth, Inc., releasing through the "Paramount.

Interested with the legitimate manager are Frank Garbutt, head of Bosworth, Inc., Charles Eyton and Ruth Garbutt, of Los Angeles. A special departure of the Morosco photoplay activities will be the handling of pictures in conjunction with dramatic productions on the speaking stage, such as the introduction of pictures as incidental stage story. The new departure is being used in "Life" and "The Battle Cry," current attractions in New York. "Pretty Mrs. Smith" will be made into a comedy feature and released together with its musical score, a novelty in film feature promotion.

SAILORS' CASE THROW OUT.
Judge Herbert in the 54th Street court last Saturday dismissed the charge against Frederick M. McCoy, business manager of the Columbia theatre, of discriminating against sailors in uniform.

LASKY LOSES PRESS AGENT.
Harry Reichenbach who has acted as publicity promoter for Jesse L. Lasky ever since the latter ended the film producing field leaves his post today.
WITH THE WOMEN

More like a musical comedy than burlesque is the show given by "The Girls of the World" at the Columbia this week. The opening finds the chorus well clothed in evening dresses of yellow, a few in pink and white, while the Barry Sisters looked especially well in red and yellow jockey hats of black lace. These girls are not given any special number, but they are dandy looking and good dancers. Maude Rockwell is a stunning red-haired woman. She is responsible for the burlesque average. A good looking entrance dress was of blue with a jacket of gold. Then a green made simply with a tunic of chiffon was followed by blue brocade velvet. In black tights Miss Rockwell was a picture. In the second act a yellow velvet was the handsomest dress seen on the Columbia stage this season. The velvet fit the figure tightly, and was outlined with a tunic of crystal. A band of yellow willow plumes was employed gracefully across the skirt. The chorus looked well in a number wearing green satin trousers with taffeta coats. The opening of the second act disclosed the chorus in evening dresses of the latest design.

Truly Shattuck entertained at diner Monday evening in her apartment. Covers were laid for six.

Helene Stewart, a pretty brunette, dancing at Rector's, is wearing a frock of white accordan pleating with black velvet basque.

An afternoon well spent at Hammerstein's this week. The Faber Girls have a new wardrobe. Always up to date, these young women have now hit a high mark with two changes of costumes. They are the frilly kind of dresses, all very full and crystal. W. R. A. makes the women in the audience take notice, and the men estimate the high cost of living. Lulu Simpson has grown too plump for the tight gray skirt worn. That is what Miss Loney is for Paul. Bonnie Thornton announced from the stage she is 63 years old. Well, she doesn't look it. In the first dress worn by Mrs. Thornton she seemed about 25. It was pink chiffon mounted in three flounces, the waist sur- supplied and edged in black velvet ribbon. A flat pan cake hat trimmed high in the back gave her a girlish appearance. But it was Bonnie's second dress that quite covered the off-white cloth of crystal without a particle of trimming. The little women with Singer's Midgets all are remarkably well gowned. They look like dress-up dolls.

The new Rose Stall show ("A Perfect Lady") doesn't call for any real, up-to-date dressing. Miss Stall plays a burlesque queen of the road type and dresses the part plainly. The only member of the company who makes any pretense in clothes is Cherrie Carlisle (a protege of Miss Billie Burke).

Miss Carlisle as a school girl wears (second act) a traveling dress of tan, and in the third act, a dancing white chiffon. One of these days Miss Stahl may be persuaded by her friends into playing "Camille."

Last Sunday the Columbia had a good vaudeville show. The Four Military Maids opened, wearing pretty evening frocks. They changed to short military dresses, of pale blue skirts and gold jackets, with high gold shoes. Miss Conley (Warren and Conley) looked smart in a cerise velvet long waisted dress. The foundation was white satin with a band of crystal fringe. A black velvet hat and white parasil complete it. Chas. L. A. Daughters wear nice dresses in their straight numbers. One in blue and the other in yellow made a pretty stage picture. A gold color dress worn by the larger sister was badly hung. The Berlin Madcaps are wearing good looking ball dresses of white satin, the skirts heavily embossed in black velvet roses.

**NOTICE.**

Will all members of the W. R. A. U. who have claims against the Sells Floco Circus please communicate with Hindy and Norman, C. Foster Building, Denver, Colorado.

The Colonial this week has a good show. Monday matinee found the house packed. Nonette, the first woman to wear a silk dress, is still wearing the short Gypsy costume as of old. Fay and Florence Courteny have white evening dresses. Love songs, written for a man and woman are rather far from the theme when sung by the two act. The Courteny Sisters would do well to leave this sort of material alone. "The Last Tango" is prettily dressed. The four chorus girls wear inleven costumes with very short skirts. The principals, Carrie Reynolds and Florence Webber, could dress their parts better. Miss Reynolds is a pretty blonde who dresses too heavily. Her one fatal sin, silvered Empire, and she had trouble with the train when dancing. An opera cloak of cerise brocade was trimmed in white fox. Miss Webber's dress was of salmon velvet, wide belted in emerald green. Belle Blanche has grown in size. The plump and the result is she looks marvellously. Her dress was white, made short waisted and trimmed in brilliants. The women of the Alpine Group dress prettily in Turkish costumes.

Fanny Brice put on trousers at the Winter Garden Sunday night and did a swell job at it, her brother, Lew, many said she did real well, and liked it. She also said it was so easy working with a partner that she would continue, only the managers will pay her as much money alone. Miss Brice admits she had her vaudeville salary cut twice, but balked at the second clipping, and she denies she gave a newspaper man $1,000 to "boost" her. Fanny says she gives him thousands, but only gave $200. By her method of calculation, Fanny believes if she had paid the full thousand the managers would have wanted her to work for nothing.

Now that full skirts have come back, all dancers should bight themselves to the future and watch Gene manage an Empire Dance. The dress worn for this is a Nile green and must be seven yards around the bottom. Gene's ballet costume of white tarlatan was, as usual, done by Rose Sawyer (Palace) also wore a full skirt. The material was a gorgeous white taffeta with a silver flower, so simply made that but for the material it would have been ugly. It must be the war we have to thank for this gown. The model never came from Paris. Miss Sawyer's second dress was a dress-maker's dream, so to speak. There was a foundation dress, designed as an effect, a coat and a sautoir, all of different colors and materials. Dorothy Toye was happily gowned in a crystal robe over lace petticoats, and a sash of coral ribbon. Sadie Burt (Whiting eloclub) and Emily Darrel (Darrell and Conway), also on the Palace bill this week, wereawn as least seen a few weeks ago.

**SPEcial Notice.**

The regular meeting of the Board of Directors will be held TUESDAY, NOVEMBER 17, in the White Rats Building, 227 West 46th street, New York City, at 11:30 P. M. sharp.

**LADIES ELECTED.**

The following ladies were duly elected to membership in the Associated Actresses of America, Tuesday, Nov. 10. Clara Lambert, Goldie V. Moore, Ada Meade, Emma Francis, Stella Mayhew.

They have any of the above failed to receive official notification of their election, it will cheerfully be sent on receipt of next week's address.
Sidney Jarvis and wife, Virginia Dare, welcomed a boy Nov. 7.

Wilton Lackaye will return to vaudeville in about four weeks.

The Princess theatre will present a new bill of sketches next week.

Willie Solar arrived in New York Sunday night. He has been abroad two years.

Elsie Faye is rapidly recovering from a serious illness at the Polyclinic Hospital.

Charles Judels will retire from "Twin Beds" Saturday. Walter Kellogg will replace him.

Billie Reeves, the original "drunk" of the stage, returned to New York this week, after traveling around the world.

The Lyceum, Elmira, N. Y., owing to poor business, is not going to play any more legit this season.

The Princess, New York, now dark, is reopening Nov. 21 with practically a new program of pieces.

Christie MacDonald (Mrs. J. L. Gillespie) became the mother of a girl Nov. 10.

Alec Lauder, brother of Harry, may appear at Hammerstein's shortly. Morris & Fell are negotiating for him.

Conroy and Lemaire opened at the Grand, Pittsburgh, Monday. It is a United-booked house.

H. O. Kegsy has acquired ownership of the Colonial, Connellsville, Pa., capacity 1,500 and with stage 40 x 60. It will play legit attractions.

Lulu Glaser is reported as returning to the stage within the near future, former musical star having been on the sick list.

Valeska Suratt is engaged for the Winter Garden show to open about Dec. 1, not the current Al Johnson attraction as reported.

Fiddler and Shelton cancelled this week at the Wilson, Chicago, when Harry Fiddler came to New York Sunday on account of his wife's illness.

Lew Nap Wood, treasurer of Teller's Broadways, Brooklyn, and Milton S. Harris have formed a partnership for vaudeville producing.

Edgar Norton, actor, 47 Claremont avenue, has filed a voluntary petition in bankruptcy, giving his liabilities as $2,366 and no assets.

George J. Green, four years with the Harry Von Tilzer songs, is now associated with the Broadway Music Corporation (Will Von Tilzer, president).

Edwin Arden is to be recalled from the road company of "The Yellow Ticket" and assigned the male lead in a new play which A. H. Woods is bringing out shortly.

Bankoff and Girle leave "The Whirl of the World" this week in Philadelphia, opening next week at the Palace, Chicago, for a vaudeville tour, directed by Jenie Jacobs.

The Strand, White Plains, N. Y., and the Carroll, Rome, N. Y., each using three acts on a split, are now being booked by Eddie Small in the Loew agency.

Gretchen Hood, last season a member of the Abora Opera Co., has given up the stage to marry J. Alvin Muehlen- eisen. She will do some concert work during the winter.

Ruby Norton, formerly with "The Belle of Bond Street," who has been ill at the American Hospital, Chicago, has been discharged from the institution, cured.

Frank B. Smith, manager of "A Good Samaritan," is recovering from the effects of a recent operation.

Burr and Hope, the English two-act, returns to New York this week, arriving from South Africa. They open on a U. B. O. route next Monday at Ottawa, Can.

Midway of the opening week Ellen Beach Yaw, the California singer, cancelled her engagement at the Mason, Los Angeles, in Shakespearean repertory, owing to the reported illness of leading man, Ernest Crawford.

Joe Shugrue, matched to fight Freddie Welsh early in December, made his vaudeville debut at the Bon Ton, Jersey City, Monday. Shugrue is doing a monolog and a three-round boxing exhibition.

The Moss & Brill Co. will be known hereafter as the B. S. Moss Amusement Enterprises, with Ben S. Moss as director. Eddie Corbett has been engaged as general press representa-

Jane Kean, prima donna with one of the "Mint and Jelt" companies, has met with such success on the road she has been approached by a number of managers relative to her plans for next season.

The Reis Circuit Co. has sold the Lyceum, Elmira, N. Y., to John White, of Galaten, Pa., who takes possession Dec. 1. No announcement has been made as to the future policy, but it is probable pictures will be shown until other arrangements are made.

W. Crawley, a vaudeville actor playing the Bert Levey Circuit, married Edna Bloedt, daughter of a millionaire Denver banker, last week while passing the Republic, San Diego. The girl's parents opposed the match.

William L. Lykens is behind a personally conducted movement to allow women to smoke in the balconies. Bill says the men do, so why not the ladies, which might lead one to believe William hasn't always his mind on his business?

With the reopening of the Paul Swan engagement at Hammerstein's, Loney Haskell harvested another crop of wires. The first Monday was "You are such a dear, sweet thing for bringing back our Paul soon. The Winter Garden Boys."

Cecilia Novasio was replaced last week while playing Keith's Cincinnati in "Never Again." This was followed by the court in an action to collect a $100,000 mortgage, which is said to be held by Oscar Hammerstein. The suit will practically dispose of all assets held by the Hammerstein Amusement Co., the present operator.

Roy Johnstone, killed by falling from a train near Bluefield, W. Va., last week, was buried at his home in Cincinnati. Johnstone was a member of the Johnstone Trio. His twin sisters will continue on the road alone on the small time. Johnstone was the son of A. C. H. Johnstone, president of the Cincinnati Hotel Clerks' Association.

Lester Whitlock, who books a small-time vaudeville house at Corona, had another story placed on him last week, when it was said that an act importing Mr. Whitlock to book him at the Long Island theatre, heard him reply: "Here, look at my books, I'm 35 cents above my limit now." Mr. Whitlock settled a dispute a day or so afterward by notifying two acts that claimed the same date at Corona they could both appear, playing one show each on Saturday evening.

Harry F. McGarvie, for years engaged in promoting expositions and carnivals, has been appointed general manager of the Ottoman Section of the Panama-Pacific Exposition. His main work will be to direct the public interest in The Zone which immediately borders on the Ottoman Section. McGarvie leaves Nov. 23 for the coast.

Three "blue" men in Brooklyn are Louis Barr, Harry Blum and Harry Traub, who are backing the stock company at the Gramercy. The trio is said to have not seen a winning week since the opening this fall. That there may be no slip-ups one guards the box office, another is at the door, while the third member of the firm stands at the foot of the balcony.

TOMMY'S TATTLES.

By Thomas J. Gray.

With benefits being held nearly every day for the War Fund there is no reason why any act should be laying off.

This letter speaks for itself:

"Dear Tommy:—Did not know the history of the gag until we read last week's column, so we hereby resign from "The Staggering—One of Huyler's" Association. Billy Ogden and Belle Ashlyn. (There are two nice people.)"

Singer's Midgets sing an Irish song with German accents. That's neutral.

You can't beat the vaudeville agents—now that baseball can't keep them out of their office, they have taken up golf. When it's too cold for that they will probably try ice skating.

What they say when they read this column:

"Where does he get that stuff?"

"I suppose he thinks he's funny—I tried some of his stuff."

"Do they pay his acts, too?"

"That would be a pipe for me."

"I never read it myself, the wife reads it to me."

"Well, I don't know what the show business is coming to."

"If he ever pays me, I'll fix him."

"He never mentioned my name, and I told him lots of funny things."

"If that guy's funny, give me after.

So they won't get in wrong with their respective managers the Loew acts stand in front of the Palace Building and the United acts in front of the Puntam.

The William Penn does three, that's true, but Metzel always smiles at you.

There was a time some years ago when song writers could make some dough.

When Ford's car became the Nation's pet he never knew all the laughs he'd get.

You're sad when these few words are sent "Enclosed please find your five per cent."
VARIETY

WITH THE PRESS AGENTS

Killett Fosman has been engaged by Edward S. Frigon as his assistant in the management of the Rose Gardens.

Frederick Goldsmith has started an action against the management and security of a New York company for $1,000 in behalf of Walter Meyer, who had been employed by the company and alleged that he had a contract of employment for seven years and several weeks ago with two weeks' notice. He is seeking to recover for the amount of the contract.

The best story of the week was put over Monday by Donald B. Donaldson, who belted "Daddy Long Legs." He got the News Daily page for the discussion of the show's situation and high school girls to be seen as "The Daddy Long Legs" girls at the stage door.

In the American, William A. R. Mclnnis, the assistant manager, has been transferred temporarily to the Williamsport house owned by the same firm.

"Diplomacy" remains indefinitely at the Empire. William Gillette and Monty Usher have cancelled their London engagement in February on account of the war in France.

An American Italian singer, made her American debut in "Dancing Around," at the Winter Garden, and the part formerly played by Mary Robson.

Frank Keenan will have the principal part in "The Seventh," the revival which is to reopen Daisy Nov. 23.

Donald Brian proposes to open a school for dancing for instruction only and without cabaret or tea room.

"Plato's Daughter," the miracle play of 1908, will be the New England opening at the Madison Square Theatre by George H. Brennan.

St. Mark's Church on the Bowery, New York, will present a series of plays in the parish house. Actors will be amateurs under a professional director. The players will encourage friendly relations among the various nationalities in the parish.

"The New Heiress," with W. H. Crane, Amelia Bingham, Mabel Taliaferro, Maryn Arthurs and Thomas W. Rose, has been staged to open Christmas Day at Indianapolis. Four Irish is putting on the show.

George Schectel has resigned as treasurer of Keith's Cincinnati theatre and will manage the New Forest Picture house. His assistant.

Catch George Costain's new scenery and costumes.

W. G. Vinsdale, manager of "The Midnight Girl," which closed in New Orleans, is getting another Shubert show.

John Wilster is doing the advance for the Fritske show above.

PRESS OPINIONS

Marriage of Columbiana.

Everything in the new theatre, from the shining resplendent frock of the usher before the play begins, to the expertly played operatic playbills at the inviting entrance to the eminently detailed set of carefully made production, reflects the guiding presence of a nicely discriminating taste that gives pause to come under the roof of the Punch & Judy. In fact, everything is right in this new house except the play. For all, its considerate charge prevails and presents a much more pleasant environment for the audience. "The Marriage of Columbiana" is bafflingly insipid.

Times newest of theatres, the Punch & Judy, situated in West Forty Third street, just east of Seventh avenue, opened last night as one of the pleasantest surprises of the season. The little theatre started with an interesting far starting play. "Herald of the Storm." An able presentation of an interesting play.

Session. "That Storm." Has its thrills, although it are delayed by an overplus of dialogue. It is unique in offering her (Mrs. Neville) numberless opportunities to be good. "Herald.

THAT STORM.

Hundred know us, thousands never hear of us, and millions never will.

FIDDLER and SHELTON.

Suffocated with delightfulness.

Permanent Address 22 W. 21st St., New York.

Daly's premiere.

Everything is progressing for the reopening of Daly's with Charles A. Taylor's "Yosemite." Nov. 23. Sol Manheimer has been appointed general manager of the undertaking.

Heading the company will be Frank Keenan, John Connery, Grace Valentine, Lillian Kingsbury, Ethel Clifton, Mack Barns, Robert Deshon, Joseph Creahan, Mario Merjani, with R. C. Cummings, stage director.

Among the new acquisitions is Sylvia (Sunshine) Jarmain, a child prodigy of the pictures, who has an important role.

Rehearsals are being held daily at the theatre and a brand new scenic equipment is being offered by Mr. Taylor. "Yosemite" billed as "bold, daring and original," has never been produced in New York although this got a road premiere some years ago in Washington.

ANOTHER 3-STAR COMBINE.

Daniel V. Arthur is at present figureing on a three-star combination for his forthcoming production. It is definitely settled Marie Cahill and Richard Carle will be two. The third member is to be another woman star, at present on tour in a musical comedy. The new combination will get under way Christmas time.

WELLS HAWKS IN NEW YORK.

Wells Hawks, whose last press work was for the Star Spangled Banner celebration in this city, has been engaged by the Universal Film Manufacturing Company of New York for special publicity and advertising campaigns. This headquarters will be in New York, where he will also be the manager of the New York theatre, which the Universal is shortly to take over for the presentation of its feature film productions.

HAMMERING DOWN EXPENSES.

Henry W. Savage, who recently adopted the "retrenchment plan" as about the best advice of the year, has cut down the running expenses of his "Sari" show about $1,500 by salary reductions, etc.

William A. Brady is also known to have knocked off some unnecessary expense in the operation of his "Life" play at the Manhattan.

IN VAUDVILLE.

"Miss Daisy at CHI.

It is said the Shuberts intend revamping and revising "Miss Daisy," the Bartholomew piece that came a long way to Chicago for an opening, with Tom Barnes in the principal male role, rewritten to fit him.

SHUBERT HOUSE DELAYED.

New Haven, Conn., Nov. 11.

The newsman, 98 Shubert house, which is near completion, will not be opened Nov. 21, as announced. The date is uncertain. Wet weather has delayed the plasterers, the management declares.

ON THE ONE NIGHTERS.

"At Sandy Hook," a tour, by Pawla and Alger Bro.

Sure Shot Sam," a four-act comedy, being given some new-time through the middle west, direction J. Burt Johnson.

"Pilate's Daughter," which George H. Brennan formerly produced on the road, is to return to the road Nov. 19, and will play a route which takes it in Broadway via Madison Square. This is a show composed solely of women players. It was written by a Catholic priest and has a number of musical numbers.

"The Price She Paid" has cancelled its southern time and will play in the middle west.

"The World at Home" is still out, though wobbling.

Frank Matthews is maintaining a stint $2000 scale for Cohan & Harris' "Seven Days to Baldpate" through the middle west. The show is returning a little profit and the other "Baldpates" are holding up fairly well.

Rowland & Clifford are sending a "September Morn" company to the Pacific Coast this week, with Eddie Rohan as manager.

"Polly of the Circus," direction Moxon & Weis, is returning to the road, opening a southern tour Thanksgiving Day, at Wilmington, Del., will again be headed by Elsie St. Leon.

"The Newlyweds and Their Baby," direction Leffler-Bratton, with Master Harold as the baby, starts Thanksgiving Day near New York. A G. William Co. is making plans to send "In Old Kentucky" out again after the holidays.

Traveling combinations are receiving poor patronage at Fullerton, Neb. Coughtharinio is after.

The Seven Cairns Brothers have taken the road in a new four-act comedy-drama "Broken Arrow." They carry a nine-piece band.

CUTTING SALARIES 25 PER CENT.

Philadelphia, Nov. 11.

It is reported the members of the company appearing with Hazel Dunn in "The Debutante" had their salaries cut 25 per cent, this week. The show did in the neighborhood of $7,000 last week.

CENTURY DARK.

As recently announced, the Aborn Brothers are moving their Century Grand Opera Co. to the Auditorium, Chicago, making an open indefinite engagement Nov. 23.

Wednesday the Aborns said no decision had been reached as to the incoming attraction at the Century.

IN CANADA WITHOUT LOSS.

One of the "Peg" shows has been playing the Canadian northwest since the opening of the season, without a losing week so far, according to Ed. V. Giroux, who books the time.

LA SALLE SHOW THROUGH.

Chicago, Nov. 11.

A two weeks' notice has been posted for "One Girl in a Million," at the La Salle. Much dissension in the company of late. Ada Lewis recently entered the cast.
Changes on the city’s theatrical map this week will see a general switching about of shows from one house to another. The net result will be that one show will go to the storehouse and one new production will come into town Thursday of next week; also one house will be left dark.

“The Battle Cry” at the Lyric is the production slated for the storehouse and Joseph Weber’s “The Only Girl” will move from the 39th Street to the Lyric. Lew Fields in “The High Cost of Loving” moves from the Republic to the 39th Street and “Kick In” will be shifted from the Longacre to the Republic. “What It Means to a Woman,” the new H. H. Frazee production, will open at the Longacre Nov. 19.

Lieber & Co.’s production of “The Highway of Life” will move from Wallack’s to the Montauk, Brooklyn, and will close after a week at that house. Wallack’s will remain dark.

Joseph Brooks’s production of “My Lady’s Dress” has but another week in New York at the Playhouse, closing Nov. 21. The piece will be seen in Brooklyn and Newark for a week in each town and then will go to Chicago, where it will probably play the Blackstone.

“Polygamist” is slated to open at the Playhouse Nov. 23.

There is a general impression abroad that the attraction to succeed “Papa’s Darling” at the Amsterdam within a month will be Charles B. Dillingham’s revue “Watch Your Step,” which is slated to open at Syracuse Nov. 25, and due in New York shortly after. It isn’t likely Klaw & Erlanger will send “Papa’s Darling” on tour this season.

Reports regarding Hazel Dawn in “The Debutante” are to the effect that this piece will come into New York in a couple of weeks, possibly at the Liberty, although some believe that “What It Means to a Woman” will be颛ther. This, however, is a possibility that it may go to the Longacre.

Lucy P. Wood’s “On Tour” will remain at the Casino until succeeded by Ema Trentini in “The Ballet Girl,” which opened in Albany Thursday night. It will remain four weeks out of town.

Lew Fields has purchased the interest of A. H. Woods in “The High Cost of Loving” and now has that production under his own management. It was the intention of the Woods office to close the Fields show for the month of December, to enable him to go to Christmas, and then send the production on tour. This, Mr. Fields believed, would endanger the value of the piece and rather than have the lay off he made his manager a proposition to purchase.

AGREE ON ADVERTISING.

The house, producing and other managers throughout the city seem to have come to a general understanding regarding the extra advertising campaigns which were being conducted in the newspapers during the past six weeks in an endeavor to build up business at the theatres. At one house $3,500 a week was laid aside for a newspaper campaign. After this money was spent it was found, that, although the show was a mighty good one, business was not aided materially and the managers concluded a further splurge would do them no good.

Several other managers were also trying to pull extra business by the means of big ads, but found that with “everybody doing it” none derived special benefit.

Last week there was a mutual understanding regarding the powers on both sides of the fence that they would not sanction or share on any big advertising other than the usual daily and Sunday space that was being used. Only one producing management decided not to go in on the agreement and that attraction is being “plugged” by the means of big ads. In this case the producers are taking the entire expense of the extra.

“AUCTION” ON THE STAGE.

“Auction,” Rex Beach’s story, which first appeared in serial form in the Cosmopolitan, is reported as being a new stage piece. A. H. Woods is understood to have taken an option on it.

MAY IRWIN IN OLD SHOW.

May Irwin has decided to undertake a brief tour in one of her former successes prior to appearing in a new play under the management of Liebler & Co. She has selected her supporting cast and will be ready to open in about a fortnight or so.

MUSICIANS SUFFER, TOO.

The present period of general depression is manifesting itself among the musicians. A number of managers have not only cut out the “augmented orchestra,” but have reduced the size of the “traveling orchestra.”

“NO. 2” “TRIAL” NEW YEAR’S.

Chicago, Nov. 11.

The No. 2” show of “On Trial” (Cohan & Harris) will be presented at Cohan’s Grand here New Year’s week. It is also reported Cohan & Harris will put out a No. 2” “It Pays to Advertise” shortly after the new year.

ELANGER CUTTING.

A. L. Erlanger, accompanied by Alfred E. Aaron and Pat Casey, left Monday for Chicago. After spending several days in that city they will go to French Lick for about three weeks.

Wednesday word arrived from Chicago Erlanger had made several changes in the management of two of the Chicago houses. George Davis, manager of the Illinois, was replaced by Augustus Pitou, Jr., formerly manager of the Blackstone, and at the latter house the treasurer was appointed to succeed Pitou.

Another outcome of the visit west will be a smaller salary role for “The Little Cafe.” The fact that the present season is such a disastrous one has compelled all managers to put a policy of retrenchment into effect, and Mr. Erlanger in preference to closing the “Cafe” show, has decided that if a cut in salary is adopted by the cast, he will continue the tour of that company.

SHOWS CLOSING.

Toledo, Nov. 11.

The Dummy” wound up a disastrous road tour here Sunday at the Valentine.

The last of the "Under Cover" companies to be sent out will close Saturday in New England. Two other companies are presenting this piece, one in New York and the other in Chicago.

The "Minstrel Mada" Co. has been closed on the road by Carl M. Dalton.

The Fritz Scheff show, "Pretty Mrs. Smith," which expected to take up a road engagement for remainder of the season, is declared off.

Will Locke has taken his "The Girl and the Gawk" off the one-night stands.

FEATURE FILMS ON ROAD.

New York booking men say that there are few feature attractions that can go as road shows and make any money. There have been several traveling combinations that have done unusually well in the legitimate houses in past seasons but there are few right now that can lay claim to any "clean up.”

What has been a "killer" has been the multiplication of daily and semi-weekly changes of features at five and ten cents.

Only in the big cities have the bigger features turned in any big profit. In several instances where big picture exhibits have done tremendously well in the bigger places they have played to almost empty houses on the one-nighters and three-day stands.

COMPLETED "STEP" CAST.

The completed cast of those who are to appear in the Charles B. Dillingham revue, "Watch Your Step," includes Mr. and Mrs. Vernon Castle, Frank Tinney, Elizabeth Murray, Harry Kelly, Elizabeth Brice, Charles King, Renee Gratza, W. C. Fields, Harry Ellis, Christine Johnson, Wm. Halligan, Dama Sykes, Al Holdbrooke and Sam Bur- bank.

DeWitt C. Coolman is the musical director and R. H. Burnside is stage manager. The company will be 50 girls in the chorus.
EQUITABLE CONTRACT NEARER; MANAGERS WEIGHTINGTurns

Legitimate Actors’ Assn. Submits Its Ideas of a Mutually Just Form of Agreement with Producer.

There may be speedier action on the proposed equity contract form submitted by the Committee on Contract of the Actors’ Equity Association to the Producing Managers’ Association than expected. The managers recently requested the Association to enlighten them upon a few specific provisions in the contract. This has been done, with the managers practically agreed this week to return a definite answer within the next few days.

The contract contains the “two weeks’ notice” clause. It is also provided rehearsals are to begin not earlier than 35 days prior to opening. Rehearsals are not to be paid for except as provided in the compensation stipulations wherein the actor receives longer than four weeks, then for each week’s rehearsal in addition of manager shall give an additional half week’s notice in order to terminate the contract; except, however, that if under this engagement the actor has received two weeks’ work and pay, plus one half week’s work and pay, for each week’s rehearsals over four weeks, then only the two weeks’ notice of termination shall be necessary. Exceptions are made in big productions where 50 or more people are employed.

The actor must be prompt at rehearsals. He must furnish and pay for morning, afternoon and evening clothes and costumes when shoes necessarily appertain thereto, but all other costumes, etc., and all “props” to be furnished by the manager.

If the party is a woman the manager shall furnish and pay for all dresses, hats, appurtenances to costumes and all “props.”

There may be two matinees weekly to be holiday performances. Shows. All other performances shall be paid for at the end of a week’s salary.

The “two weeks’ notice” clause provided the manager shall pay the transportation of the actor back to New York. He must also pay transportation to opening point, also paying actor’s personal bag up to 200 pounds.

Regarding lost performances through unavoidable delays the actor cannot demand compensation. Layoffs without salary are provided for the week before Christmas, Holy Week or both weeks if desired.

In case of a dispute between actor and manager over the contract there may be arbitration.

WALTER SHOW CHANGES

The Eugene Walter show, "The Better Way," with Charlotte Walker, is reported considerably behind on the season and the Chicago engagement is expected to help it financially. There were several changes in the company recently. Virginia Pearlton, the understudy, and the main head, Walter Duggan, received their "notices," but later Miss Pearson was re-engaged.

Duggan was dropped only because the show management wanted Charles Philips back at his old job. Phillips’ picture beth in the west was assumed by James Grainger and Grainer in turn hired Duggan, the last named not losing a minute’s work.

RECASTING SHOW

"Up Against It," the farce in which several of the treasurers of New York theatres were interested, was taken off a week ago after its engagement in Newark. The piece is said to have been a success, but the cast was not satisfactory. The intention is to recast and send it on tour again after New Year’s.

PEORIA HOUSE CLOSES

Peoria, Ill., Nov. 11.

The Majestic closes Nov. 15. Notice has been served upon the attaches by Harry Schindley, manager.

Reasons assigned, scarcity of shows and poor business.

"EAST LYNNE" CIRCUIT

W. M. Gilman has stolen a march on some of his eastern brothers who have been talking for some time of organizing a stock circuit by forming one of his own in the west.

He has a company of ten people playing a circuit in southern Illinois. His repertoire now consists of "Hello, Bill" and "East Lynne." The towns are Belleville, Mascotta, Freeburg, Edwardsville, Granite City, Alton and Collinsville.

Munro’s "Cordelia Blossom"

"Cordelia Blossom," which recently closed at the Gaiety, is going out again but under different management and with a new cast. Wallace Munro has taken over the show for the road.

Consolmatings at Louisville Theatres.

Louisville, Nov. 11.

Plans are under consideration here for the formation of a new corporation with a capital of $250,000 to operate picture houses. It is proposed to consolidate the companies now controlling the Walnut, East Broadway, West Broadway, Crown, Ideal, Baxter and Alamo theatres. The last named will have its opening Nov. 14.

F. J. Dolle, of the Broadway Amusement Co., financially interested in several of the houses, is the moving spirit in the consolidation.

Nearly all the dance places about town are complaining of busns this was week. The first two nights were off all over. The theatres felt the depression and the dance managers stated that they were hit just as hard as the shops. One of the bigger places in this neighborhood of Grand Circle, along the rendezvous of the Mayor and his coterie of friends, is reported to be losing at the rate of $1,000 a day. The Broadway Rose Gardens has been hit little in business, but that has been taken over by the new management, but this week also was hit by the lack of attendance. The New York Roof was away off Monday night, it being said that there was hardly a $50 gate that evening. Rector, which has been getting the biggest play of any of the Broadway places, was also slightly off the fore part of this week. The atmosphere there has been holding up, but the evenings have been hurt by the general depression.

The Bun Jan is undoubtedly the most obvious of the Broadway eat places. The house uses Jap waiters. The cabaret has Wilson and L. Nore, E. Casemello and Mme. Anito, Billie Day, and Maude Vaudely. The music is furnished by the Bohemian Gypsy Orches- tra, consisting of four young girls.

The place has a medium sized dancing floor, used pretty much by the professionals.

Maxim’s, on 38th street, has an attractive bunch of girls in the cabaret. The show is headed by Sullivan and Lovejoy, a dancing couple with the latest steps. The young woman dresses most daintily, always looking well in her gowns. Others are Frances Alm- house, Hazel Mann, Mildred Lezell and Carmencita. Elise Loyt, an English singer, makes her first appearance in America here the latter part of this week.

Bustanoby’s 39th street place is letting it patrons have their fill of dancing by giving over the floor to them throughout the evening. One of the professional dancers here is a young woman who shows considerable promise as a classic dancer, with the unusual flowing garments. Bustanoby’s is doing business through allowing the patrons the floor in preference to extra talent.

The main ball-room at Reisenweber’s, under the management of S. Mark Minuse, is getting the best play of the several dance rooms Columbus Circle has. A. Baldwin Shoane and Miss Moran are dancing in this room and acting as host and hostess, assisted by A. Bertram Spencer. Dan Casler and his orchestra are furnishing the dance music. There is something about this room in atmosphere that makes one feel right at home. Almost all of the guests are known to one another and much good-natured repartee is indulged in from time to time.

Hortense Zora and Lew Quinn are now appearing at the Broadway Roof Gardens. The team, lately organized, is presenting a series of waltzes that will win favor for them.

Mr. and Mrs. Carlos Sebastian, at the Palace, Chicago, last week found their salary had been attached through Adolph Marks by Frederick Goldsmith of New York on a claim that they owed Edward E. Pidgeon $600 for a contract which he secured for them in Atlantic City last summer. Mr. Pidgeon secur- ed an engagement for the team at Barnay’s Hotel there at $400 per week for six weeks. The dancers were also to receive lodgings and added income through the medium of lessons. They worked one week and then jumped their contract to come to New York and appear at the Hotel McAlpin.

The Reed House, Eric (Pa.), this week opened a cabaret in connection with a new dance floor with Eleanor Harris and Chester Sinclair, professional dancers. A bar was instituted by Billy Sane at the Broadway Dance Wednesday evening. Soft drinks were the only refreshment offered before.

Cincinnati, Nov. 11.

A fox trot contest, the first in Cin- cinnati, is being planned by the management of the Orpheum Winter Gar- den.

Cincinnati, Nov. 11.

Artistic temperament that stirred up a rumpus between Robert Emmett Donovan and Mary Marcus and put their dancing school in the hands of a receiver appointed by the Insolvency Judge Warner. Attorney Saul Klein, the receiver, does not know how to do the modern dances, so he confesses that he has no artistic temperament and is capable of running the business.

Donovan is a law student and the son of a fireman. He and Miss Marcus won so many first prizes at amateur dance contests hereabouts they signed a contract to educate the public feet. They opened the Walnut Hills Danc- ing Academy, in the Hotel Alms, in September. Many socially prominent people attended their affairs. Donovan recently had his head shaved and this may have jarred his partner’s ar- tistic sensibilities. Anyway, not know- ing exactly how it happened, the rea- son for the falling-out may just as well be blamed on Donovan’s shining roof. Through Attorney Paul Connolly, for whom he worked as a stenographer, Donovan made the application for a receiver. Miss Marcus will conduct a rival school. She was also a stenog- rapher for Connolly.

Don’t forget the RECENT HOTELS when coming to St. Louis. Theatrical Headquarters.
A GREAT VAUDEVILLE BILL, ESPECIALLY CHOSEN BY THE UNITED BOOKING OFFICES TO SURROUND EVA TANGUAY AND CELEBRATE HER RETURN TO VAUDEVILLE, AT KEITH'S BOSTON, THIS WEEK (NOV. 9.)
The familiar adage, "An ounce of prevention is worth a pound of cure," applies with peculiar force in the present conditions surrounding the theatrical business. There are certain industries that from time immemorial have profited tremendously by the patronage of theatrical people. The greater numbers of people that travel over the country, the greater the patronage that is given those industries. Thus, early in the present season scores of shows have closed for the single reason receipts fell below expenses, and these will be very materially added to before the holiday unless conditions quickly change. In their efforts to meet this weekly deficit and keep going managers have studied the problem of retrenchment, and their first move was the reduction of the salaries or the decrease of the number of their players, or both. Beyond this, it has been impossible for them to curtail expenses because they have been confronted with the fact that this is the only direction in which they can act arbitrarily. They cannot cut the salaries of their working crews because of the unions. They cannot reduce the cost of transportation because individual passenger departments are unable to grant concessions of any kind owing to the existence of Trunk Line agreements. They cannot secure a reduction in the cost of printing because many weeks before the conditions arose that have brought about poor business they had contracted for sufficient printing to cover the entire season and at a stipulated price.

Managers of traveling companies cannot justly contend for an increase of percentages of gross receipts, because managers of theaters are in the same position that they themselves are in. Their rents have not been reduced, practically all of their employees are shielded by union regulations, the cost of bill posting remains unchanged, the price of coal and gas and electric light is maintained at the same high figures and newspaper advertising rates have not been deviated from.

In view of all this, it becomes manifest that the only relief managers can command is the reduction of performers' salaries or the decimation of their organizations, thus weakening them and lessening their attractiveness. The amount of money saved in this way is not sufficient to bring the expenses down to the receipts. This is the vital point to be considered by the managers. Another view they must take is that of cutting a player's salary endeavoring to do this by cutting the shows because it is only natural that they will be discouraged, especially the women who, in addition to being obliged to stand the same cost of living as in former seasons must continue to meet their weekly payments to the managers for costumes and money advanced during rehearsals.

Wherefore, other measures must be adopted for the prolongation of the life of the present theatrical companies and for the resumption of the activities of the organizations that have closed, as well as for encouragement to the already existing companies. And these measures are entirely at the command of those in control of the industries that will derive direct benefit from this return to normal condition. For example, the closing of the 60 shows of various kinds that are known to have closed within the past month, has thrown out of employment approximately 300 members of the International Association of Theatrical Stage Employees. The governing body of that association could contribute materially to the restoration to work of those men and help avert the loss of employment by the investigators of the business, by a reduction of the scale now in force. The railroads, through the recommendation of their Trunk Line commissioners, could very likely secure the approval of the Interstate Commerce Commission of a reduction of their rates on theatrical business. It might not be easy to accomplish such a concession, but with the many valid reasons that exist, in fact, for a decrease in the rate, the question of the advisability of the acquiescence of the Interstate Commerce Commission in a request of this kind from the Trunk Lines commissioners. The railroads operating in New England could be of material assistance in the general movement by modifying their exaction of the purchase of 50 tickets to secure one baggage car free. Other railroads call for only 25 tickets. Surely if the railroads operating elsewhere can afford to make 25 fares the minimum for a free baggage car, those in New England can reasonably do likewise. And this would be a great saving to 75 per cent. of the companies playing that territory.

The printing and lithographing houses might see it to their advantage to gratuitously offer a discount on their bills from now on, regardless of the contract price. The condition of their accounts probably indicates the force of this contention. Slow payments by the going companies and no payments at all by managers whose companies are closed, should be an incentive to the printing houses to prompt and assist any movement designed to overcome the conditions that compel tardy remittances at best.

Owners of theater buildings who are receiving the same high rentals as in times of prosperity face the alternative of reducing their rents or having their lessees close their houses which would mean litigation in an effort to force collections, and which in the end would be more costly than taking a lower rental for a specified number of months at least.

The recently organized United Managers' Protective Association of the Amusement Interests of the United States and Canada could undoubtedly influence the adoption of most of these suggestions by the various interests named. And they could do so diplomatically. It is the only force that is behind the whole show business, and through its prompt and vigorous action only may any effective relief come to the individual managements that are struggling for existence against very much the severest odds with which they have ever been assailed.

Of smaller moment, and in the interests of the players whose salaries have been reduced, it may be taken as a timely suggestion that the first hotel keepers throughout the country that announce a reduction of 20 per cent. in their professional rates will experience an increase of patronage, which will more than offset the difference in their receipts brought about by the lower scale.

"BEHMAN SHOW." Next week Jack Singer will bring Lew Kelly and "The Behman Show" to the Columbia, New York, with a practically new book and an entirely new scenic and costume equipment. The appearance of "The Behman Show" is an annual event to the patrons of the Broadway burlesque theatre.

BOYS' THEATRE GUARDIAN. Cincinnati, Nov. 11. Morris Lewis has been appointed a probation officer of the Juvenile Court by Judge Gorman, and stationed as a ticket-taker to the Standard (burlesque) to prevent boys under age from entering. The Standard runs the old style burlesque shows and quite some "raw stuff" is pulled. Working class workers complained to the Juvenile Court last year about certain lines in burlettas.

CHANGE IN ROUTE. "The Ginger Girls" will come to the Columbia from Boston for week of Nov. 30. The date at the Columbia was to have been played by the Bert Baker "Bon Ton Girls," but that show will go to Paterson instead, playing Worcester and Bridgeport Thanksgiving week.

"Cracker Jacks" Five House Records. Harry Cooper is very justly entitled over the four principal Cracker Jacks," of which he is the featured one, in that he has broken five house records this season, including that of the Star, Brooklyn. Mr. Cooper and his associates in the cast have brought this show to a condition of merit that places it among the best on either circuit.

MOLLIE WILLIAMS FEATURED. Mollie Williams has been specially engaged by Maurice Jacob's as the featured member of "The Cherry Blossoms." Miss Williams will open with the show at the Murray Hill Nov. 30.

"DAFFYDILLS" OFF. The Sam Rice "Daffydills" show having failed to meet the requirements of the Columbia Amusement Co., was closed in Cincinnati last Saturday night.

The Scanlon and Moore "Garden of Girls" has taken up its route.

GOING ON EXTENDED. Worcester and Bridgeport will become Extended Circuit stands commencing Nov. 30. This will bring the shows direct from Boston to the Columbia, New York, the same as last season. It has been decided to continue business at the seaside city has proven satisfactory up to the present time, although any idea of making it a week stand has been abandoned.

ORPHEUM ON MAIN CIRCUIT. Commencing Nov. 23 with Dave Marion's own company, the Orpheum, Paterson, will be restored to the Main Circuit.

This house has done unusually good business all season with both the Main and Extended shows.

WON'T STAND CUT. Manager Campbell, of the Rose Scybbell show, has notified the members of his company a reduction of salaries will be made forthwith. In consequence, Billy Burke, the Irish comedian, and Chauncey and Kathie of the string and the soubret, will withdraw from the organization this Saturday night.

FRANK BURT JOINING. Frank Burt, early in the season with "The Gay White Way," has gone to Chicago to take the position of principal comedian with Hughly Bernard's "French Models."

FOLLY'S OPENING SET. The opening of the Folly, Chicago, has been postponed to Nov. 28. This house was to have been ready for occupancy Thanksgiving week, but it was found impossible to complete the extensive alterations.

The opening attraction will be Rube Bernstein's "Follies of Pleasure."

Principals Leaving Trocaderos. Sam J. Adams will retire from "The Trocadero" at Saturday. He will be replaced by George Banks, who made a strong hit last season with "The American Beauties." Florence Bennett also withdraws from this company and her place will be taken by Grace Ady, who was in the original cast of "Bringing Up Father."
GAY WHITE WAY.

Clean, classy, and clever, epitomizes Dave Gordon’s “Girls of the Gay White Way,” this week playing to unusually large audiences at the Columbia. With no semblance of a book, the performance is a series of vivacious and funny skits that are capitalised by an exceptionally capable cast.

Observation of this show proves the accuracy of the contention I have frequently expressed that producers of burlesque make a mistake when they undertake to put on a two-act book. It is practically impossible to secure an acceptable vehicle of this kind. Qualified librettists, such as those that work successfully in the musical comedy field, are not sufficiently familiar with the requirements of burlesque to put together exactly the sort of material that constitutes this characteristic of entertainment. Many have tried it and failed. And many producers of burlesque have shot far of the mark in their attempts to utilize musical comedy effects. In the end, it has been made to rearrange them and bring them within the accepted traditions of burlesque performances.

A judicious selection of quick-playing bits, alternating with well chosen musical numbers that have the snap and that are produced with attractive, unacknowledged “business,” will supply an infinitely more enjoyable performance than any straight book and score that it is possible to obtain.

Whether by accident or design, the performance under consideration clearly proves this. From the opening number to the concluding ensemble there is not a moment when the actors are not perfectly entertained, although there is not the slightest attempt to tell a connected story.

Harry Ward, Ben Small, Edwin Jerome, Johnnie Walker, and James Gallagher figure with surprising equality all through the show. Mr. Ward’s strong individuality and exceptional cleverness give him dominance over the others. In every detail he proves himself to be a talented and resourceful entertainer. Ben Small is equally effective as the German and Edwin Jerome and Johnnie Walker are doing the best work they have ever done in their many appearances at the Columbia. James Gallagher is a neat and thoroughly capable straight, and he sings unusually well.

To Made Rockwell must be given credit for the strongest individual hit of the performance. This gifted prima donna brings to her work a charming personality and this rare and desirable possession is supplemented by suprising accomplishments that are seldom heard outside the concert stage or high-class musical comedy. She wears several exceedingly beautiful gowns which display her workable figure with quite astonishing effect.

It may be that Flo Davis is the victim of lack of opportunities in theoubret role. It is true Miss Davis has very little to do and this quite likely accounts for her failure to be of any special value to the performance. This young woman looks very well, and if she possesses any talent at all she is wasting her time with the meager opportunities that are given her.

A little sketch, written by Johnnie Walker, called “A Symbolic Review,” in which Miss Davis is the only performer, is a pleasing and well played bit. Mr. Jerome appears as “Reason” and gives a finished, dignified performance of the character and Mr. Walker does a great deal of “Business.”

Specialities are introduced by Ward and Small and Miss Rockwell, all of which add materially to the completeness and enjoyment of the show.

Mr. Gordon has provided an elaborate and highly effective production with scenery and costumes that would do credit to a pretentious presentation of musical comedy. This applies particularly to the scene of a last act, which shows the interior of the Moulin Rouge and which is a fine example of scene building and painting.

“The Girls of the Gay White Way” in entirety is a show of the kind that proves of burlesque theatres expect and desire, and it furnishes an object lesson to those producers who appear to lack either the knowledge of the requirements or the ability to supply them. A study of the requirements and this form of entertainment.

BILLY WATSON MARRIED.

In spite of Billy Watson’s efforts to keep it a secret, the fact has leaked out that the popular “Philip” was married last spring to the stage-wise and beautiful Anna Fenton, a member of Mr. Watson’s company.

The ceremony was performed by a justice of the peace of a small town in New Jersey not far from Paterson.

EMPIRE CONTINUING.

Nothing definite has been done regarding the Empire. Philadelphia. The report would close Nov. 21 was without foundation, although there was apparently some ground for the rumor when first talked about. It now looks as though the Empire will continue on the Main Circuit indefinitely.

Lyceum, Toledo, Reopening.

Toledo, Nov. 11.

After being dark four weeks, the Lyceum to take on a new lease of life as an annex to the newly organized Barton Burlesque Circuit, reopening Sunday next.

SUTTER’S SHOW THROUGH.

Indianapolis, Nov. 11.

Jack Sutter’s “Moulin Rouge Girls,” formerly a Progressive Wheel attraction, closed here Saturday night. Mr. Sutter stated that he had only made one trip of good business this season and declined to affiliate with the Barton or Mutual circuits now forming. The show played a return date here last week under the title of “The Queen of the Folies Bergere.” The only principals left were Harry Field and Bert Fassio.

STOCKS OPENING.

Milwaukee, Nov. 11.

After trouble inspired by the war the roster of the German stock company has been completed for the Pabst theatre and the new season will open Nov. 29 under the management of Ludwig Kreiss.

Edmonton, Can., Nov. 11.

A new stock headed by William Yule, Ed. Hearn, Irene Lorton, Helen Keeler and other former members of the Lyceum stock will open at the Edmonton Nov. 16. Minor Reed, scenic artist at Lyceum, goes to the other house.

The opening bill is announced as “Arms and the Man.”

A combination of Ed. Hearn and Irene Lorton, both former leads at the Lyceum, and who recently went to Butte, are engaged.

After 26 months of stock the Lyceum closed Saturday; the company disbanded.

The Frank Callahan stock, which opened at Bridgeport Monday, held its rehearsals in New York last week to accommodate the leading man, Lowell Sherman, who was finishing up an engagement at Keith’s Bronx. Irene Ragan, a Pacific Coast star, has been engaged as leading lady for the Bridgeport stock.

Los Angeles, Nov. 11.

Leewen Brothers have reopened the Century with an entire new company of musical comedy stock players and will stage the high grade royalty productions of the first, “The Honeycomb Trail.”

The principals of the company are formerly of the LaSalle, Chicago, and include Miss G. Dole, Allyn Lewis, Harry Bowen, William Rose, twins, Lenore Hamilton, Blanche Trelease and Harry B. Cleveland, stage director. The theatre has been remodelled, with new seats installed, and the prices will be increased.

Tacoma, Nov. 11.

Charles A. Richards will play dramatic stock at the Empress, headed by Florence Bell, opening about Nov. 16.

Denver, Nov. 11.

The Broadway theatre here will go into stock for the balance of the season, next week. This is five weeks earlier than originally scheduled. “The Yellow Ticket” was the last show booked and was to have played the house Dec. 14, but business has been such the management decided that it had more of a chance with stock.

The Tabor Grand will take over the regular bookings.

Beaver Falls, N. Y., Nov. 11.

William Lewis, formerly with the Shuberts, is engaging a new stock company to open at the Alhambra here Nov. 23. The starter will be “The Country Boy.”

STOCKS CLOSING.

Philadelphia, Nov. 11.

One week was enough to end the life of the “home of sensational melodrama” as Hart’s, Kensington, was billed when taken over by Martin J. Dixon and opened with a stock company a few weeks ago. The first show was “The Game of Life” which, at several of the performances, aroused the audience to such a high pitch that battles resulted in the gallery through the efforts of the attendants to keep order.

After struggling through the first week “The Eleventh Hour” played to empty seats Monday afternoon and evening. That was all. Pictures are back with Manager Hart at the wheel.

Chicago, Nov. 11.

The Windsor, which tried stock, will give that style of amusement up after this week and return to full weeks of vaudeville of the Pantages brand.

Pat Shean stock, operating in Woosneck, is making Lake William and Carol Arden, leading, has closed.

The Playhouse stock, Passaic, N. J., which Olly Logdson has been managing, disbanded last Saturday.

The old company playing the American, Philadelphia, closes Nov. 14, the management comprising Messrs. Taylor, Moore and Stanford.

The stock company, Salt Lake City, which has been playing the Utah there, has closed.

POLI DOINGS.

Edward Renton, for some years the head of the stock department of the Poli Circuit, is reported as having connected with Z. Poli and as making new affiliations.

Ollsy Logdson, who has been Renton’s New York office manager, left the Poli offices Saturday. S. Z. Poli slipped into New York quietly Monday and personally began the reorganization of his Washington stock company. The present company, including Manager Jim Thatch, quite at Chase’s, Washington, next week, the new Poli company opening there Nov. 23. Thatcher may be shifted to another Poli town.

Louis (Duke) J. Fosse, Poli’s manager, New Haven, replaces Thatcher at Washington.

Another Poli manager, William Dalahan, two years at Worcester, Mass., has been shifted to the Poli house at Scranton.

PICTURE SERIAL TITLE.

Stock managers may follow a tip which came in from Detroit to the effect the Avenue theatre stock there had placed in the Nellie, the Beautiful Cock Model, under the title of “The Perils of Pauline” last week and had done a turnover business.

This week two stock managers were arranging to revive an old meller or two and give them titles which had gotten recent popularity through picture serials.
BILLS NEXT WEEK (November 16)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open unless otherwise noted.) Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Agencies booking the houses are noted by either single or inscribed initials, such as "F.," Orpheum Circuit. Agencies, "T.," Times Agency. (Chicago).--"P," Pantagraph Circuit. "I.," Interstate Circuit (booking through W. V. A.).

**NEW YORK**

**HAMMERSTEIN'S**

Culley, L. Fed.
Shark's Nest (Two to 12)

Wilbur

**ORPHEUM**

Mrs. G. White

Golden Gate (Two to 12)

**ASHLEY'S**

McClure, A. L.

**ORPHEUM**

Mr. & Mrs. G. White

**ASHLEY'S**

Beech, T. H.

**ASHLEY'S**

Beech, T. H.

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NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance In or Around New York


Palace. Joseph Hart presents Hugh Herbert in this sketch of old-fashioned and modernized Hebrews, written by Geo. V. Hopper. The producer and Mr. Herbert wrote and inserted most of the typical “Yiddish” lines and actions as easily believed it is seen that he wholly holds up the piece, in his character of retired merchant, who left his underwear business to two growing sons. In the father’s absence for three months, the boys, after having incorporated the business, become involved. The “old man” returns in time to save them from a financial ruin, by an immediate advance of $5,000 and a promised loan of $20,000 more. The sons (the parts are played by Thomas Everett and Arthur Thalasso) are the modernized American Jew boys, sharply contrasted in appearance, ways and language with their orthodox Hebrew father and his lifetime companion, Speagle (Gustave Hartzheim). The sons are too loud, too noisy in fact, for their roles, which may have been a matter of rehearsal. The story is not over- strong, has no sympathetic strings, and is made blusterly through the introduction of two “women” (Adelaide Polger and Carol Parson). These girls call on the sons at their place of business, to say they have sent some goods C. O. D., I unless paid for on delivery, “evading off” between the two couplets. It is “while the young women are at the costume for this is white silk and green triangular strips extending from what should be a skirt to her shoulders and hanging loose. Her fifth song is “There Goes Crazy Eva.” It’s a corker and her costume is as appropriately designed. It has a befuddled stance upstanding in circles from the top of her head, her neck, armpits and waist. She closed her made-to-order songs with “Father’s Day” and “Any Gray Children,” using the same costume, and did “Peace! Peace! Let the Cannons Cease!” Miss Tanguay says she wrote it herself, but it’s nothing to be proud about. Her encore was “I Don’t Care” as always. Miss Tanguay’s reception was the usual one, a jammed house. Monday afternoon she went on a little late. The new Tanguy act is the best she ever had.

Eva Tanguay. Songs. 28 Mins.: One. Keith’s, Boston.

Boston, Nov. 11.
The same eccentric and erect temperament of a couple of years ago, Eva Tanguay, made her return bow to vaudeville Monday afternoon at Keith’s. Her act, as always, is in a class by itself, but as a “Tanguy act” it outshines anything she has previously attempted. Her costumes are, to put it mildly, bizarre, but without offense. Tanguay is carrying her own director and a trombone player, the orchestra having much trombone work. She has six costumes, but Monday afternoon used only five, the act running 28 minutes. Her shifts are made with startling rapidity and aim much in speeding up an act which travels in the high altitudes. She opened to cordial applause with “That’s Why They Call Me Miss Toshiba,” the costume being a gold cloth creation, knee-length, trimmed with white and gold and trimmed with the same materials. The second number was “There’s Method in My Madness,” with another golden costume trimmed with bells that accentuated the song and motion prancing. The song is another of those infectious lyrics dealing with why she behaves the way she does. Her entire act is now based on this theme, with such lines as “preferring to be hit with something in a laundery.” In this costume Eva brings forth the famous Tanguay legs and the three succeeding changes retain that psychological line made famous by her. Her act is both new and more form revelation than ever before, impossible though this may seem. Two fit like a coat of whitewash. Her third number is a lesser weaker and is entitled “I Wonder What I’ll Be When I Come Back to Earth Again.” This had the wildest costume of her entire flock, a velvet anklet from which scores of loose velvet cords extend to her waist and from here in erratic lines flowing over to a Tommy Atkins’ hat. It gives the effect of standing in an enormous pair of bird cages. Her fourth number is “Sticks and Stones Will Break My Bones, But Names Will Never Hurt Me.” The bodice of the costume for this is white silk and green triangular strips extending from what should be a skirt to her shoulders and hanging loose. Her fifth song is “There Goes Crazy Eva.” It’s a corker and her costume is as appropriately designed. It has a befuddled stance upstanding in circles from the top of her head, her neck, armpits and waist. She closed her made-to-order songs with “Father’s Day” and “Any Gray Children,” using the same costume, and did “Peace! Peace! Let the Cannons Cease!” Miss Tanguay says she wrote it herself, but it’s nothing to be proud about. Her encore was “I Don’t Care” as always. Miss Tanguay’s reception was the usual one, a jammed house. Monday afternoon she went on a little late. The new Tanguy act is the best she ever had.


McConnell and Simpson, assisted by Laurence Simpson, have a new act, “At Home,” by Miss H. Winsor. The act is supposed to occur in the McConnell and Simpson home at Kansas City. Living with them is Grant’s brother Laurence. The men return from a ball game, arguing, and the wife after the meal is waiting. There’s talk of spending the evening out when the suggestion goes that a rehearsal of the new McConnell-Simpson act take place. In a jiffy the trio enacts a farcical little skit with Miss McConnell playing the role of an insane asylum superintendent, Grant Simpson, a lawyer, who makes believe he’s a new patient to study real conditions at the institution, and Laurence Simpson, a Chicago drummer, who plays doctor, attendant and patients with the aid of wigs that the “lawyer” may be fooled on the supposed “filled up” business the place is doing. After the act Laurence refuses to rehearse his second act, the lawyer rushes over to his brother and wife quarreling over him. The phone rings. Grant is informed that his brother has been killed by an auto. Here Grant breaks down. Miss McConnell come over his wife when she realizes the boy she has been berating is dead. It’s a quick change and very well done. The new act gives Miss McConnell opportunity to use her old laugh mixed with some hysteric tears, while there’s a mixture of comedy and pathos. The act was well received Monday night.

Feiber Brothers and Adams.


Of the trio the tallest wears a plain suit and the mannerisms of a sim- pleton and in addition to singing alone and with the other boys does a bit of Russian legmania that is about the best of the act. One of the trio has a prop smile used overtime. The piano that Miss McConnell has has an assurance that gives the wrong impression. The boys sing harmoniously and get plenty of applause.

Ina Family.

Acrobats. 6 Mins.; Full Stage (Gypsy Camp). Harlem Opera House.

Six men and two women form this acrobatic group. The “family” is dressed in the familiar garb of foreign acrobats. They carry a gypsy camp drap and open with the women doing a tambourine dance. Pyramids, shoul- der-to-shoulder leaps and somersaults, with groundwork the piece de resis- tance. They then present the “Tambourine Man’s Gone” as a singer of rags, and with an established popularity, it looks as though Clarke Vance should have been back in vaudeville long ago. In fact, she should not have left it. When one examines the tickets it is measured in comparison with her finished methods, there is nothing to compare. Lime.

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions in New York


“What It Means to a Woman” Long- acr (Nov. 19).

“Little Nap.” Chimpanzee.

12 Mins.; Full Stage. Palace.

“Little Nap” is another “educated monk,” titled after his dress, a military uniform, with a Napoleonic hat. “Nap” does most of his work on the stage, alone, riding a bicycle, and also pilot- ing a motorcyycle, with a side attach- ment in which is another monkey dis- tinctly new in this sort of turn. The finish is a bedroom suite, made more complete than most of the others, the monk undressing, and the finish arriving at the close of the piece with something after it had happened! They may do it better, but they do it too late. The same with plays. Opening the Palace show “Nap” did well, and will be generally liked.

Clarece Vance. Singing. 10 Mins.; Three. Clarke Vance has returned to vaudeville, with a different style of singing turn, one that will find appreciation in these more modern days, as against the time when a rag singer would abrade the footlights, and used the orchestra. Miss Vance has a pianist, Tom Mitchell, who happily fills in a period for a dress change by the pianist, playing a little bit of music pleasing on the ear. Miss Vance is singing four songs. She was about the first warbler of the rag ditty and has never lost her hold upon them. Miss Vance’s claim to distinction, as in the case of the other women, is her humorous enunciation. She is a bit of a tramp. Her voice is clear and not of the usual variety, as are selections that have been done to death by every single who sings. One of her current repertoire is “He’s My Cousin if She’s Your Neice,” detailing a story of a wandering husband and wife running across each other in the same restaurant, each with another party. There are several good lines in the songs, with a couple of punches for laughs. One great essential to a song that depends upon lyrics more than melody is possessed by Miss Vance; that is enunciation. She opens with “Back to Dixieland,” has another comic to follow in “She Used to Be the Slowest Girl in Town,” and closes with “Wander Wonder Where That Lovin’ Man Has Gone.” As a singer of rags, and with an established popularity, it looks as though Clarke Vance should have been back in vaudeville long ago. In fact, she should not have left it. When one examines the tickets it is measured in comparison with her finished methods, there is nothing to compare. Lime.
Lang and Coulter.  
Song and Talk.  
14 Mins.; One.  
Lincoln Hip, Chicago.  
Chicago, Nov. 11.

This blackface team is seen in an entirely new vehicle, which, however, follows somewhat in the line of what has been called hit hitherto in vaudeville. One is short and dapper and the other tall and lanky, with a sort of Bert Williams style of humor, and yet not patterned after him at all. The men come on alter the sound of pistol shots on stage. It is explained they have been in a "crap" game, and the dapper little one has made away with all the money, leaving the lanky one to fight it out with the belligerent darkies who remain. A comedy razor is used with laughable effect, and a crap game played in the footlights is another good laugh. The little one has a song and later the tall one ambles on in a woman's gown, and there follows a travesty on the modern dance. The act closes with a quaint dance, while the men play harmonicas. Both have a rich dialect, redolent of the southern darkey. They offered a lugubrious joke, or two about a medical college, and a cadaver, which might be eliminated. The act is a fine one for small or middle time, and at the Lincoln Hippodrome it seemed to hit the audience right in their funnybones. The men depend a little too much upon realism, and their own native wit, but when they have worked the act out a little more, it will be a sure winner.

Thornton and Corlew.  
Songs.  
11 Mins.; One.  
American Roof.

From the start this couple decided it is appearance that will help them get along. They have not made a bad guess. With their present wardrobe they can fit nicely into any bill, as they have the voices behind the clothes. The songs used are mostly published numbers, some not so new but well rendered.

Three Kelos.  
Tumbling.  
10 Mins.; One.  
American Roof.

Three men, one in a funny green suit. Ground tumbling does nicely, the comedian showing himself to be a better tumbler than laugh getter. The two straight men work hard and the acts makes a good closer.

Victor Musical Melange (18).  
One and Full Stage (Special Drop and Cottage).

Broadway.  

An Italian band with a "Creatore" leader, somewhat embellished through opening "church scene" when "The Rosary" is sung, and afterward by a Spanish serenade, before the band starts to work, finishing with a "Spirit of '76" display. The band is not as noisy as most of these Italian organizations. Ethel Hendricks is featured as the vocal soloist. It's a matter of price for the small time. The whole flash.

Spiegel and Jones.  
Comedians.  
13 Mins.; One.  
Union Square.

Two boys, in black face, singing and talking. Will do nicely on any small time bill. At the Union Square they were the hit of the bill, through the program being shy songs comedy is being the one act that had any kind of material that got over. One of the boys is a wounded soldier while the other is doing a female impersonation as a Red Cross nurse. Some clever talk at the opening and three songs.

Barnon's Circus.  
Animal Act.  
15 Mins.; Full.  
United Artists.

Barnon has four cats, a like number of dogs and two ponies. He has enough animals to work out a nice little act for small time. It is an act that will please a kid audience.

Lillian Sloane.  
Singers.  
12 Mins.; One.  
Union Square.

The Lillan Sloane is an English single with a pleasing personality but not the right material for this country. With the proper routine she should pass on the small time. Her present three songs have the little suggestion of in the majority of English numbers.

Prince Napoleon.  
Midget.  
10 Mins.; One.  
Union Square.

Prince Napoleon is about three feet in height, a cute little chap, with personality and a happy faculty of getting to his audience right from the start. He gets over a couple of songs, though no one can understand the lyrics. He also offers a female impersonation dancing at the finish. He has a good little act for small towns.

Teddy.  
Balancer.  
11 Mins.; Full Stage.  
Union Square.

Teddy, with the aid of a woman assistant, has a novelty balancing act that serves nicely for the opening spot on a small time bill.

Ben Hendricks and Co. (2).  
Comedy Sketch.  
26 Mins.; Full Stage (Special Set).  
Union Square.

Ben Hendricks was at one time in "The Spring Maid" with Christie Mac- Donald, and was funny, but at present, in vaudeville, he is not. There is no chance for the act in its present shape.

Denny and Boyle.  
Piano Act.  
12 Mins.; One.  
American Roof.

These two boys have the latest songs the publishers can give them. It is on that account they will be able to leave the good impression in other houses they did on the Roof Monday night. Otherwise they do not differ much from the usual run. If the boys keep the new song idea in mind they will and their "act" will be appreciated.

"The Little Lambs" (9).  
"Girl Act."  
23 Mins.; Two, One and Full Stage (Spots).  
Broadway.

Seldon has vaudeville gathered as many useless people together as "The Little Lambs," a "girl act" that looks as though it has just come east from the smaller time of the middle west. In the turn are six chorus girls who know naught but how to screech, an eccentric woman and eccentric male, neither of whom can manage to be funny, and a juvenile that has youth as his only excuse for the role. When this combination isn't screeching, it's trying to sing or dance, and when doing neither, a couple of them go in for a bit of dubious mirage business. As a sigh escapes when it looks as though the act must end, it starts again, and goes along to the longest 23 minutes on record. The act also looks as though framed to fool someone, but it hardly has the power to fool New York, and will be fortunate to remain the week out at the Broadway. Tuesday night it was "No. 3." after having been programmed for an important spot.

Whipple-Huston Co.  
"Spooks" (Comedy).  
12 Mins.; Three (Exterior; Special).  
Harlem Opera House.

An act that proved a novelty Tuesday night. Bayone Whipple handles the role of a smartly dressed widow who carries on a conversation with the house painter, a comedy role capably acted by Walter Huston. That the widow may benefit by her husband's will, a portrait of the deceased man must be painted on the front door. The house painter volunteers. He draws a head, which comes to life, the movements of the eyes and face in the front panel giving Miss Whipple and Huston a chance to sing one of those quaky, shivery, ghosty numbers in floodlight. Huston had nifty and timely remarks that hit the house amidship.

Andrew and Mae.  
Songs and Harp.  
11 Mins.; One.  
Jefferson.

Two men in Italian dress, one playing a harp. The routine consists of mostly popular numbers, the harpist showing no real classic ability at that instrument. The other member sings fairly well. In houses where the audience have not seen the better class of these acts, the two should find the going easy.

The Gladiators.  
Hand-to-Hand Balancing.  
14 Mins.; Four.  
Hart.

Neat idea the young men have in using the old Roman gladiatorial ring background and gladiatorial raiment to show off their hand-to-hand balancing wares. The two chaps have an exact duality, one similar to previous exhibitions by other teams on the big time, but effectively done. The Gladiators, however, have several lifts that are different and on these got big applause.

Hope Vernon.  
Songs and Violin Imitations.  
12 Mins.; One.  
Alhambra.

Hope Vernon is a neatly dressed young woman who wears her hair in a braid. One has a sweet voice of high range, but no great volume, due perhaps to her practice of the violin imitations which follow her opening numbers. Miss Vernon takes a violin and bow and as she goes through the movements of playing, imitates the string notes with her voice. It's cleverly done and fooled a lot of them at the Alhambra where Tuesday night her act was well received. In Miss Vernon's favor is a splendid voice.

Lloyd and Britt.  
Songs and Talk.  
17 Mins.; One.  
Harlem Opera House.

A happy combination for the three-a-day. The boys have fairly good talk, several wheezes sounding especially new, while the singing end is capably handled by the "straight." The shorter chap has a good voice, his "Carolina" in great shape Tuesday night. It's one of the beat things in the act. The taller wears a comedy suit, also sings fairly well and does several dancing bits that varied the routine. Act made excellent impression.

Reilly and O'Neill Twins.  
Songs and Dances.  
15 Mins.; Full Stage.

As nice a dancing trio as one would expect the small time is about the way this young man and his partners impressed the Sunday audience. The two girls in the act look nice and dress tastefully, excepting the second dancing fock, which looks old and one of the girls of tip top. The three open with some "gogs," a number of which do not sound so awfully ancient. The girls do a bit of good high kicking. An act that should fit well wherever played.

"A Night in the Alps" (9).  
Songs and Dances.  
16 Mins.; Full Stage.

"A Night in the Alps" was "Hot." on the Sunday bill over in Brooklyn and easily put over one of the hits of the show. The act is foreign. The women who comprise it look very much like Europeans. The four women and a lone man go through a routine of their national dances with considerable yo-yoing in their movements. There is no way to excel the majority of turns trying this sort of vocalizing. The turn is dressed well and could easily fit into any small time bill around New York.

Zella Norton.  
Songs.  
10 Mins.; One.  
Jefferson.

Zella Norton varies little from the usual run of women singles who rely on published numbers. This little girl has a good appearance and her songs are put over in a way that should please most audiences. An attractively dressed single for the small time.
PALACE.

Dancing, modern and classic, as a vaudeville drawing card, was a feature which made its bow at the Palace Monday night, with Genee and Sawyer as prominent representatives of their respective terpsichorean art, on the program. The house was far from full, although the weather was favorable.

Miss Sawyer has appeared at the Palace so often it might be concluded she holds an optional agreement with that house, with which she never fails to make good on the stage. The same Genee, with her Hunting Galop (always her best for public appreciation) closed the turn to salvoes of applause. Mlle. Vanoni did a nice little Gavotte Pizzicato, and Serge Litavkin is the third member of the company. Litavkin lacks speed, but has grace, accordingly suffering in comparison with other male ballet dancers who have both.

Miss Sawyer appeared "No. 3," rather early on the Palace bill. It is starting cold with its vaudeville at 8:15 this week, the Weekly Review closing instead of opening. In addition to Miss Sawyer, the vaudeville bill contained only slipped three times in the first 10 movements. A "Spanish One-Step" billed as "New" is a close relative to the Lu Lu Fado, danced on the ballroom stage, but not quite at the expense of the performers. A white orchestra played a selection. The leader of it did "Just a Little Kiss" as a violin solo, and he did it soulfully. A couple of new steps, evolved from the buck and wing, contributed by Sawyer-Barrie, were the best, but "modern dancing" as a high class vaudeville act is near its finish, thank heaven.

The hit of the Palace bill Monday night was that of George Whiting and Sadie Burt, "No. 4." They have a choice selection of songs now, and with their just as choice delivery of them, romped over the winning line far in advance. The patter of Miss Burt is insistent, and when song singing is mentioned, it has always been conceded George Whiting is there.

Hugh Herbert and Co. (New Acts) closed the bill. Hugh Herbert, the Baskin opened the second part. A large smokesack is now utilized by the troupe for a version of the "Melrose Fall." The acrobatic work at the opening is gone through with a rush, but in encore the turn slows down, until the sparring match between the midgets is too long drawn out. Dorothy Toye followed, but the position was pretty hard. She should have been elsewhere on the program, although she was a zany, very vocal, and a first-class comedienne, the second act of the "One Arm Nap" (New Acts) opened the show, followed by Darrell and Conway, who had a hard time of it early, though they could have taken an encore.

The two-how thing at the Palace is speeding up the show—and saved the curtain.

UNION SQUARE.

Nine acts and three reels (comedy, weekly, and drama) made up the show for the first half at the Union Square. Tuesday night there was hardly a third of a house to witness the show, which ran from 8:10 until 10:45. This is hardly to be wondered at if the bill the first half is a sample of the usual at the house.

The show was sadly lacking in the two very necessary things that go to make a good vaudeville entertainment—singing and comedy. Of the nine acts programmed, two were sketches, two dumb acts (one at either end of the bill), a strong man, a midget, a single woman, a sister act and a blackface- comedy team. The latter were the only real comedy and consequently the hit of the show. It was quite evident that the sketches were intended to hold up the comedy end, but they fell down badly on the job.

Teddy (New Acts) doing chair and table balancing was the opener and managed to get a few laughs from the audience. He was followed by Faye and Tennial, the sister act, who had a varied routine, including several songs and some modern dances. The girls got but little applause.

"A Man and a Woman" (New Acts) labored through 26 minutes of what was supposed to be a comedy character sketch. It failed to interest, although there were flashes of form here and there. An edifying film "Pass Key No. 2," eased into the next spot and got a laugh or two. Lillian Sloane (New Acts), an English single with English songs, followed the picture, and for a while looked good, but faded away at the end, due to her material.

Hope Gage and Co. with their southern comedy drama held at the opening, but lost out before the close through a poorly paying cast. At that the sketch was well out of line, and the "Napoleon" (New Acts) a midget entertainer, passed because of his diminutive size rather than because of what he offered. The Weekly (No. 73 Heart- Selig) followed.

Ralph Bahyl and Co., offering the novelty strong act with the singing of the woman in the act, had the next spot, and with his closing trick, of playing a house with the six persons seated in it, total said to weigh 1,374 pounds, pulled enough applause to warrant several curtains.


COLONIAL.

"All Wrong" at the Colonial Monday night. The hit of the act of the bill was a hit at the show, and was out of the program for a more light performance. The hastily rearranged program to meet conditions did not play as well as it might. The bill was dubbed a "Fall Festival," but judging from the size of the audience, no extraordinary patronage had been expected. For several weeks past it has seemed as though the Colonial was in a fair way to come back as one of the biggest moneymakers of the Keith houses in New York. The theatre was slow-ly turning around from the seasons' openings.

There were eleven acts on this week's bill and while there were a lot of names well known to vaudeville there wasn't an act that could really be classed as a headliner. At the night show Monday not a real hit was delivered until the last half of the show and as the bill was one that started early it was rather a slow one through the entire first half, without a chance to work up enthusiasm.

Rice, Sully and Scott were the openers. They were followed by Nonette, Miss and the Musical Berrens on the bill. The violinst managed fairly well, all things considered.

Through the taking out of "The Last Tango" after the matinee, Galler and Carlin were called in to fill the gap. It seemed as though Ed. Galler owns. After doing about 12 minutes the team gave way to Marshall Montgomery, who did not give his usual performance. Perhaps the spot was not to the ventriloquist's liking, for he worked in a listless manner and consequently failed to get to his audience until the last few minutes.

Adelaide and Hughes (held over) closed the first part.

The second part, after the intermission, proved themselves strong favorites with the Colonial audience and were tendered a reception that started them off with a rush. Lipinski's dog comedians followed the sisters and were a solid bit. The "Drunk" brought roars of laughter and a lot of applause. The act was a winner at the finish. Gertrude Vanderbilt and James Clemens in a next singing and dancing act with the singing of the act, was a laugh from start to finish, but fell down on applause at the end.

The real hit of the bill was Belle Blanche, next to closing. The impersonator is offering a next single that is fast catching on. A song from "The Firefly" put her over a solid applause hit.

The closer was the Alpine Troupe with their double wire specialty. The act held the audience in and entertained.

BROADWAY.

A couple of acts that had been depended upon for comedy, leaving the program after the Friday shows, left the Broadway bill very short in that department Tuesday. The show started with a "dumb" act and could have remained, but for the entertainment. It didn't. Tom Longfellow appeared, with his humorous Irish stories. Mr. Gillen substituted Tuesday night for one of the missing programmed acts.

One of the good of the strength of the bill was contained toward the finish, when Victor's Musical Melange (New Acts), Daisy Harcourt, Hallen and Hunter, and the Duffin Redenay Troupe wound up the performance in that order. Hallen and Hunter should have been earlier to furnish some of the fun the bill then needed so badly.

The balcony held the best crowd. Downstairs it was quite light, although considerably filled up with a late hapa. A bad conflict between two heavy truys was that of Edith Merilees and Co. and the Victor act, both containing straight singing, with but a single turn between them.

The Merilees act, which looks like the former Doria Opera Co., has a red fire idea that can't lose, while it doesn't mean much excepting noisy singing. It seems as they have combined the anthems of the warring nations, while the flags, and likenesses of the rulers, are still-painted on a sheet behind them. The stage has not been very gay, although a great appearance was made and much more could have been made of it. The "Star-Spangled" finished. It brought the audience to its feet, wildly applauding. France led next, with England second and Germany third. The "neutral" idea will get the act time, if not a great deal of money.

It followed the war picture finish of the Hearst-Selig Weekly. If Hearst- Selig can't find a week when there's a war going on, Tom Longfellow was born in at Portland, Me. and posing Belgian soldiers for "war views," it had better discontinue until some excitement is located.

The last act of the show was the show. They dance in various styles, but have not a routine framed for good results, though the girls seem capable if properly directed. The act seems much longer than it is, mainly through this fault. Lucianna Luca was next, with his freak double voice. Aaron Kessler's old protege, who hasn't been playing around The Corner Act, left the show. Three songs there. He had been programmed for "No. 7."

Then came "The Little Lambs" (New Acts) and they kept the agony going. After that came the singers, with Mr. Gillen "No. 6." He had a clean field for his fun making and the stories brought plenty of laughs. Tom is not closing with his best song, though. He is singing three or four acts which are supposed to be his last, according to the show. After the Victor musical turn, the three other acts appeared.

The numbers leaving the bill Monday were Reno, who lost his job because he was a poor copy of Joe Jackson, and Louise Carver and Tom Murray.

Stime.
VIOLET DA VAU OPENED AFTER INTERMISSION. When she began her popular songs the audience wanted more. The operatic numbers earlier did not impress so well, but they showed Miss Da Vau’s voice and manner of phrasing with much skill and poise. As the audience has been favorably disposed toward her, they were not displeased with the turn that she has taken in her singing. The harp and the pianos were well maintained, and the orchestra was in fine form. The audience showed appreciation of her work, and gave her a ovation in appreciation of her artistry.

JEFFERSON. The Jefferson bill was going along finely Tuesday night when a free candy was given to the harmonious audience of the show and played certain ruin for the acts following. The management is not going into this candy idea cheaply. They give away 50 boxes of sweets, most of the boxes are stamped at the end of the show. If this scheme is to be continued it should be placed at the end of the bill. There are undoubtedly some in the audience who would prefer seeing the show to a bunch of Fourteenth Street bakers striving for boxes of candy.

The bill opened with the Aerial Bards, who have a nice routine on the rings. The woman is a good little acrobat, and seems to do most of her work with her male partner. They opened nicely. Zella Norton (New Acts) was next.

The third spot had Edwards and Jackson, who showed the audience what they thought about a whole act and not of the vaudeville class. They had some extra sets and, owing to the marked difference between this and the majority of mixed doubles, the people liked it.

O’Rourke and Atkinson followed and they also sprang a green drop, a sign of extravaganza bound to get certain applause. The singing was highly enjoyable. The band was new. The keyboard players were in the middle of the bill and held up the spot nicely. The act does not vary from the other cycle acts, but the people like it.

After the riders came the candy giving, followed by Harold Kennedy. Harold’s face showed what he thought about the affair, and no one can blame the manager for having to get some job to try to get things going after that small time free. Kennedy does some good dancing.

A sketch under the name of Grace Glisson was made a fairly good impression. The characters were good.

The Harmony Trio sang and kicked around in the next to closing spot. These acts have a pretty time doing this kind of work.

The show closed with the Three Gil- lises, equilibrists. Andrew and Mae (New Acts) also appeared.

HARLEM OPERA HOUSE. They are sure coming in droves to the Harlem opera house, despite the talk pro and con about the theatrical business being shot into smithereens. There are still plenty of people who are in favor of the opera house as a medium of full of diversity and gave big satisfac- tion. A two-part Imp, “The Futility of Revenge,” opened, but a Mary Pick- reft reconstruction, “The Stronger Love,” made a bid for the large audience. A Keystone comedy got considerable laughter at the close.

Reiff and Murray got along nicely with songs and dancing, while the Sol. J. Farkus show was opened by Jay Witmark and Louis Hirsch cutting up before the picture camera, as they got the joint inspiration for their “Red, White and Blue” song.

The Five Violin Beauties enliven- ed the bill, but the girls get off key new and then through jumping around with the instruments. They could shouldn’t by changing the routine. Barney Gilmore found quite an Irish comic who was a hit of the evening, saying was said with laughter. Barney isn’t much of a singer, but he is doing “Tipperary” and getting away with it. The Gladiators, Lloyd and Brit, Whitehead and the Keats Family (closing the show) (New Acts).

UNION SQUARE. Business, not to exceed usual standard last Thursday night at the square, with no appear- ance of any profit. The people were received with great enthusiasm by Miss Hilda Whittle. The audience chanted. The people liked it probably through seeing their gathering.

“My folks live in the country and the bill had another sketch, a more serious work in the whole act. They were the players. The show is of the two well, one early in the evening.

A next little sister act, Laurel and Thomp- sons, is a good act. They are very look and have a good wardrobe with a num- ber of good ideas that is properly good sets and of a good variety, with each girl having a pleasing voice. Considerable applause greeted them at the sale. The little girl should stop and study more. The boys at the end of the thing has passed out of style. They were the players. The people were pleased.

The animal act was Dyer and Moors, with but a touch of the clown. They are not after the fashion of Buster Brown’s. “The Tigers” is the thing that has been handed the name of Tige, but Gower, which gave the pair a chance to use the song that was often used the Wilson number. They are good. The Minstrel boys shot some costume, they can sing parody but they did not do any class on the musical instru- ments.

The Entertainer five entertainers in some extant, but did not have any impression impos- ing. They were used the Wilson number. They are good. The Minstrel boys shot some costume, they can sing parody but they did not do any class on the musical instru- ments.

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The government's suit to compel the dissolution of the Motion Picture Patents Co.-General Film Co. association is set for argument before Judge Dickinson sitting in the United States District Court in Philadelphia beginning Dec. 1.

At this time the mass of testimony taken before United States Commissioners in New York and elsewhere by government agents will be presented to the court and the film trust will be heard in defense.

The argument was originally scheduled for Nov. 4, but was put over for a month.

FAMOUS SECURES WALDRON.

Charles Waldron, one of the principals in “Daddy Long Legs,” was engaged this week to support Mary Pickford in the Famous Players Co. forthcoming production of “Esmerelda,” by Frances Hodgson Burnett.

Other announcements from the Famous headquarters were the engagement of Julian L’Estrange for the role of Pasquale and Eugene Ormond in the role of Sir Marcus in the picture version of “The Morals of Marcus,” in which Marie Doro is to be featured. L’Estrange created the role in the original London stage production.

Edward Ales is now engaged on “Shoestring,” the second of the Famous-Henry W. Savage marks for release by the Paramount Dec. 31.

May Irwin’s appearance on the screen is scheduled for Nov. 30 in “Mrs. Black Is Back,” in five parts.

7-MILE SWITCH.

An almost impossible case of switching film between houses over seven miles apart has been called to notice. The Beauty theatre at 14th street and Ave. B, a chain member with the Bronx Star, a small house on 172nd street and Third avenue, both under the one management. A small Ford car does the trick.

PRODUCER’S FILM RIGHTS.

In the absence of specific agreement to the contrary, the producer of a dramatic work holds the film rights to the property.

This in brief is the effect of a decision of the New York Supreme Court in the case of Charles Frohman against the estate of Clyde Fitch, over the camera rights of “Capt. Jinks.”

Clyde Fitch sold Frohman the dramatic rights to the piece. There were no moving pictures at the time. Subsequently Fitch’s executor sold the film rights to the American Play Co. Frohman asked the courts to nullify this transaction.

The court held that the fact that a sum had been paid the value to the property, held by Frohman, did not diminish the value of what he (Frohman) had purchased (i.e., the exhibition rights of the dramatic work).

FILMS ON THE BOATS.

With every battle ship and cruiser in the U.S. Navy equipped with a picture projector, the need for a market for commercial service film has appeared.

The Charleston recently sailed from New York with over 500 reels of film in her fireproof lockers. These will be shown at the rate of five a night until exhausted, and are paid for by the quartermaster out of a private fund to which every man on board contributes.

Slap-stick comedies and scenarios are the most popular. There is strong competition among film people for this new form of business. Every man of war arriving in port is met by exchange representatives.

NO HARD TIMES IN FILMDOM.

Variety publishes elsewhere in this issue a countrywide canvass of business conditions in the amusement field. Everyone connected with the picture industry will find data of interest in these reports, pages 3 and 4.

FILM AT CORNELL.

Ithaca, N. Y., Nov. 11.

The state will pay for a complete picture outfit for Cornell University, to be placed in Boyer Hall. Cornell is the first eastern university to have one, it is said. The outfit is for the benefit of the university as a whole and will be used in a system of film exchanges with a number of other universities and for amusement, which has established a department of public instruction in which film is a feature.

NANCE O’NEIL IN FILM.

Pittsburgh, Nov. 11.

Nance O’Neil is no longer leading woman of the Schenley theatre stock company. She is going to California to star in a picture production directed by Herbert Brenon. Frances Ring has also been engaged for the company.
Catherine Carr, scenario editor-in-chief of the kinetophone Co., is author of a text book on scenario writing and a picture scenario writer. It is entitled "The How and Why of the Kineto-Phone," which is a practical way with the practical side of the subject. Miss Carr has written a modern way to put their work in form such as will gain the most favorable notice of scenario editors.

The K. C. Booking Co., which handles kineto- phone subjects as its business, has a large production. It opened a Chicago branch office this week. The Moller building building, Washab and Madison avenues.

Charles W. Harper, former manager of the Lumière (Anderson & Zellars) and ahead of moving picture features, is now manager of the Empire (Low bower), Columbus, O.

The new Tower Theatre, Camden, N. J., is now completed and ready for production. The new theatre will be equipped with the May organ, built in Chicago. The theatre is a large and well-equipped house.

Walter MacNamara, president of the MacNamara Feature Film Co., has decided on the location of the new studio for the company. The studio will be in a building in the city of New York, and the new studio will be equipped with the latest in sound equipment.

The May Irving picture, "Mrs. Black is Black," is marked for release Nov. 8.

The Marion Leonard Co. is restaging the studio's production of "The American Legion." It is to be produced in both larger and smaller houses.

Beryl Russell, a photoplay leading woman, now and then a leading man, is on her way to the Atlantic City, Washington, D. C., for the director of the feature picture "Mrs. Black is Black." The picture will be produced in the new theatre.

Leigh Beardsley has returned from Chicago Tuesday and has commenced work on his next pictures. He is at present in Los Angeles, where he is working on his next pictures.

Joseph S. Smiley, who is now on the staff of the New York Times, has been promoted to the position of feature writer for the newspaper. He has been with the Times for the past five years.

"The Education of Mr. Piros" introduces Digby Bell to screen audiences. Augustin de Najac has taken over the production of the film. The film is a feature picture that will be released shortly.

Manager Guy Smith, of the Oakland theatre, has been appointed by the company to look after the smooth running of the theatre.

The Life-Photo Film Co. has to take over the production of the feature picture "The American Legion." The film is now in the hands of the director.

John Arnold, a veteran camera man, has been engaged to head the Life Photo Co. force of the company.

O. C. Land and a half dozen of the principals are working on the feature picture "The American Legion." The film is now in the hands of the director.

Leora Joy, who made the journey to San Francisco, is now in the hands of the director. She is being directed in the picture "The American Legion." The film is now in the hands of the director.

Alice Brady returned to New York this week after being in California for the past ten years. She is now at work on her next production, "The American Legion." The film is now in the hands of the director.

Clara Kimball Young of the World Film Corp. forces has led the grand march at the Great New York Exhbitior held in Grand Central Palace last Saturday evening.

"The Seats of the Mighty" will not be shown again for two weeks. An audience of 100 gathered at the Hotel Astor Saturday to witness a private exhibition of the film. The audience was smaller than expected, but it was to be expected. The film is now in the hands of the director.

The motion picture, "The American Legion," is being produced by the Famous Players-Lasky Corp. The film is now in the hands of the director.

George Lederer has acquired the moving picture rights to the play "The American Legion." The play is now in the hands of the director.

David Griffith has completed "The Clansman," a production of the Motion Picture Co. The film is now in the hands of the director.

Two of Henry Bernstein's dramas, "The Thief" and "The Sacco," have been sold for picture rights to the Famous Players-Lasky Corp. The plays are now in the hands of the director.

The Alliance release for next week is "The Man Who Could Not Love." The play is now in the hands of the director.

The Motion Picture Exhibitors' Association of New York has set aside Wednesday, Nov. 17, as "Children's Christmas Day." John Hays Hammond is president.

The San Francisco branch of Motion Picture Pictures, Inc., has set aside Wednesday, Nov. 17, as "Children's Christmas Day." The branch is now in the hands of the director.

By permission of the owner of the "Noodle's the Pthe Too" for the.FloatTensor, this story has been reproduced in full in a short story form. The story is now in the hands of the director.

The Lobel director, Romans Fielding, has completed work on another feature, entitled "The American Legion." The film is now in the hands of the director.

T. Harrison Roberts, juvenile lead of the picture, "The American Legion," has been cast in the role of a school boy. The film is now in the hands of the director.

"Alice in Wonderland," the classic story, is now in the hands of the director. The film is now in the hands of the director.

The film "The American Legion," which was shot in and around New York, is now in the hands of the director. The film is now in the hands of the director.

Leon Haponsky, once in burlesque, is now a picture actor.

The subject is in one reel of about 1,000 feet unless otherwise noted.

**COAST PICTURE NEWS.**

**BY GUY PRICE.**

Fred Woodford has resigned from the Os Film Company.

The Os has suspended activity in the picture-making line for a brief period.

George Melford has arrived in the West to direct "The American Legion."

Elsie Janis is in Los Angeles to star for Bosworth.

The Usco Film Company has produced "The American Legion." The film is now in the hands of the director.

Bosworth, Virginia Kirkly, Edward Brady, Chas. A. Durand, William H. Pratt, and some other players, have been thrown out of work by the withdrawal of the company from the field.

The Bell animals have been removed to San Diego, Cal. for the exhibition.

Elmer Clifton is now with the Resistance.

**MAY CAN OHIO CENSORS.**

Cleveland, Nov. 11.

The election of a capable state censor has started the rumor that the next legislature will do away with the Censorship Board.

**GRIFFITH’S STATE RIGHTS.**

Due to heavy overhead expenses and failing attendance, the Griffith company is in great need of the net results will be larger, the Mutual has decided to sell state rights on all future multiple reel features made by D. W. Griffith, instead of releasing them through the Continental Film Co.

This new policy is also believed to be the result of the demand of exhibitors to include the Griffith film in the regular Mutual service.

**NEWCOMERS UNDERWELCOME.**

The recent introduction of David Horsley and Gaumont films into the General Film Co. list of daily releases has aroused opposition on the part of the other licensees of the Motion Picture Patents Co., who make up the General’s personnel.

Both the new brands are released under the old Melies franchise from the Patents Co., now controlled by the reorganized Melies concern, known as the Melies Holding Co., Paul Melies, president; Albert Smith (of the Vitagraph Co.), treasurer, and J. Stuart Blackton, vice-president.

The question has been raised whether the Melies Co. has a legal right to release under its Patents Co. brand, film manufactured by anyone but itself. The Gaumont connection is said to be traceable to the old business association between Gaumont and Melies in Europe, and is understood to have been brought about by the difficulty on the part of Melies to fill his requirements when the war put a stop to film importation from Europe.

The other General Film Co. manufacturers look with disfavor upon the arrival of new brands in the General program, since it means another participant in the cutting up of surplus profits among the General Film Co.’s members.

The Gaumont Board has been out of the General list since the Gaumont franchise was forfeited several years ago. Since then the concern has relied through independent organizations, its topical weekly having enjoyed an extremely large sale.

Melies buys the Horsley film outright. Under what arrangement his company controls the Gaumont product has not been disclosed.

**MABEL TALIAFERO.**

The subject of the front page center oval of this issue is Mabel Taliafiero, who is to be starred in the B. A. Rolfe film version of "The Three of Us," released through the Alco Dec. 14.
The London full of "War" film. London is filled with films of "actual battle scenes." None, however, is genu-ine. Some, as in the case of the Lubin Alost pictures, are taken either before or after a battle. It is a pretty safe thing to say that no picture concern has had an operator actually travelling with the Allies.

One man with influence went so far as to secure from the National Board of Censors a letter of introduction to the War Department, asking that permission be given to him to go to the front to take pictures, and guaranteeing that not a foot of film would be placed upon the market until first being sub-mitted to the War Department for approval or rejection, nor would any of it be sent to any other country without the War Department's sanction. In addition, the producer man proposed to serve as a Red Cross nurse, or in any capacity that could possibly give him a legitimate excuse for travelling with the army.

Considerable pressure was brought to bear to bring this about and he was to be financed by a syndicate which agreed to pay him all expenses and $5 for every foot of film secured at the front, but permission was refused.

Made in America'" Boom. J. Arthur Warner, who has already charged of the United Film Service (Warner's, Inc.), is scheduled to leave New York late this week for San Diego, there to pave the way for the mechanical handling of the serial in the concern's plant.

The leading figure of the feature, to be called the "Made-in-America Maid" will be selected from the middle west probably by means of a publicity campaign.

The first picture will be taken in the south, where a business boosting movement is most needed and will se-cure readiest co-operation. Nelson will begin on a tour to get in touch with local boards of trade and other communities immediately he has closed arrangements in San Diego for the handling of the business.

World signs Vivian Martin. Vivian Martin, who has recently attained favorable notice in "The Winning Ring," released by the World Film Corporation, has been signed by that concern for one year, during which she will give her exclusive camera services to the Shubert-Brady combination.

VARIETY

DAILY RELEASE REVIEWS

Reviews of films released daily. Pictures of over one reel are indicated.


The Clown. Comedy.... Billy, but will please some movie audiences.

His Taleted Wife. Comedy. Would make a wife worthy of his favor. With slight Variations.


A Day with the French Army. Two reels. Drama. One man nothing worth photographing. No films on cle.

The Iliad. Drama. Good equine actor. Different picture.

The Slap. Two reels. Drama. Novel and clever. Blake helps poor bank clerk's wife by making things appear as if they were not what they are. No chance of having shot himself through defalcation.

The Smug. Drama. Not too intimate, young man loses home happy. Medium.


The Smallest, Most Interesting picture.


Peggy of Prisoner Lane. Drama. Frightening.

STATE RIGHTS PROFITABLE.

The impression that the selling of films through state's rights distribution has seen its best days and that there is no longer any big profits in dealing with pictures in that way is refuted by many film offices.

Three "state's rights" managers say their business has been such that their connections are well pleased with the returns and are making elaborate plans to keep their features right up to the minute in an endeavor to continue the present "state's rights" profits.

BEST REELS OF THE WEEK.

"Bill" series. Comedy. Intermittent laughter.

Bloom. Two reels. Wayward girl dies. Mother goes to war. Father attempts to steal another wayward girl to take her place. Holes interest. Good direction.


Comedy. Old time comic and auto playwright.ars.


Serial. Fair Dramatic and good install-ment.


Haunted Novel Picture. Review. Weak satire even.

LOVE TRIUMPHS.


The Jungle Master. Two reels. Real feature picture. Held over. Story legitimately introducing wild animal hunt in the American woods. Picture taken in California, but so well produced jungle atmosphere is very realistic. A picture that will draw money and create talk anywhere.


FEATUE FILM REVIEWS

LOLA.

Rhea Fred. OWNERS.

m features, moonlit the made of who with shadowy for the time being. If Lola sat in her hotel bedroom and went over in her mind these exhibitions of the busk lady, the lamp playing over her white skin, the effect was with appalling fidelity. Miss Fred handles the part with such skill and simplicity will not juggle sublitude. Lola, the ever so sweet, is the household, cared for her father, a scientist, who has discovered the case may be restored after the heart has been cut. Those hours have come to Lola is "killer" in a street accident, and, by means of the drum, she is able to save the lives of the people who have been wounded. The dash of her heart, her love for the man she has always loved, her desire to see the discovery, is to send a hammer crushing through the pride of her house vacated by its soul. And so Lola fares well in this role. Familiarity is twice invited to make the spirit of "The Postman" too agreeably gay, that the story returns to view the one-time self. The acting is without a trace. All the back grounds are simple, the lighting is well done, and the spirit of the story varies from the usual to the new. Miss Fred's lady Franklin token is very likely to strike a chord with many of the audience.

THE COUNTRY MOUSE.

Billy Boddorke. ... Hobart Bosworth 

Addie Farrington George Marshall. ... Marshall Snodman

Mrs. Lincoln... Miss crab... Bess Haines

Ernest Torrence is the author and principal male player, while Addie Farrington features the part in the role of Miss Lincoln. "The Country Mouse" is not a thriller like "A Man of the Century," but the story is well written, and the author's work is quite worth the time and trouble of those who appreciate a well-told story. The story of the life of a country mouse, a mouse who was born in a field and grew to be a big mouse, is told in a manner that will appeal to all those who enjoy a good yarn. The scene is laid in a country setting, and the acting is excellent. The mouse is played by a little girl who has appeared in other parts.

THE THUNDERING HERD.

In the "Days of the Thundering Herd," a five-reel screen adaptation of Victor Hugo's "Les Misérables," Tom Mix and Bessie Bixby play the leading roles. The film is directed by J. Millard Sheets, and the acting is satisfactory. The story is told in a straightforward manner, and the acting is good. The film is produced by the World Film Corporation, and the production is good. The story is told in a straightforward manner, and the acting is good. The film is produced by the World Film Corporation, and the production is good. The story is told in a straightforward manner, and the acting is good. The film is produced by the World Film Corporation, and the production is good.
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Rayton & Roy

Rice Mrs. (C)

Risulo Clyde

Ritchie Billings

Robert Dave (C)

Robinson Thea

Robyns William

S

Saldana Sea

Salmon Ted

Scherer Mr.

Sheekett Sloan

Shelton John (C)

Sudekum Mike (C)

Sutton Mr. & Mrs.

Swan Mrs.

T

Teal Raymond

Terry Arthur & Grace

The choral color of Chicago is particu-
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"His Boy," by Louis Kaufman Anspach, 
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The Columbia is a try-out house, so

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out of the house last week.

Righteous Maude is the leading man in Grace Howard when her stock company opened at the Willard next week. The opening bill will be "Other Girl."

Gayle Woolfolk, producer of tabloids, has
filed a petition in bankruptcy through his at
torney, Fred Lowenbach. Liabilities are placed at $18,000 and assets at $67.

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Wish to call the attention to their professional clientele of their new, commodious location at the STRAND THEATRE BUILDING, 1583 Broadway (Room 316), New York.

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I'll dare you to talk about me.
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FRED M. GRIFFITH
THIS SUNDAY (Nov. 15), COLUMBIA, NEW YORK

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ORPHEUM—Gary Hoffman and Lee P. Russell Baker, box office attraction; Will Oakland, enjoyable; Miller and Vincent did
"WE'RE ALWAYS THERE WITH A BIG ONE" AL. JOLSON'S WINTER GARDEN KNOCKOUT

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not appear, replaced by Hunting and Frands, good appetizer; Swor and Macy (holdover), exceptional success. Menzies & Dogs, strong in opening spot; Gertrude Coghlan and Co., again successful.

EMPEROR.—Woodrow's Animals, assigned playing position, held everybody in; Eugene Rummett and Co., old well; Hippodrome Four, entertaining; "Dinah and Miss Night School" liked; Val and Berle Stanton, passable; Ollie and Abby Gordon, good; Robert and Nelson, opened the show. An added attraction was a man violinist and a woman who posed.

PANTAGES.—Walker Montague in "Twenty Minutes With the Board of Supervisors," which held interest through actual popularity. "The Wreck of the Titanic," in closing spot, also attracted interest. The Pollard Opera Co. gave satisfaction. Saunders and Von Eeden; Attends; Rolled Finger; Heighted; Lockhart and Laddie, good in opening position.

CORT (Homer F. Caron, mgr.):—"The Whirl" (third and last-week);
COLUMBIA (Gottlieb, Marx & Co., mgr.):—"Poor Little Rich Girl" (second week);
GAITY (Tom O'Day, mgr.):—"Let's Get Married" (second week);
ALCAZAR (Belasco & Mayer, mgr.):—Stock;
WIGWAM (Joe. Bauer, mgr.):—Monte Carter Co. and vaudeville;
PRINCESS (Bert Levey, lease and mgr.; agt. Levey):—Vaudeville;

"Father Ex-Office," a play by Raymond Haskell, produced on Nov. 7 in the Y. M. C. A. Auditorium.

The San Francisco Press Club will sponsor and arrange the first post-Christmas Eve street sale and open air concert.

George Stanley, a "coast" defender, has been granted a final decree of divorce from his wife, a non-professional.

Bar Duncan has replaced "Rube" Welch in Kitty Frank's burlesque, "Mrs. O'Malley's Reception," now playing the Loew time.

Bert Levey has placed Charles King and Virginia Thornton under contract to produce "The White," now playing the Cort here, has caused considerable comment.

As predicted, Louis Bensisco will head the western company of "Damsel Goods" being organized and routed to open here Nov. 30 or Dec. 7. The company will tour the coast and interior.

Frank Donelan, formerly press agent at the Empress before Marcus Lowe took it over, will manage this American theatre as previously announced. This week Donelan assumed the management of a picture house.

It is still a matter of speculation what kind of an attraction will hold the boards at the American when it opens New Year's Eve. It seems safe to assume it will be a "girl show.""“THEY START THE VICTROLA"

By CLARKE and ABRAHAMS

A real good swan's melody. One of those good and get under tutel, and, you what a lyrical. We'll wait to see if they do blue acts."

When Wm. H. (Doc) Leahy, resident oper impresario and owner of the Tivoli theatre, read about the failure of the other Wm. H. (Doc) Leahy to make Italian Grand Opera pay in Boston, the local "Doc" said: "I'll come, but natural." The "Franco" (Doc) attained the play ground, the Tivoli last season and had to quit for the same reason.

The most important F. P. B. L. E. announcements for the week are: That in spite of the press, United States government will adhere to the fact that director of exhibits, Captain Aheer Barker, U. S. N. (retired), has been to Europe to assist foreign exhibitors in shipping displays; the $350,000 in gold explored by the Exposition, and that Italy is making final preparations to ship her exhibits.

When the regular vaudeville season began in earnest this year, several acts were booked over the Orphenium Circuit from this end. This caused a small army of good, bad, and indifferent vaudevillians to make a rush for the Orphenium and demand a berth. In many instances the vaudeville proves to be a waste of time. Now things prove to be a waste of time. It appears that the booking done from this end and confirmed with some done in the east, etc. Manager Fred Hendersen has announced book ing from this end and temporarily suspended.

Amusement circles experienced more than a mild surprise this week when a small army of mechanics began rushing the work of completing the "Incredible Thompson" and "For the Good Times" buildings, which occupies a good location on "The Strip" at the fair grounds. Until the renewal of the building operations the rumor goes the Thompson enterprises would "Bust up" before it was any where near completed. Showing no activity during the summer months and the company's shaky financial condition, being public property was responsible for this conclusion.

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A TRUST FUND of any amount you may desire can be created by you on the payment of about 6½% annually in advance on such sum, and this will guarantee your family an annual income of 12% of the amount of the trust fund, payable in monthly installments, commencing one month after your death for a period of years, and on the expiration of that time the capital will be paid in cash and so provide your children either with a dowry or sufficient capital to go into business.

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ONE OF THE HITS OF THE BILL at the COLONIAL THIS WEEK (Nov. 9)

LIPINSKI'S 40 DOGS

The Best Act of Its Kind in the World

NEXlWEEK (Nov. 16) ROYAL, NEW YORK

Direction, ROSE AND CURTIS

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Little Marion Weeks

PLAYING FOR THE U. S. O.

MESSRS. SAM AND LEE SHUBERT

EMMA TRENITINI SAID:

"Your voice is perfect and is young and refreshing; you would be the best understudy I have ever had. Your reputation would be assured."

Next Week (Nov. 16), Hudson Theatre, Union Hill, N. J., Direction, FRED WARD. Personal Management, NICK HANLEY.


Gilbert Girard, direct from England, is singing in vaudeville here.

"A Stubborn Cinderella" will follow "The Red Widow" at the Morisco.

Hayden Talbot, the author and former "esper" man, is doing publicity work for Arley Manners and Laurette Taylor in "Ondine."

Lea Lee, new leading woman of the Shubert Theatre Stock, made her first appearance this week in "The Man from Home." She succeeds Valerie Valarie, who had been here but a few weeks.

Charley Kyton, Morisco manager and prize fight referee, is weeping great chucks of salty tears as a result of the election returns that the anti-prize fight amendment carried.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Billy McDermott, hit; Charley Grapewin, excellent; Mme. Jeanne Jomelli, fair in headline spot; Aven Comedy Four, planned; Wharty Lewis Quintet, fair; Jones & Sylvester, entertaining; Reba, good closing; Fred & Adele Antaire, opened.

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Quick and Clean Service—Delicious Pastries—Cooking Unexcelled—Prices Moderate.

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AND

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Direction, H. B. MARINELLI
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WILL RETURN AFTER THE WAR IS OVER

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THAT WELL-KNOWN TEAM

HYMAN ADLER

KNOCKING THE MOMOFF THEIR EATS!!

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December 1914

LEW SHANK

Booked Solid, LOEW CIRCUIT, E.W.

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By G. M. SAMUEL

DAUPHINE (Low Rose, mgr.)—Sunday a stock booth company opened. Good company, in part. Chorus accompanied by stated.

The Ham Tree" blooms at the Tulane. At the Crescent, "Bringing Up Father" will seek to bring up the receipts.

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (Nov. 16) TEMPLE, HAMILTON

Representative, PAT CASEY

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MONTREAL, P. Q.

William Fraehler has covered the Cedar Theatre, a picture house to the Cedar Amusement even for a price not disclosed, subject to a mortgage of $16,000.

Frank Mignone, formerly of the Alhambra, has been appointed manager of Stars Theatre, Skokie; Illinois. Soliter are the prime movers in the concern.

The Philadelphia Anti-Promotional Association is planning a ball to be given in 2-4 at the Gerhardi's Restaurant, 325 South 11th Street.

PIEDMONT

BURLETON (Harry Davis, vaude, U. S. 1.

GRONDI, V. "THY; "FABULOUS ROYALITY;" chart, 11th St. in.; 8th St., Boston; 1st Ave., N. Y.; Tel.; E. A. M., Paterson; "Drunken, Whooligan, Diki," bit; Faulty Marks, excellent; Wurterborg, America, p. c. eleven; L. G. Milne, bit; Joe Rohn, good.


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MONDAY MATINEE. Knees knocking, head rocking, nerves jumping, heart thumping. Not at best.

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EVA TANGUAY

ACTIVE AS EVER

Ever Moving Actress Returns to Vaudville at Keith's After Absence of Two Years.

Eva Tanguay returned to vaudeville at B.F. Keight's Keith's Theatre yesterday, following a two-week absence from the stage. She has been working hard and has attempted more serious work, but during that time she did some acting on the stage and got away from her favorite risque comedy. She is just as crazy as ever and as popular as ever.

Eva Tanguay of tabasco fame is with us again as the headliner at B.F. Keith's Theatre this week--as variegated as ever, as crazy as ever and as popular as ever.

Eva Tanguay of tabasco fame is with us again as the headliner at B.F. Keith's Theatre this week--as variegated as ever, as crazy as ever and as popular as ever. She is just as crazy as ever and as popular as ever. She is just as crazy as ever and as popular as ever. She is just as crazy as ever and as popular as ever. She is just as crazy as ever and as popular as ever. She is just as crazy as ever and as popular as ever.

BOSTON "JOURNAL"

EVA TANGUAY IS CRAZY AS EVER

Tabasco Actress Heads Bill of Stars at B.F. Keith's.

Cyclonic Eva Tanguay came back to Keith's yesterday and was welcomed by an enthusiastic house full of friends. She is the most beautiful Eva ever to grace the stage. She is the most beautiful Eva ever to grace the stage.

Cyclonic Eva Tanguay came back to Keith's yesterday and was welcomed by an enthusiastic house full of friends. She is the most beautiful Eva ever to grace the stage.

BOSTON "AMERICAN"

EVA TANGUAY SCORES AGAIN AT KEITH'S

EVA TANGUAY IS STILL A MADCAP

The bill at Keith's this week is headed by Eva Tanguay, the well-known madcap lady of "I Don't Care" fame. New songs and new costumes, coupled with her vivacious and original character, proved to be the same attraction and delight, as were her previous visits to the city.

Her original creations in dresses are certainly startling and are probably the most novel and bizarre to be seen on the vaudeville stage in this country. She was warmly applauded at the initial performance yesterday and at its completion made a short curtain speech.

BOSTON "TRANSCRIPT"

THE VAUDEVILLE THEATRES

The Ebullient and Diverting Eva Tanguay Returns to Keith's Untamed and Undimmed.

Time has not changed Eva Tanguay, although her hair is darker and her figure more rounded. Two years on the road in the South and West have not quenched her ebullient spirit nor impaired her nervous force. A dry spell without a tree, a sprite gorgeously clothed in brilliant colors, she came back to Keith's last evening and ranked dynamic energy with mirth and music as of yore. With method all her own and never forgotten, if once she neared the audience, she electrified and captivated the big audience and created a furore as usual. Her songs were expressive of her personality, and all were new and except "I Don't Care," which was sung with all the old abandon which made her famous. Each song and costume made a hit, and none more so than one about "Peace." Miss Tanguay's peculiar methods almost baffle analysts, but those who think that they are but her natural manner should have heard her response to the repeated encore when she gave the toast describing the "love of my folks for your folks." Then she was like other folks. None but an artist could describe her costumes in their beautiful and costly elegance and shimmering colors.

P.S.—And I couldn't buy a seat Wednesday for balance of week.—BLANCHE MERRILL
VARDON, PERRY and WILBER

ALFREDO RICHARDS TOUR, AUSTRALIA

WHO? ALLEN MILLER and CO.
NEVER HEARD OF 'EM

GEORGE HARADA
World's Famous Cyclist
115 CLYBOURN AVE.
CHICAGO, ILL.

ARNO and STICKNEY
THOSE MUSICAL WIZARDS
Next Week (Nov. 10), Miles, Minneapolis

THEODORE TENNY VENTRILOQUIST

CLYDE Hager and Goodwin
THE BALLYHO BOYS
Direction, FRANK BOHM

Mitchell Garron Leo

LAMONT'S BIRDS
THE ACT OF MERIT
The acknowledged emperor of all feathered performers. The only trained Birds doing a back somersault way horizontal bars.
104 W. 46th St., New York City

ALAN BROOKS

NEWHOUSE, SNYDER CO.

Imperial Pekinese Troupe
and Shangtun Mystery
Six Chinese Wonders. Lately Featured with Anna Held Jubilee Co.
All communications to
SAM J. CURTIS
216 W. 39th St., New York City

Victor HERAS and PRESTON BEN
FAST AND FUNNY TUMBLERS
Now Playing Pantages Time
BOOKED SOLID ON W. V. M. A.

RAY MONDE
IS "SHE" A HE OR IS "HE" A SHE?
The Sensational Surprise Hit of Every Bill
Everybody Talking About It
Next Week! Book Keith's Providence Pat Casey Office

Hazel Rice
(Versatility My Middle Name)
A Toe Dancer that CAN Sing
Direction MAX LANDAU

Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O.
Personal Management, NICK HANLEY

WARREN JANET
THE LELANDS
PAINT-O-GRAPHISTS
PLAYING UNLIMITED TIME
Direction, ALF. T. WILTON

In "The Awakening of the Devil"
Direction of MAURICE H. ROSE and JACK CURTIS
Next Week (Nov. 16) Columbia, St. Louis
VARIETY'S
9th Anniversary Number

(OUT DECEMBER 25th)

Send in your order now and be assured of a prominent position in

The most valuable advertising medium of the show year

VARIETY is universally read because it prints this week's news this week.
VARIETY covers the entire field, and reaches.
VARIETY does not specialize in any one branch of theatricals.
VARIETY prints live news, not a chaotic collection of rubbish.
VARIETY does the work of all other theatrical papers combined.

WHY WASTE MONEY?

Confine your advertising to VARIETY—cover the entire theatrical world in one announcement in the only medium that can do it.

Get World-Wide Publicity
It Goes Everywhere  It Reaches Everywhere

NEW YORK        CHICAGO        LONDON        SAN FRANCISCO
Times Square    Majestic Theatre Bldg.  18 Charing Cross Road  Pantages Theatre Bldg.
If it pays to advertise, VARIETY will return you value many-fold in its weekly editions for current publicity and in its 9th Anniversary Number, for the sort of publicity that cannot be secured throughout the theatrical trade in any other way.

VARIETY'S 9th Anniversary Number will be issued December 25th. Have you sent in an announcement for it? Do it now, if you have not. Don't overlook being represented in that special issue that will go everywhere and reach everywhere, taking your announcement to the very people you want to read it.

A VARIETY advertisement is a money saver to the advertiser. In years gone by in theatricals the advertiser believed he had to use several trade papers to cover the field. Now he knows VARIETY covers the whole field, and it means the expenditure of but one sum to get the results, through advertising in VARIETY, instead of spreading a much larger amount over several papers.

Confine your advertising to VARIETY and get the double benefit of complete publicity and the saving of useless waste, for any other trade paper would only cover in part what VARIETY covers altogether. The total circulation of all the American theatrical papers does not reach the gross number of VARIETY readers the world over.

Be wise and advertise. Use VARIETY. If not now, for the Anniversary Number.
WAR MAY LAST ANOTHER YEAR
GERMAN THEATRES ARE OPEN

American Just Back from Berlin Says Kaiser Preparing for
Another Year of Warfare. Berlin Actors Get Best of
Managers in Commonwealth Scheme. London
Waiting for Zeppelins.

An American, who left Berlin around Nov. 3, reached New York
yesterday, coming direct from Lon-
don.

Berlin is perfectly normal, he said,
with the only indication of Germany
being engaged in a wild war that could be
seen was soldiers on the streets.
The Kaiser, said the American, now
the idol of the German people, is
preparing for another year of warfare.
It was the American's opinion also that
the battle will rage that length of time,
although, he mentioned, the casualties
will be lessened through the armies
now fighting from behind fortifica-
tions. In London, he said, the feeling
prevailed the war will last for a year
yet.

The Berlin theaters are open as
usual, the American continued. The
Wintergarten, the big variety hall of
the city, resumed theatrical operations
Oct. 31. There are three big legiti-
mate hits at present in Berlin. The
Nollendorf theater has one, "Turner
fesse 'druff" ("Keep Pegging Away"),
musical comedy. It started Sept. 1.
The Berliner theater has another,
"Extra Blaetter" ("Special Extra")
opening Oct. 30. In Vienna several of
the theaters are playing attractions,
with the people there also tranquilly
awaiting the ending of the war, the
Austrians apparently depending more
upon the Germans than their own
army. In Vienna "Gold fur Iron" ("I
Gave Gold for Iron") is the principal
success.

Shortly after the war commenced the
German managers called their con-
tracted artists together, explained the
situation, and asked them to play there-
after on the commonwealth plan, the
theater to deduct all expenses, dividing
the net profits between the manage-
ment and the players, the former to
take one-third and the latter two-thirds.
At the Nollendorf, where the musical
comedy is an immense hit, this has re-
sulted in chorus girls, formerly re-
ceiving 100 marks, now getting around
175 marks as their share of the division,
while the principals who were con-
tracted at from 600 to 700 marks are
securing from 1,200 to 1,500 marks.
The management is tearing its hair
out, but has no alternative excepting
to close the theater.

The German people are confident
their country will not be defeated in
this battle. They express their opin-
ion with the German word, "Zuver-
sicht." Its nearest English translation
is, sanguine with an if. They expect
to retain Belgium as a annexa-
tion, and the American said that in
his opinion the question of Belgium
would eventually delay a pacification of
the strife. At present he said it is about
even in advantage, as far as he could
learn before leaving, between the con-
tending nations.

The German losses to date, in dead,
wounded, missing and prisoners is
about 500,000, compiled from the rec-
ords reported in the German papers.
The Allies are said to have suffered as
heavily. Sixty thousand Russians are
claimed by the Germans to have been
swept by flooding in one conflict be-
 tween the forces. The Germans say
that they have 350,000 prisoners in
Germany and Austria. If the war goes
another year, commented the Ameri-
cans, the loss to all nations involved
will be between 1,500,000 and 2,000,000
men. Even Germany, he says, does not
expect the entrance of Turkey into
the war, as many Turks believe the
Turkish army will be defeated.

(Continued on page 7.)
FULHAM EMPIRE APPLICATION SAYS WAR HAS ITS BENEFITS


(Special Cable to VARIETY.)
London, Nov. 18.

Oswald Stoll, under examination in connection with another application for the proposed Fulham Empire, declared that, taking all halls together, the war had benefited as many places as it had injured.
The application was turned down for the fifth time in as many years.

RENEWING IN PARIS.
(Special Cable to VARIETY.)
London, Nov. 18.

Word has been received here the Paris theatres are likely to open at any time now. The president of the Paris council in a conference with the deputies a few days ago declared he would permit all the theatres to give performances again if General Gallieni, war minister of the capital, would consent.

SUGGESTION STARTS HOWL.
(Special Cable to VARIETY.)
London, Nov. 18.

The suggestion that the theatre landlords be made to bear a share of the war burden by reducing their rent has been followed by a howl of protest.

WAGE COMPROMISE DISCUSSED.
(Special Cable to VARIETY.)
London, Nov. 18.

Gulliver has advanced the suggestion to members of the Vaudeville Producers' Association that they each submit a list of salaries amounting to no more than two-thirds, and agree to play out agreements on the basis of 25 per cent. reduction.
The producers agree to this compromise. The association is now asking the other circuits to consider a similar agreement.

VETERAN ACTOR DIES.
(Special Cable to VARIETY.)
London, Nov. 18.

Horace Russell, the old school actor, died Nov. 15, age 81 years.

BAR ALIEN EMPLOYEES.
(Special Cable to VARIETY.)
London, Nov. 18.

The Theatre and Music Hall Committee of the London Common Council has announced that it will oppose the licensing of theatres where aliens are employed.
The committee this week refused to recommend the renewal of three cinema house licenses.

LEVEY AFTER FEATURES.
San Francisco, Nov. 18.

Bert Levey, the Coast management agent, has purchased the western rights for 'Tillie's Punctuated Nightmare,' a six-reel feature comedy, with Marie Dressler, manufactured by the Keystone, and will headline it in his several coast theatres now playing vaudeville.
Incidentally, Levey has decided to install a feature picture policy in all his coast houses, utilizing his usual brand of vaudeville more as a side issue hereafter.

HAMITON HOUSE CLOSING.
Hamilton, Can., Nov. 18.
The Temple, playing big time vaudeville under the direction of Clark Brown, will close its season Saturday. The war is the cause. Alice Lloyd is the headline this week.

Ottawa, Nov. 18.
Alice Lloyd did the biggest week's business of the season for the Temple ending Saturday at the Dominion. The gross receipts were $4,603, just a trifle below the box office record of the theatre, also held by Miss Lloyd.

COLONIAL HALF-CUT.
Commencing next week the Colonial theatre will be put on a half-cut salary basis for acts, in an endeavor to hold the house in the big time division. The Colonial business has been reported as wobbly since the season commenced, with but two or three weeks that have held a profitable ending.
The half-cut will stand against acts booked for the Colonial, unless they decline to accept, when their names will be taken off the programs, but a refusal of the Colonial cut will have no bearing upon other big time booked.

JOLSON'S SOLE RIGHTS.
T. B. Harms & Francis, Day & Hunter, the American music publishing firm, which is the American representative for the English publishing house of Francis, Day & Hunter, is announcing this week that Al Jolson has the exclusive stage rights on this side to the comic song, "Sister Susie's Sewing Shirts for Soldiers."
Mr. Jolson is using the number in his show, "Dancing Around" at the Winter Garden. The song was not generally known to have been restricted to Mr. Jolson, prior to the announcement. It has been sung on the theatre stage, also in cabarets, without the required permission. Mr. Jolson says he will insist upon his rights being respected, and the publishing firm has notified its attorneys to take the necessary steps under the copyright law for any infringement.
Last Sunday at the Garden's vaudeville concert, Mr. Jolson closed the long program, remaining on the stage 42 minutes and using "Susie" as his final number of the night for singing by him. The show was over at 11:45.

KIRALFY LOSES LICENSE.
(Special Cable to VARIETY.)
London, Nov. 18.

Imre Kiralfy failed to appear to support his application for three dancing licenses for White City and they were rejected by default.

"TIPPERARY" FILMED.
(Special Cable to VARIETY.)
London, Nov. 18.
The song, "It's a Long Way to Tipperary" has been made into a three-reel moving picture feature. Twelve copies have been disposed of in England, one in South Africa, two in Canada and Australia.
One copy has been sent to the United States as a sample.

50-50 AND FULL PAY.
(Special Cable to VARIETY.)
London, Nov. 18.
Syndicate halls in London are playing their bills on the 50-50 plan, but with a guarantee that the artists' salaries will be not less than 65 per cent. of their regular figures.
The Oxford and Pavilion are exceptions to the rule. Both those houses pay full salaries.

BRITISH BOOKER COMING.
(Special Cable to VARIETY.)
London, Nov. 18.
William Nokes, formerly a member of the Moss booking committee, sails for New York Friday next. He will book acts for this side.

COULDN'T TAKE FULL PAY.
(Special Cable to VARIETY.)
London, Nov. 18.
The Palace, Manchester, booked in a show at full salary last week, but under the V. A. F. agreement it was decided all halls of the Variety Theatres Controlling Co. must pay on the percentage plan, and acts on the bill received only two-thirds of their regular salaries.

WAR CUTS ROYALTIES.
(Special Cable to VARIETY.)
London, Nov. 18.
"Bought and Paid For" was produced in Dutch in Amsterdam a short time ago. The play was a success, but the war compelled its withdrawal after one performance as the theatre closed.
The Dutch producers forwarded a royalty check for $9 to George Broadhurst in America.

FILMING PINERO PLAYS.
(Special Cable to VARIETY.)
London, Nov. 18.
A. W. Pinero this week signed contracts for the picturization of many of his plays. The sum involved is a large one. The first work filmed "The Second Mrs. Tanqueray."

BACK TO TWICE NIGHTLY.
(Special Cable to VARIETY.)
London, Nov. 18.
The Middlesex this week abandoned the continuous policy and returned to the twice nightly style of entertainment.

ETHEL LEVEY IN HALLS.
(Special Cable to VARIETY.)
London, Nov. 18.
Ethel Levey returns to vaudeville beginning at Brighton next Monday.

Ada Reeve in Hospital.
(Special Cable to VARIETY.)
London, Nov. 18.
Ada Reeve is undergoing an operation in a London hospital today. She received internal injuries on shipboard while en route from Australia to India and after cancelling all stage engagements proceeded to London for medical treatment.

GIBBON IN LONDON.
(Special Cable to VARIETY.)
London, Nov. 18.
Charles Gibbon, manager of the Clappan Grand, has been transferred to London, where he will have charge of the Palladium.

SAILINGS.
Reported through Paul Tausig & Son, 104 East 14th street, New York:
Nov. 18, Jack Lorimer (Baltic).
Nov. 25, Horton and La Triska, Mr. and Mrs. George Ali (Adriatic).

(Special Cable to VARIETY.)
London, Nov. 18.
Nov. 20, William Nokes (Morgantic).
Nov. 28, Mr. and Mrs. Rial, The Caranegots (St. Paul).

NEW HIP REVUE GOOD.
(Special Cable to VARIETY.)
London, Nov. 18.
The new revue "Business as Usual" at the Hippodrome, opening Monday is a good entertainment without a single American in the cast. The pirmier disclosed no important individual successes, but the production will probably be a draw.
The piece is the work of A. P. de Courville and F. W. Mark. The cast includes Vilet Lorraine, Harry Tate, Unity More, Henry Leoni, Goulding and Morris Harvey.

LE VERNON at the Celebrated Cafe Francais, London.}
U. B. O. ORPHEUM TAB STOCKS IS MARTIN BECK’S NEW SCHEME

Story Comes from Pacific Coast That Process of Formation Is Under Way for 20 Sketch-Stocks, Comprising Five Players Each, to Play Three Dates on Both Circuits.

San Francisco, Nov. 18. Martin Beck reached town Saturday and the following day the story came out that he was putting a new scheme into effect whereby 20 stock companies of five people each would be organized to tour the United, Manhattan Office and Orpheum circuits in tabloid sketches.

Beck is understood to be buying one act plays outright for a five-people cast. Negotiations are said to be under way with Frank Keenan and Holbrook Blinn for staging all the playlets produced under the new stock arrangement. January 1 next is reported as the date for the new scheme to go into effect.

BECK RETURNING.

Los Angeles, Nov. 18. Martin Beck and Mort Singer left here today (Wednesday) for New York via Salt Lake and Denver. The couple is completing an inspection tour of the Orpheum route.

BROADWAY CUTTING DOWN.

The Broadway theatre cut down its vaudeville program this week to eight acts, as against 10 it has been playing. The reduction is an expense saver. The house is said to have lost over $1,000 weekly since opening with vaudeville under the direction of the Mastbaum-Earle syndicate of Philadelphia.

A report concerning the Broadway says it is quite likely a feature picture policy will shortly be inaugurated there under the present management, unless leased for pictures. Adolph Zukor, of the Famous Players, and also the Paramount, is rumored looking for a Broadway theatre. The Paramount supplies first run to the Strand, but that house plays a picture a full week, employing but one-half the Paramount first run service, it issuing two features weekly.

PARK STILL DARK.

Boston, Nov. 18.

The Park theatre, formerly a $2 house, is still dark, its schedule opening being long overdue. The house was to have opened several weeks ago after $100,000 had been expended for required alterations. It is said some inside hitch is responsible for its inaction.

CYCLIST FRATURES SKULL.

Harrisburg, Nov. 18.

Alfred Billford, of The Billfords, playing the Orpheum this week, was seriously injured Monday night while attempting to climb a double flight of steps on a bicycle. Billford fell a distance of 12 feet, fracturing his skull. He was removed to the Harrisburg hospital where it is said his condition is serious. While playing at Johnstown last week Billford had a similar fall, but escaped unhurt.

The act came from Europe six weeks ago.

CANADIAN QUARANTINE.

The Canadian government has placed a quarantine upon all split hoof animals about to enter Canada. This has held up the entrance of some animal acts across the border.

The New York Central is reported having refused animal consignments for Canadian points. The Lehigh Valley is said to be taking animals bound for Canada, subject to the quarantine delay, but agreeing to deliver with all possible despatch.

DIDN’T LIKE BILLING.

Chicago, Nov. 18.

Sophie Tucker refused to play McVicker’s this week because J. K. Emmett was billed heavily over her. She will begin her tour to the coast in St. Paul next week.

KEITH PRICES CUT.

Syracuse, N. Y., Nov. 18.

A cut to 50 cents all over the orchestra went into effect at Keith’s Grand here Monday. Previously the 12 front rows had been held at 75c. Matinee prices remain unchanged.

OUT AND IN.

Morton and Austin were out of the Colonial program Monday, owing to a conflict with the turn of Harry Fox and Jennie Dolly, Programmed to follow them on the bill. Mr. Fox is identified with the use of the word “Success” in his act. The Morton-Austin team also employ this term in a somewhat similar way. They claimed a right to it, and would not take the “Success” matter out, thereby causing the retirement. Melville and Higgins got the open spot.

Harriet Burt dropped out of the Keith’s, Boston, program for this week, with Nan Halperin stepping into the vacancy.

The double somersaulting boy in the John Troupe at the Flatbush, Brooklyn, Monday night took a bad fall, necessitating five stitches in the neck. He will recover in time to rejoin the act next week. The Slayman Arabs temporarily filled in at the theatre.

Gould and Ashlyn could not open at Keith’s, Washington, through the continued medical treatment required by Belle Ashlyn. Hal Forde took their place.

Hartman and Verady replaced the Cushing Billfords at Harrisburg, through the accident reported elsewhere in this issue, to one of the riders.

The Davies Family has been obliged to cancel its tour for the time being, pending the recovery of George Davies from an auto accident at Bayshore, L. I.

ALL-WOMAN BILL.

Erie, Pa., Nov. 18.

A bill containing women only, 17 of them, is at the Colonial this week, billed as an All-Woman program.

It consists of Vernie Kaufman, Mabel Johnson, Maye and Addis, Ma Belle and Ballet, Claire Rochester, Amoros Sisters, playing in that order.

MUSIC PUBLISHERS‘ PLAIN.

Nearly all the music publishers have fallen in line with the complaint of bad business. A majority of those publishing popular songs admit their sales declined almost one-third below normal in October. So far November has shown no improvement.

Two of the largest publishers in New York suggested to their office staffs last week that a reduction in weekly wage under present conditions would be agreeable.

UNION STOCK YARDS OPEN.

Chicago, Nov. 18.

The Union Stock Yards opened at midnight Sunday, after being closed for ten days on account of the foot and mouth disease among cattle. This means a big impetus to the theatrical business, for the reason, at this time of the year, many cattlemen get in from all parts of the west, and always add materially to the box office takings.

Three-Act Diabanding.

Stepp, Goodrich and King have agreed to separate in two weeks. Jack King will probably locate another partner. Louis Stepp and Eddie Goodrich may recruit the act up to three members again.

FIRST WAR SKETCH.

Buffalo, Nov. 18.

Prof. Armand, San Francisco, who for years has traveled the various circuits with his scenic production of the San Francisco earthquake, staged his new scenic act “The Fall of Antwerp” for the first time this week at the Fillmore.

It’s the usual scenic affair, but because of the present conflict abroad probably enters the novelty classification and as far as is known is the first vehicle shown in America touching on the European war.

SULLIVAN SUCCSES HAYMAN.

Chicago, Nov. 18.

Joe Sullivan has purchased the good will and office of Edward C. Hayman and will operate the former Hayman Agency under a booking franchise with Mr. West. Vaudeville Managers’ Association and the United Booking Office’s Chicago branch.

Sullivan was formerly in the agency business in New York and previous to that operated a booking office in partnership with Mrs. Scotty) Collier who is now with the U. B. O. in New York.

Hayman recently retired from the “Association” staff after many years of service, whereupon he opened the office which he transferred to Sullivan this week.

THEATRES CHARTERED.

Wilmington, Del., Nov. 18.

A charter covering a chain of nine properties and theatres known as the P. F. Proctor Theatres and Properties of New York, with a capital of $100,000 on the property companies and $20,000 on the theatres companies, was filed with the State Department of Delaware today.

The incorporators include H. O. Coughlan and S. A. Anderson.

HELD OVER AT PALACE.

The holdovers next week at the Palace, New York, from this week’s bill, will be Bessie Clayton and La Milo. Their stay there may be indefinite.

Maurice and Florence Walton, under the management of Freddie McKay, are also on the next Palace program, as the feature.

Scotty Works a Reform.

Last week while at Hammerstein’s, on the same bill that held Paul Swan, Scotty, the dancer (Blaiset and Scott) says Mr. Swan admired his purple suit so much he said no more bare dancing for him, as Scotty looked too pretty.

Mr. Scott recites that during the entire Hammerstein week, Mrs. Scott hung around the stage.

Salt Lake Prices Down.

Salt Lake, Nov. 18.

A reduction in the admission scale for the Orpheum (vaudeville) has been announced. It is now 75 cents at night, a cut of 25 cents, with matinees 10-50. An adult on a paid admission may take an unlimited number of children under 12.

Don’t forget the REGENT HOTELS when coming to St. Louis. Theatrical Headquarters.

TOM GILLEN

Known around the world as “FINNIGAN’S FRIEND” who scored one of the cleanest hits in the New York this season at Broadway Theatre, New York City, last week (Nov. 9). Booked to return there.
VARIETY

LOEW'S NEW ACTS AND HOUSES
COMMENCING ON THAT CIRCUIT


New Houses in Baltimore and Poughkeepsie Opening Next Week.

Kansas City, Nov. 18.

The Kilties Band, a musical organization of 33 pieces, has signed a Loew Circuit contract, and will open here at the Empress next Monday. The band will travel eastward over the Loew time.

No statement is made of the salary to be paid the Kilties, but it could hardly be less than $1,000 weekly, with the usual expense of musicians.

Willard, "The Man Who Grows," has signed a contract with the Loew Circuit, placed by Frank Bohm. The act opened out of town last week, and drew tremendously.

The Loew Circuit has Andrew Mack, who will open for it Nov. 30. Mr. Mack played a single week on the time a long while back. He will take up the regular trace of the circuit for this engagement.

Baltimore, Nov. 18.

The new Hippodrome opens here Nov. 23, playing seven acts booked by the Loew Circuit. As a special feature to mark the opening, Pearce & Scheck have hit upon a plan to give five persons a free annual pass. Beginning last Monday, employees of the firm started out to distribute throughout the city, in street cars, restaurants, offices and streets, 20,000 keys.

Nov. 30 a vault will be placed in the Hippodrome and anyone finding a key is urged to try it on the vault. If it opens, the holder is entitled to an annual pass to the playhouse. Five keys out of the 20,000 will open the lock.

The new theatre has a seating capacity of 3,000.

Poughkeepsie, N. Y., Nov. 18.

Cohen's new theatre in this city, seating 2,000, will commence playing Loew vaudeville Nov. 26.

COMEDY REEL FILLS IN.

Last week, for the first time, Hammerstein's placed its Keystone one-reel comedy to fill the intermission gap. The plan worked successfully, but few leaving the house for the interval.

It would have been continued this week had the Keystone supplied the Keystone, but cancelled early last week when the indications in Boston were that her voice would leave her before the en-

agement at Keith's there ended. Keith's had a big week with Miss Tanguay the drawing card, one of the biggest of the season, but Eva could not appear at the Sunday shows, through the vocal difficulty.

Although a very strong bill has been placed to surround her next week at the Orpheum, Brooklyn, Miss Tanguay, Monday, gave notice to the United Booking Offices of the condition of her vocal cords, and suggested that she be removed from all programs until Dec. 6.

COMEDY CLUB BENEFIT.

The newly formed Comedy Club, the successor of the late Vaucluse Comedy Club, expects to hold a benefit in New York Sunday, Dec. 6.

Quarter's for the new club have been settled at 1568 Broadway.

JULE DELMARS XMAS GIFTS.

Julie Delmar is preparing to supply the poor children of New Rochelle with Christmas gifts, through a benefit to be given in Julie's home town Dec. 24, to be followed by a Confetti Festival Ball Dec. 28.

Remember the REGENT HOTELS Car to and from all Theatres. Send us a card and auto will meet you at Depot. Theatrical House.

NEW FILM SERVICE.

The new program service hinted at in a recent VARIETY issue has come to realization in the new Mica Film Company's product. The Mica brands will be the Paragon, Thistle, Monarch, Navajo, Robin, Santa Barbara, Alhambra, Kriterion Star and two others. In all there will be 21 releases a week.

The Crown Co. will make the Thistle and Paragon brands, working in Los Angeles and Pasadena, Cal. Among those under contract are Dorothy Davernport, Joseph Singleton, Allen Franch, Ed. Alexander, Ralph McComas and Rena Rodgers.

The Paragon will be principally comedies while the dramatic plays will be taken care of by the Thistle, Monarch and Navajo. Two reeled drama/comedy playphotops will be made by the Santa Barbara and Alhambra.

Sollylee's Return Date.

A return date at Hammerstein's has been secured by Sollylee, the ticket-taker of the house. Solly will open Dec. 21 for a week, singing all the newest popular songs. To prevent disappointment for the crowd that can't hear him the first week, Sollylee has booked himself at the same place for New Year's week, giving him a consecutive route of two weeks, without changing his clothes.

TRYING FOR PAVLOVA.

H. B. Marinelli is attempting to induce Pavlova to accept a vaudeville route, upon the completion of her American concert tour, under the management of Max Rabinoff.

The dancer is now on the road, which has protested somewhat against the admission scale of three dollars charged for her performance.

HINT TO TALKERS.

The Palace, New York, this week tried a gentle hint to talkers in the form of a card, apologistically handed to noisy patrons during a performance.

The few uses found for it at the Palace Monday resulted very happily, although a newspaper woman Monday afternoon who kept up a continual buzz during the show was unfortunately overlooked by the watchful ushers.

The card reads:

This theatre is for the purpose of entertaining our patrons and not to transact business or hold noisy conversations back of the orchestra rail. It is very annoying to the patrons who desire to witness the show, and against the interest of the theatre in general.

E. F. Albee.

BICYCLE WINNERS BOOKED.

The winners of the six-day bicycle race at Madison Square Garden which ends tonight, will appear at Hammerstein's next week, receiving $1,000.

Loney Haskell arranged with the Garden management Thursday to have the leaders, whoever they may be, appear at his house.

MIDGETS ATTACHED.

The salary of Singer Midgets for last week at Hammerstein's was attached Saturday night, on behalf of H. B. Marinelli, who filed a claim for monies due him as manager of the turn. This amount, with disbursements, amounts to around $3,000, it is said.

While it was reported an injunction might be asked for to restrain the turn from opening on the Loew Circuit Monday afternoon, so such paper made its appearance. The Singer group started at the Loew's 7th Avenue to big business, afternoon and night, taking the record for the day at that house. Next week the act plays Loew's National in the Bronx.

Billy Bohm, the Sluggler.

Billy Bohm, the two and one-half year old of his father, the vaudeville agent, started in the slugging business Wednesday night, when Pop Frank brought him home for the dinner the smallest of the Singer Midgets, whom Mr. Bohm booked on the Loew Circuit.

The midget is 18 years of age, hardly larger than the Bohm boy. Billy watched him at the table, asked his name, what he was doing there, then walked over and planted a straight left jab on the Singer Midget's nose.

"VARIETY" as Cigar Premium.

The James Drug store at Broadway and 40th street is offering VARIETY as a premium to any purchaser of 50 cents' worth of cigars during Saturday and Sunday.

A sign outside the drug store, with a front page of the paper as evidence, announces the gift.

Gallery Closes Act.

Monday at the Bushwick, Brooklyn, the gallery "went after" Cecilia Wright, a singer, who was appearing in the "No. 2" position on the program. She retired from the bill following the matine. Hope Vernon stepping into her place.

LATEST WAR NEWS

Owing to the cancellation of week's work on the Continent, the IMPERIAL TROUPE, trick, comic and acrobatic football cyclists (three ladies, two gentlemen), now touring England, would consider American engagements. Suitable for Vaudeville or Circus.

Address, CARE VARIETY, 8 Charing Cross Road, London.
“ORDEAL” INJUNCTION UPHeld
CENSORS’ INCREASED POWERS

Supreme Court in New York Stands Behind Commissioner Bell Against “War Picture.” National Board of Censors Takes Decision to Further Its Plan in Extending Operations Throughout Country.

Justice Vernon M. Davis in the New York Supreme Court Wednesday sustained License Commissioner George H. Bell’s ban against the Life Photo Film Corporation war picture, “The Ordeal.”

The Commissioner stopped the exhibition of the picture at the Lexington Avenue opera house on the ground it violated American neutrality and was against public policy.

The National Board of Censorship seized upon the decision as a pretext to further its plan to extend its censoring operations to all the large cities of the Union and sent out a statement which said:

“IT (the decision) very materially strengthens the plan of the National Board of Censorship to extend its activities to all large cities through local committees in each city appointed by the mayor, deriving their legal powers from the licensing power of the cities over the theaters.”

“The Ordeal” was discontinued at the Lexington avenue upon Commissioner Bell's threat of arrest. The Life Photo Co. thereupon sued out an injunction against his further interference. It was this restraining order Justice Davis vacated.

The corporation counsel's office presented affidavits from members of the Board of Censorship as well as telegrams showing “The Ordeal” had been banned in Providence, Kansas City, Milwaukee, Dallas and other cities.

WAR LASTING YEAR.
(Continued from page 3)

to hold a sufficient force against them to materially weaken their fighters nearer home.

In London, the American mentioned, the English people are solicitous about the Zeppelins. The report in Berlin before he left, said the American, was that the Germans are building a Zeppelin shed in Amsterdam that will accommodate six of the air vessels. He also stated he thought the fear of the German flying dreadnoughts is more fancied than real. London has its lights masked. All theatre signs are out, with three small blue lights designating places of amusement. From Folkestone to London, where ordinarily 60 to 80 bright lights illuminate the way, there are but three with these masked.

The Kaiser developed an enormous popularity, said the American, immediately after the declaration of war, when he called all the party leaders for a conference. The Emperor said to them these must be no party lines thereafter, they were all one, fighting for the same cause. As the meeting adjourned, the leaders present stooped to kiss the kingly hand, but the Emperor raised them to their feet, shaking each by the hand instead, saying they were brothers. This “bit of business” spread over the Kingdom like a lightning bolt as evidence of the Kaiser’s democracy, adds the American, who mentions other instances to assert the astuteness, farsightedness, and appreciation of publicity by Germany’s Emperor, the American summed him up as “a Roosevelt, with more ability.”

TANGUAY DECISION AFFIRMED

Eva Tanguay was handed a second decision this week in her case against Lew Fields wherein the cyclonic comedienne sued the producer for $2,000 for a week’s salary as a result of the sudden termination of “The Sun Duffers” when Miss Tanguay was its star.

The case came up before Judge Scully in Chicago and a decision was granted in favor of the plaintiff. The appeal was heard this week and the appellate division affirmed Judge Scully’s decision.

Adolph Marks, the Chicago attorney, came to New York to handle Miss Tanguay’s interests in the matter.

LONDON HOUSES DARK.
(Special cable to Variety.)
London, Nov. 19.

Nine legitimate theaters in the British capital are dark. Hawthrey’s revival of “Never Say Die” closed at the Astoria and at the Drury Lane it will resume Dec. 2 with Hawthrey’s revival of “The Messenger from Mars.”

The Lyric suspended last Saturday also when “The New Shylock” quit. Manager Michael Pariday has given up his plan to produce a new musical play at that house and rehearsals of the piece have been halted. War conditions discouraged the enterprise.

Other legitimate theaters now dark are Gaity, Kingsway, Little, Shaftesbury, Vaudeville, Adelphi and Drury Lane.

The Criterion opened Thursday with a company of Belgian players whose receipts go into a fund for the benefit of their suffering countrymen.

Stern Globe Trotting.
(Special cable to Variety.)
London, Nov. 19.

Sam Stern sails for South Africa Saturday for a four-month tour there. Thereafter he will return to the United States.

STEEL MILLS STARTING

Chicago, Nov. 18.

Reports from Gary, Ind., where the theatres have been particularly hard hit on account of the war and depression in business, are to the effect that the steel mills will resume work at once, giving employment to a large number of men, which will probably mean that the Orpheum will soon resume daily performances.

MERCEDES WIRES CROSSED

Atlanta, Nov. 18.

Mercedes, the telepathic wizard, headquarters the Forsythe bill last week, got his wireless crossed Thursday and his assistant, Mr. Stantone, became peevish and bolted the act, refusing to finish the week. The pair left for Chicago, and the management posted an announcement to the effect that the headliner was not appearing, and two extra attractions, who had been substituted. Business held up.

Bijou Entrance a Store.

The entrance to the former Bijou theater on Broadway, near 31st street, has been converted into a store. It is of small frontage, and brings $2,000 a year as rental.

WAR PICTURES FAKEY.

The Chicago Tribune’s War Pictures were shown as feature film at private exhibition Wednesday. The film was recently exhibited at the Studebaker, Chicago, under the auspices of the Chicago paper.

Some of the people who watched the private showing said afterward the “war” scenes appear to have been mostly resemble the Weekly Reviews, which had shown similar scenes since the war started. One flash disclosed an ambulance, with a captain explaining that there were 15 soldiers inside of it, nine of whom were wounded. This was the nearest to the scene of action the film got, although no one saw the soldiers inside.

WILD WEST IN COURT.

Cincinnati, Nov. 18.

The Kit Carson Wild West show was held to be the property of the United States Printing Co., by a jury in Magistrate Dempsey’s court yesterday. The property here is valued at $7,375, consisting of 59 horses, five mules and three buffaloes.

High Cost of Striking.

Cincinnati, Nov. 20.

De Witt Bartlett, claiming to be part owner of the stranded Kit Carson Wild West show, was fined $25 and costs in municipal court for striking Paul Campbell, a printer. Campbell says Bartlett broke his glasses. Judge Fricke fined the shomer $25, and when he said, “I'll do it again,” the court made it $100.

Hammerstein Injunction Adjourned.

The argument on the temporary injunction granted against the sale by foreclosure Monday, of the Hammerstein Theater Co. properties (Hammerstein’s and Republic theaters), held on a ground lease, came up Wednesday morning, but was adjourned.

The Hammerstein foreclosure is in the control of Oscar Hammerstein. The move to prevent it was made by the trust company holding Hammerstein Co. stock, placed with it for the benefit of some of the Hammerstein children.

JOHN DREW'S 61ST.

John Drew celebrated his 61st birthday anniversary in Reading last week.

Remember me advance Meal Tickets, Laundry and Postage at Regent Hotels, 131 N. 14th St., St. Louis.
LIFE MEMBERSHIPS FOR XMAS;
NEARLY 75 NOW HAVE THEM

Many Prominent Players Among the Life Membership Holders of the White Rats. Possessors of Life Cards Re- 
ed from Further Payment of Dues. A Good Investment.

If you want to invest in a good Christmas present, buy a life membership card in the White Rats. Look over the names of the following who have taken out life memberships in the White Rats:

Cora Payton, Frank Fogarty, Bobby Gaylor, Ed. Keough, A. A. Ford, Harry Kelly, Fred Niblo, Frank Fay, Thos. P. Russell, Thos. Welch, Alf Grant, Roselia Insa, Chas. H. Farrell, Frank North, Harry Colman, W. W. Waters, Junie McCree, Happy Jack Gardner, Lon Hascal, J. A. F. Dolan, Colle Lorraine, Edward Clark, Dr. Carl Herman, Chief's efforts, Grace LaRue made application for life membership in the Associated Actresses of America, the ladies' branch of the White Rats. Our Big Chief writes every day most encouraging letters of the feelings of those whom he comes in contact with. on the road and every indication points to the most successful year the White Rats have ever known.

Dec. 7 Mr. Fogarty plays in Chicago and during that week big Scamper and revival meeting will be held and all members playing the city of Chicago during that week will kindly call at the office of our Chicago representative, Will P. Conley, 411 Tacoma Building, and ascertain from him the exact time and place of the big Fogarty night in Chicago.

To Members of the Associated Actresses of America:
At the meeting of the Board of Directors held Tuesday, November 17, it was decided that meetings of the above association, which is the ladies' branch of the White Rats Actors' Union, shall be held the first Friday of every month and that twenty-five shall constitute a quorum necessary to do business and to make recommendations to the Board of Directors of the White Rats Actors' Union.

The first meeting of the Associated Actresses of America under this arrangement will be held Friday, December 4, at three P.M., for the purpose of electing a permanent chairman, secretary, etc.

BOARD OF DIRECTORS,
WILL J. COOKE, Secretary to Board.

White Rats on "VARIETY"

Below is a copy of a letter the White Rats have kindly sent out to its members:

Dear Sir and Brothert--

The Anniversary Number of VARIETY will be published December 25th. As VARIETY is the medium of the WHITE RATS ACTORS UNION, this Organization has a direct interest in the work done in the publication and a direct interest in the success of the publication. We therefore believe every member of the organization should read and support the publication.

FRANK FOGARTY ON THE ROAD.
Our Big Chief, Frank Fogarty, is on the road and each week in the town he has played a Scamper has been held by him with great result.

At the meeting Tuesday night all applications for membership in the White Rats were read. The bulk of these applications is due to the efforts of our Big Chief. While in Rochester, through the Big Chief's efforts, Grace LaRue made application for life membership in the Associated Actresses of America, the ladies' branch of the White Rats.

John P. Hill Operated Upon.
John P. Hill, who served for many years on the Board of Trustees of the White Rats Actors' Union, was admitted to Dr. Pilcher's Private Hospital, Brooklyn, Nov. 10, and underwent an operation for rupture, Nov. 14.

The operation was successfully performed and Mr. Hill is doing as well as can be expected. It will be several weeks before he is able to be up and around.

Ernest Chester and Queenie Williams, both of the Pollard Opera Co., were married at St. Paul's Church, Oakland, Nov. 4.

Meeting of the Ways and Means Committee
will be held
Wednesday, November 25,
at three o'clock, in the Board of Directors' Room, White Rats Club.
J. A. F. Dolan, Chairman.


meeting of the Board of Directors
of the White Rats Actors' Union will be held
Tuesday, November 24,
at twelve noon, in the Board of Directors' Room.
Will J. Cooke, Secretary.

Al Jolson, Alice Lloyd, Chas. J. King, Henry Bergman, Tom Lewis, Cecil Emmett, Leon Emmett, Tom McNaughton, C. E. Willard, Marie A. Russell.

Just as VARIETY was about to go to press we received from Bert Green a check for one hundred ($100) dollars in payment of a life membership card.

MEETING OF THE RATS.
The meeting was called to order at twelve midnight with Past Little Chief George E. Delmore presiding.

The following candidates were initiated: Louis Frohoff, Bobby Mar and Wm. Michael.

The following applications for membership on first vote were voted on:

NOTICE TO MEMBERS of the Board of Directors and All Officials. Please send at once to me cabinet photograph of yourself. This is important.

William J. Cooke,
Secretary-Treasurer.


The following were elected to membership in the White Rats Actors' Union of America:
Martin Cogswell, Harold Dunne, Chas. Gillette, Don M. Clark, William Meehan, John C. Wilhlemi, Steve F. Manning, Frank Terry, Tom Williams, Charles Hickey, Albert Wiser.

Under the good of the order, many interesting subjects were discussed. One of the chief topics was the Convention of the American Federation of Labor, which is being held in the city of Philadelphia, and in this connection Brothers William P. Burt, Joe

To Members.
The meeting was held Thursday, November 26, at twelve noon, in the Board of Directors' Room, White Rats Club.
Joe. P. Mack, O'airman.

Birnes and Will J. Cooke as delegates to the Convention, will have ready at the next meeting of the Lodge, an exhaustive report dealing with the Convention. This report will appear in VARIETY in the next issue. We feel positive it will make most interesting reading.

- Pleasure Park Sold Cheaply.

Wilmington, Del., Nov. 18.

The Ocean Beach Park, situated on the Delaware River below New Castle, was sold by the constable to Selden Deemer. The ground is owned by the Pennsylvania Railroad and brought $430. What Mr. Deemer intends to do with the property is not known, but the park can stand much improvement. The location is a good one.

Lelia Shaw will retire from the Portland, Me., stock at the end of this week. She has been playing leads.
Alderman Nance, of Chicago, who has been active in looking after the theatre there, has requested the corporation counsel to draft an ordinance asking Mayor Harriman to close the theatres Sunday nights. He has also asked for the draft of an ordinance to prohibit ticket speculation.

The Syre theatre, Sayre, Pa., will open early in December with pop vaudeville under management of W. J. Melarkey, formerly assistant manager of the Victoria, Rochester. Seating capacity, 1,000. Frank Fye, a Rochester business man, is backing the enterprise.

Billy Halligan (Halligan and Sykes) has been assigned to look after the part originally given T. Roy Barnes in "Watch Your Step," the new Dil-lington production shortly scheduled for a Broadway run. Mrs. Halligan (Dama Sykes) is also playing a principal role in the show. Both are from the vaudeville ranks.

The Professional Woman's League will hold a bazaar social Nov. 29 at 8:30 p.m. Miss Marion Howard Bra- zier will be guest of honor; Miss Bra- zier is the founder and first president of the Professional Woman's Club of Boston and she will speak on the "Players of the Past Generation Now Living."

Two vaudeville actors in the middle west, discussing their respective acts, told each other what they had done the week before. "I worked at a slab last week," said one, "boarding with the manager's wife. She's a tough critic, but if she likes your act, you get three eggs for breakfast. Well, I had scrambled eggs all week."

Alex Aarons (son of Al Aarons) and wife, who were injured in an automobile accident on Long Island Sunday, are slowly recovering. Mrs. Aarons fared the worst. Her condition is still serious. AARON is badly shaken up but may be out in a few days.

Emily Fitzroy has been engaged for the cast of "Lady Luxury."

Sidney Schallman fled back to Chi- cago Wednesday after a futile attempt to sell a stock of New York ten per centers. Schallman was among those agents temporarily embarrassed through the recent edit of Aaron Jones, barring outside agents from the Chicago Loew office.

Freeman Bernstein is becoming New York's best check cashier. Bernstein doesn't cash his own checks, but obliques friends. The other day when an acquaintance asked him to cash a check for $200, Bernstein said it could be done, but he would have to buy a hat in the store to make it look all right. When the clerk asked Bern- stin what kind, hat would be worn, Bernstein said, "Soft hat. Any kind." and got an evening dress Fedora. The next day the same fellow came around with another check, and Bernstein wanted to buy a dress suit to go with the hat, but compromised by paying a small bill he owed to a store downtown, the drawer of the check standing for the expense to get the cash. Mr. Bernstein says check cashing is coming too soft, his only worry is that he will soon be out of debt.

Ah Foon has two needles in his stomach. The surgeons found them there. It happened through Joe Ray- mond demanding Ah Foon to go through an X-ray examination, Mr. Raymond wanting to discover if Ah Foon had secreted his commission anywhere. The Chinese magician was in a hospital for three weeks, but is now appearing again, with the needle she still doing silent duty inside. Ah got them down his throat through attempting the "needle trick"—swallowing a package of needles with some thread, and bringing the whole from his mouth, with the needles threaded. A couple of the sharp-pointed things must have missed their cues. (Ray- mond knows the usual joke.) He was trying to sew up the act will be used in this case, and that the purpose of the story must have been lost, and so on, but he doesn't care about that, nor whether Ah Foon coughs up the needles, if he will only cough up some commision. Needless to say more.

The Prospect (burlesque) up Westchester way, managed by Frank Ger- sten, has not been enjoying the pleasures of turnaway business, unless a new averaging the annual budget of $1,400 weekly can be construed as such, recently inaugurated a dancing contest as an added attraction, confining the affair to the choristers playing the house. One of those old-fashioned chicanery devices, a "Mother" in- scription on its face was hung up as the prize. Last week the cup went to an attaché of a vaudeville agent's office and recognizing it as a product of the Woolworth's advertising department, dished up to pick up the broken pieces and place them in a rubbish receptacle. She did. Will she dance again for the Westchesterinas? No!

British taverns were closed in London last Friday, with the result that the English people went to the shops in large numbers, with the result that the shopkeepers were exulting. In the course of the day, the English people bought more and saved money than they do in the course of a week in the British taverns. The English people are not used to drinking in public, and the English people are not used to drinking in public.
VARIETY

"BEAUTY SHOP" PIRACY CHARGE
NOW ON TRIAL IN WASHINGTON

Equity Court Hearing Evidence on Claim of Philander Johnson, the Cohan & Harris Play Was Taken from Book of "Dr. Fakewell," Submitted by Johnson in 1911 to Several Managers. Trial Adjourned Until Monday.

Washington, Nov. 19.
The suit of Philander Johnson against Raymond Hitchcock, Cohan & Harris, Rennold Wolf and Channing Pollock on charges of piracy in connection with the production of "The Beauty Shop," opened yesterday before Judge McCoy in the Equity Court here.
The opening of the case was consumed in a general review of the plaintiff's contentions, Johnson claiming that he wrote a musical comedy book entitled "Dr. Fakewell" in 1911 and submitted the manuscript to various managers and others, including the defendants. He further asserted that Hitchcock kept the libretto several weeks and attempted to show that the books of his opera and "The Beauty Shop" present similarities which prove "Dr. Fakewell" was used without his consent to assist in the construction of the Hitchcock play which was first produced by Cohan & Harris in 1911.
The plaintiff contended that the case in point is a parallel of the "My Official Wife" and "Red Widow" litigation. Today's period was taken up with the examination of witnesses, Johnson by counsel for the defense, following the completion of an analysis of the two plays in question. Johnson claims he mentioned the matter to Cohan & Harris at separate meetings.

An attempt by the defense to introduce some hearsay evidence was ruled out by the court on the plaintiff's objection. A long controversy followed one of the questions of a playwright's classification as to what a playwright, critic, adaptor, and author.

Johnson charged that practically everything substantial in the Hitchcock piece was taken from his manuscript. Johnson's activity as a playwright was attacked by the defendants' attorney, whereupon the plaintiff proceeded to "go after" Channing Pollock's past successes, etc.
The case was continued until next Monday when it is expected Hitchcock will testify. James Gorman, stage manager of "The Beauty Shop," and the music composer of the same show are also scheduled to testify.

Johnson asks for an order restraining the further presentation of "The Beauty Shop" and demands damages. Lambert & Yeatman represent the defendant, while the defendants' case is conducted by Douglas, Duffin & O'Bear. Attorney M. J. Malevinsky, of O'Brien, Malevinsky & Driscoll, New York, is counsel for the defendants. All the defendants except Cohan were in court.

Hitchcock temporarily closed his tour this week to attend the trial and plans to reopen in Omaha Thanksgiving.

Meanwhile the "Beauty Shop" company will have an enforced layoff.

MANAGER UNDER COVER.

A New York legitimate manager is said to have between $300,000 and $400,000 in currency placed away in safe deposit vaults throughout the city.
The manager, according to the story, ran into a "pinch" once, when ready cash would have meant a great deal to him. The lesson resulted in the taking out of his business not less than $2,000 weekly since that time, all in cash, which accumulated to his satisfaction, despite an interest loss.
The manager has several attractions playing in and out of New York.

LETTING GRAND CO.

When the Klaw & Erlanger leasehold on the Grand opera house runs out this season it will not be renewed by that firm. Upon the expiration of the K. & E. tenancy the house will revert to Howard Gould, who owns it.

There are several parties who would like to rent the house for pictures or pop vaudeville, but the rent is pretty high and may keep them out.

Klaw & Erlanger have made no money with the house in recent years although the annual visit of Chauncey Olcott always results in packed business.

Olcott is due there next Monday.

For the first time in years Klaw & Erlanger have no show in rehearsal right now and there is no immediate likelihood of any being accepted for production until after the first of the year.

When "Papa's Darling" takes up its road time there will be a reduction in salaries, it is said.

TWO BELASCO PLAYS.

Frances Starr's tour in "The Secret" will close in Albany Dec. 19. Miss Starr will return to New York immediately and begin rehearsals in the new Edward Knoblauch play which Mr. Belasco has selected for her. It is as yet unnamed.

Mr. Belasco is at present engaged in reconstructing "The Love Thought" with the aid of the author, Henry Irving Dodge. It was tried out in stock last summer and secured by Mr. Belasco, who has engaged Janet Beecher for the leading role. It will be produced some time after the new Starr play has been shown.

EXCHANGE BUILDING FIRE.

A slight blaze which started in the stables of the Exchange Building, 164 West 45th street Thursday afternoon, the fire started in the projecting room where a number of reels of film had been stored.

CHANGES IN TOWN.

A feature picture policy for three weeks will start at the Casino Nov. 30. The Shuberts have occupied the house for three weeks. Following that term, the Emma Trentini production ("The Peasant Girl") may be brought back to the Casino. J. J. Shubert, the producer, on the road with the new piece this week, tinking it up.

Lew Fields production of "Suzi," now at the Casino, will move Nov. 30 over to the Shubert, where William Faversham in "The Hawk" is now located. Mr. Faversham will be shifted to the Elliott, and "Mr. Wu," with Walker Whiteside, now at the latter theatre, will leave there Nov. 28, probably taking to the road.
The move about left the Casino available for a picture policy during what is expected to be a dull spell in theatricals, the period just preceding Christmas. It will give the Shuberts a line on the picture possibilities of the house. They are also interested in the World film. So far this season Walter Rosenberg has been playing pictures at the Casino each Sunday night. The tenancy of the World people will out Rosenberg while it lasts.

Lieber & Co.'s "Highway of Life" has gone on the road from Wallack's. "The Garden of Paradise," slated for its New York premiere at the Park, is now announced for Dec. 25. Blanche Walsh went into the cast this week.

Regarding the shifting of Mrs. Pat Campbell in "Pymaloon" from the Liberty to Wallack's next Monday, the Liberty office says prior bookings were responsible for the change. Mrs. Campbell is to remain at Wallack's indefinitely.

Phyllis Neilson Terry in "Twelfth Night" opens Monday at the Liberty.

The last play submitted by Klaw & Erlanger that Hazel Dunn in "The Debutante" would be the attraction to follow "The Girl from Utah" at the Knickerbocker. The latter act will close in New York Dec. 5 and goes to the Colonial, Boston.

Putting "The Debutante" into the Knickerbocker leaves only the Amsterdam available for the Dillingham review "Watch Your Step," due in New York about the same time. K. & E. decided to close "Papa's Darling" after the New Amsterdam engagement unless the expense of the company could be reduced. Alfred E. Aaron was engaged to shunt this play by the members of the company and they agreed to a cut. This means that the show will go on the road for a show of the bigger cities at least.

"Watch Your Step" show goes over in New York, the proposed Ziegfeld winter revue may be declared off.

THEATRES AT CENTURY.

After the century engagement of "Pilate's Daughter" there is a possibility the house will go into pictures. There are two features, one an operatic and the other an educational four-reeler that are being considered for the opening time until the inauguration of the season of comic opera by Andreas Dippel.

Adeline Genee will leave for the other side, after completing her Maria, Chicago, engagement next week.

ACTORS' CREDIT UNION.

The Actors' Equity Association is bending every effort to establish a credit union in which its members may take shares and benefit accordingly.
The union will be formed on the building and loan idea wherein the members through making small weekly payments can be added to the sum by the A. E. A. may draw upon the same when a rainy day comes along.

He must be a member of the Association to derive the benefits proposed. Again he may take as shares his advalorem tax, while the sales made by the A. E. A. will be accepted as the lowest payment accepted.

3,000TH PERFORMANCE IN STOCK.

San Francisco, Nov. 18.
Dec. 1 will be the 3,000th performance of A. Burt Weiser's at the Alcazar Stock. If nothing prevents, the event will be celebrated that day.

Weiser has been playing at the theatre for eight years.

PIRATING A PLAY.

A certain repertoire playing at pop prices is pirating "Bought and Paid For" under different titles. One used is "Every Woman's Husband."

UNION MATTERS SETTLED.

The United Managers Protective Association, through its attorney, Lipson Johnson, entered into a settlement of union differences with theatres at Easton, Pa.; Galveston, Beaumont, Tex.; Birmingham, Mobile, Ala.; Montreal and Ottawa, Can.

Notice of road call at these various towns, sent out by the I. A. T. S. E. has been withdrawn.

GAITY CO. IN DECEMBER.

(Special Cable to VARIETY.)

Hartford, Nov. 19.
The Laurant and Grossmith company, whose new production at the London Gaity was called off recently, will shortly sail for New York, opening during December at a Shubert theatre in "Tonight the Night."

Alexander Kids Ordered Off.

Cincinnati, Nov. 20.
The Alexander Kids were ordered off the Keith bill yesterday by the Juvenile Protective Association. The youngest of the sisters is three years old. There are three children in the turn, and their parents claim they are being educated while traveling.

Bert Walter Dies.

Minneapolis, Nov. 20.
Bert Walter, recently connected with the Wright Huntington Stock Company, died yesterday from apoplexy. The deceased has played in stock here for five years.

Fanny Ward Show Through.

Fanny Ward closed her tour in "Madam President" at Plainfield, N. J. Saturday night. The show failed to do anything on the road.

Miss Ward will rest until her management has selected a new play for her. The tour may be resumed after the holidays. Several picture concerns are dickering for her services.
THE THEATRE G ARAGE EXCHANGE MAY BE TREND OF THE TIMES

House in the Bronx Reported About to Undergo Conversion Into Garage, While a Large Broadway Garage Will Be Converted Into Picture Theatre. Disaster in Overcrowded Bronx Theatre Condition Predicted.

The realization of the oft-repeated prediction that the overcrowded condition of theatres in the Bronx, New York, borough, would eventually result in one or more theatres up there going into the garage business appears to be on hand, according to a story now current. This says that a house which has had a wobbly existence with several policies since opening in the Bronx territory, has about arranged to undergo conversion into a first-class garage for automobiles. The name of the theatre is mentioned in the report.

In exchange for the theatre-garage, the automobile industry has given up one of its strongholds among storage houses on upper Broadway, around 80th street, known as the Broadway Garage. This will be remodeled into a picture theatre. The lease for the building was executed Monday.

CHICAGO'S ONLY PRODUCTION. Chicago, Nov. 18.

"One Girl in a Million," the only show produced in Chicago this season, began a tour of one night Monday night, and will be given Tuesday night at the Hippodrome Theatre. This has been obtained up to Dec. 20 in towns contiguous to Chicago.

Felix Adler and most of the principals will remain with the attraction.

"SO MUCH FOR SO MUCH." Washington, D. C., Nov. 18.

"So Much for So Much," opening at the Columbia Monday, is not without merit. A three-act piece, it holds pretty well, but perhaps as well as it was in Washington, failed to produce the enthusiasm it may meet in other cities.

"So Much for So Much" is a domestic comedy, with the plot woven around a young stenographer who believes an experience gained from employment in several offices had given her a good insight into the varying methods of men, and that this knowledge would prevent her from being taken in by still unknowingly. This part was well taken by Marjorie Rambeau (Mrs. Willard Mack, wife of the author).

The author, Willard Mack, is a newspaper reporter on a metropolitan daily, and as the fiancé of the young woman, warns her against the fallacy of her theory and against accepting the attentions shown by her employer. He is passed up for the man with money and the engagement is broken until such time as he can prove his contentions. Mr. Mack puts plenty of ginger into his work to keep in the least deoarding his part. He is smooth and his endeavors carry the play well along.

As the villainous homebreaker and employer William Ingersoll orders the goods. The play is an exceptionally well-written one and deals with what is perhaps the every-day life of the big city, and while handling a question of moment there is a noticeable absence of vulgarity.

"THAT SORT TO CLOSE." It was stated early this week that Nazimova's play, "That Sort," will be withdrawn after Saturday night from the Shubert's company, and the play will be taken on tour. Liebler & Co. decided on this move last week when business took a drop. At Selwyn's office it was stated the managers who control the house would not permit of the withdrawal of the Nazimova piece until another production was found that would follow Monday. The Selwyns placed "Rolling Stones" into rehearsal at the Harris. It is by Edgar Selwyn, and maybe that production is to be rushed into the Harris. Tuesday the Lieblers and Selwyns came to an agreement whereby Nazimova will remain at the Harris until Nov. 28, on which date the company will close. The Selwyns are looking about for an attraction to fill in at the Harris until Christmas week, when Margaret Illington in "The Lie" is due to open at the house. "Ringling Bros. will open in Atlantic City Dec. 3. It will play there for three days and then come to New York to fill in the open time at the Harris until the Illington show is due.


NEW PEEG GIRLS. Oliver Morosco has made two changes in the leads with as many of his "Peegs." Blanche Hall, with the company in the south, was relieved from her role at Montgomery, Ala. Doris Morris is now playing the part. Carew Carvel is playing the lead with the company on the one nights through Pennsylvania.

A PLAY FOR HELEN LOWELL. Helen Lowell has accepted a play by Anna Steese Richardson and will make a production in the near future. Miss Lowell has a play by Willard Mack, which the author had rewritten, but Harry Stone accepted it in its original form.

"LIFE" IS DOING IT. The "LIFE" production at the Manhattan opera house is doing the business of the city, says the William A. Brady staff. They make this so emphatic that even the Hippodrome is forgotten, and Mr. Bradly ready to wager that "Life" is drawing more gross receipts to the Manhattan than "The Whip" did there in its best week. Brady seems to be making a safe bet, as he was also concerned in "The Whip".

Hard and continued work appears to have switched "LIFE" into the big winning side of popular approval.

HELPING ACTORS' FUND. Now that an S. O. S. has been sounded by the Actors' Fund Committee of the Actors' Fund of America, legitimate actors playing with Broadway companies expressed themselves as willing this week to put forth extra efforts in order to help the fund.

According to the committee's report the fund has been taking care of more than 200 sick and destitute players weekly. So far, Said Home and Housebreakers have been well taken care of, but the fund directors say that all the help that the thespians of the American stage can throw its way will be most cheerfully accepted.

NEW SHUBERT OPENS DEC. 11. New Haven, Nov. 18.

Sam Bernard in "The Belle of Bond Street" will be opening attraction at the dedication of the Shubert theatre here Dec. 11. The Bernard show will play but the one night.

PICTURES IN FINE ARTS. Chicago, Nov. 18.

The Fine Arts theater returns to a straight picture policy at the end of the current month with the Universal in charge of attractions.

"SONG SHOW AT X-MAS. "The Song of Songs," which A. H. Woods has purchased from Charles Franklin, was taken off three boards Saturday in Philadelphia, and will remain quiet until about Christmas time.

When next shown, it will be in a New York house, under the Woods' management, with a slightly altered cast.

When "The Song" is seen in New York John Mason will have the role formerly played by Lee Baker.

GIRL SUES FOR LIBEL. Pittsburgh, Nov. 18.

May Rollins, a "Floradora" girl, has filed suit for damages in Jefferson county court, Ohio, against Kate Shipman Panoctas, asking $10,000. The alleged defamation of character. Both women are residents of Ashatabula.

The libel charges the defendant with making remarks derogatory to her character.


SHOWS IN BOSTON. Boston, Nov. 18.

If business continues to hold up Boston will be a Mecca for shows, although the Shubert with "The Passing Show," and "Tremont" shows with "Potash and Perlmutter" are having an awful slump.

Next week brings "The Yellow Ticket" to the Tremont for an indefinite run, to be followed by "Seven Keys." Margaret Anglin comes to the Hollis in "Lady Windermere's Fan" to replace Lydia Lopokova in "The Young Idea," which has done nothing anything after the opening performance of being tried out.

This will bring the "Young Idea" into New York against the "Big Idea" (formerly "Wanted: $22,000," but now in swinging country) at the Majestic in "Omar," to succeed Sam Bernard.

In stock next week "Too Much Johnson" will be used.

There is at least evidence that the small time vaudeville field is beginning to fill, Loew's Globe in the heart of the bunch of theatres of this type having a week to fill up. At present it is resorting to the distribution of ladies' tickets through a chain of drug stores.

SHOWS IN LOS ANGELES. Los Angeles, Nov. 18.

"Disraeli," with George Arliss, in its second week at the Mason. The first week brought fair business, the Majestic being dark. The prospect for this week is encouraging, but the attraction will break no records.

A counter attraction for one night will be a benefit for the children's hospital, at which Mrs. Leslie Carter and Elsie Janis will appear.

SHOWS IN FRISCO. San Francisco, Nov. 18.

"The Bird of Paradise" at the Cort looks as though it would do $12,000 on the week.

"The Poor Little Rich Girl" at the Comedy is doing pretty well in its third week.

When Kolb and Dill opened at the Gaiety in the revival of "The Girl in the Train" Max Dill appeared on crutches. The show opened nicely.

A new piece, "Battling Bill" by Charles and Albert Kenyon, had its first stage presentation by the stock at the Alcazar and got over to a fair house at the opening performance.

SHOWS IN NEW ORLEANS. New Orleans, Nov. 18.

McIntyre and Heath opened to capacity at the Tulane. Business continues large. "Bringing Up Father" is doing well on the Garden. Stock in the Bunting and Lyric draw good patronage. Dauphine, stock burlesque, fair returns.

Performance in Street Clothes. at anything but a place.

The "Countess Coquette," billed as "direct from Broadway," played matinee and night here last Saturday to good business, but the company appeared unimpressed with the reception and the performance was decidedly off.
PHILADELPHIA'S "WHITE LIST"  
HAS FULL CHURCH SANCTION

Quakertown Theatregoers Given Complete Classification of  
Plays That Have Been Passed Upon Accordingly. New  
York Preparing Similar List.


The "white list" of plays sanctioned  
by the Catholic Theatre Movement  
of this city, which will be a guide for  
a similar list to be issued at New  
York and other centres has just been  
issued. It is a select list somewhat  
which, it is announced, Catholic the-  
atre-goers need have no hesitation in  
seeing. A letter of indorsement from  
Archbishop Prendergast, of the Arch-  
diocease of Philadelphia, accompanies  
the list, in which it is stated that it is  
intended to serve "as a sort of a sign-  
post to the season's attractions, com-  
prehensive enough to be a touchstone  
by which other plays may be judged."

The alphabetical list follows:

Admirable Critic, "The," "The,"  
Attila, "The," "The,"  
Barefoot in the Park, "The,"  
Barbara Primrose, "The Bella,"  
Behold the Man, "The," "The,"  
Big Jim Garrity, "The,"  
Brokedown Hearts, "The,"  
Cactus, "The,"  
Czanawka, "The,"  
Dance at the Mosque, "A,"  
Daddy Longlegs, "The,"  
Dangerous Malefactors, "The,"  
Fancy and the Boys, "The,"  
Fortune Hunter, "The,"  
Gentlemen from Mississippi, "The,"  
Goldilocks, "The,"  
The Golden West, "The,"  
Ghosts Breaker, "The,"  
Gerrart, "The,"  
Gracie, "The,"  
Guilty of Adultery, "The,"  
"Jack Straw," "The,"  
"Jim, the Penniless," "The,"  
"King Ren's Daughter," "The,"  
"Limekiln," "The,"  
"London Lovers," "The,"  
"Liberty Bell," "The,"  
"Louis the Blacksmith," "The,"  
"The Littlest Rebel," "The,"  
"Lost Paradise," "The,"  
"The Man from Marble Hill," "The,"  
"Mammy," "The,"  
"Mississippi," "The,"  
"Mississippi Mammy," "The,"  
"Mississippi Minstrels," "The,"  
"Mississippi Mourners," "The,"  
"Muggins," "The,"  
"Nathan Hale," "The,"  
"The New Henrietta," "The,"  
"Nigger Heaven," "The,"  
"Nigger Heaven," "The,"  
"The Only Way," "The,"  
"Our Miss Gibbs," "The,"  
"A Pair of Scoundrels," "The,"  
"Passing of the Third Floor Back," "The,"  
"Peg O'Mahoney, "The,"  
"A Patty a Week," "The,"  
"Polly of the Circus," "The,"  
"Pomander Walk," "The,"  
"The Poor Little Rich Girl, "The,"  
"Princess Pat," "The,"  
""Prince and the Pea," "The,"  
"A Private Secretary," "The,"  
"The Professor's Love Story," "The,"  
"Pyg- 
malion and Galatea, "The,"  
"Quarter Street," "The,"  
"Rin-Tin-Ton," "The,"  
"The Return of Peter Grimm," "The,"  
"River of No Return," "The,"  
"The Robber of the Year," "The,"  
"Rosie's Lovers, "The,"  
"Ruggles of Red Gap," "The,"  
"Runt Away," "The,"  
"The Scarlet Pimpernel," "The,"  
"Secret Service," "The,"  
"The Senior Prom," "The,"  
"Sham," "The,"  
"Sheba," "The,"  
"Sherlock Holmes," "The,"  
"Silver King," "The,"  
"Silver King," "The,"  
"Soldiers of the Nineteenth Century," "The,"  
"Sons of Liberty," "The,"  
"Story of King Arthur," "The,"  
"The Three Penny Opera," "The,"  
"The Trespasser," "The,"  
"The Tyranny of Tyranny," "The,"  
"Tiger Catcher," "The,"  
"The Virginia," "The,"  
"What Every Woman Knows," "The,"  
"When Knighthood Was in Flower, "The,"  
"The Witching Hour," "The,"  
"Wolf of Gubbio," "The,"  

The Catholic Theatre Movement,  
which last year crusaded against  
the red light drama, has in preparation  
a second "white list" of worthy plays  
which is about to be issued. The  
organization is directed by Cardinal  
Parley of New York.

The society this week issued a  

"THE ZONE" AT THE EXHIBITION.

"The Zone" is the title that has been bestowed upon the amusement section of the Panama  
Pacific Exposition. The picture shows the main thoroughfare of the ZONE section. At its  
head is "TOYLAND," the Fredric Thompson concession.

NEW ACTS.

Hazel Rice, singing and talking.

Alfred Du Ball and Jack Mulchay,  
playing "A Singular Coincidence."  
(William Muller.)

Andy McCloud is going to play  
with Bernard Daly in "The Old Neighbor-  
taking," the role made vacant  
through the recent death of Dan  
Cahalan. They will open within a few  
weeks.

Anne Sutherland has accepted an  
act from Willard Mack which she will  
produce shortly.

Mabel Carew and Nat Jerome is a  
comedy skit.

Julia Rooney will shortly appear  
with a partner, Harry Kennedy, of the  
Kennedy Brothers. This will make  
the second Kennedy-Rooney combina- 

Sophie Wilson, formerly of Wheeler  
and Wilson, is appearing with Jack  
Chamberlain, formerly with Fred  
Fisher.

The Chealeigh Sisters are revivalizing  
their former "sister act."

STOCKS A. M. SHOW.

Newburgh, N. Y., Nov. 18.

The Charles K. Chaplin stock is doing  
big business here. This company  
not only broke its own record by $40  
at the Asbury Park house, registering  
$3,096, but established a precedent by  
playing a morning matinee there to  
good business. The "extra" was put  
to a week.

This is said to be the first time in  
the history of a traveling stock that  
a morning performance was given.

DORIS KEANE TO RETURN.

Charles Dillingham, week received  
news from Doris Keane in London  
that he was not only recovered  
and would be ready to return to  
the stage during the spring.

The Dillingham establishment is  
busy with preparations for the produc- 
tion of "Watch Your Step," plays for  
Elise Janis and John Bell as well as  
the management of "Chin Chin."  
and the producer has turned  
the management of Miss Keane over  
to Louis Nethersole.

GOULD QUITTING "REVOLT."  

Howard Gould leaves the cast of  
"The Revolt" at the close of this week,  
refusing to accept a cut in salary im- 
posed by the management on every  
member of the cast.

White Hall Opera House Burns.

White Hall, Md., Nov. 18.

The Terrace opera house here was  
opened by fire last Friday night.  
The origin is not accounted for. The  
building was demolished.

Traveling Stock Organized.

The Jacobs-Webb Musical Comedy  
Co. has been organized by Webb &  
Sax, featuring Curly Brown and  
Kathryn Munn. It will travel from  
town to town making week stands.

The Hippodrome, Peoria, Ill.,  
goes into pictures.
Morris and Wilson at the American this week must get a good notice because they are displaying a VARIETY on the stage. Miss Morris made a decided hit with a song called "How Is It By You?" The Misses Wilson and Morris both wear good looking clothes. A blue dress with a lace top worn by Miss Wilson to the show was the sadly good looking. Miss Wilson was pretty in a crepe dress also in salmon pink trimmed with black lace. Then followed a pale pink satin. The woman of the John Doyle sketch is supposed to come off a train and was dressed in a yellow accordion pleated skirt with a black bodice. This was worn under a coat of black velvet. A hat with a high feather fancy was becoming. The girl of the Dancing Kennedys is dressing much better. Her dress was a pink two flounce affair with a bodice of brilliants and sashed with black velvet ribbons. Sylvia Hahl was the show in a week in a weekly review as "a Society's Girl's Day at the Springs." It showed Sylvia in riding costume, at golf, at tennis, and at tea. It seems Sylvia must be a "society's society." The moving picture people were there, and induced Sylvia to pose, "just for fun." That's all she got out of it, says Sylvia, who is Martin Beck's private dancer and partner. Gallantly he was a pretty good guess at the value of her services, had she known it was going all over the world as a weekly picture news release. But Sylvia can have the satisfaction of knowing she looked the part of the society girl, and that's a whole lot.

At the Columbia Lew Kelly and "The Behman Show" played to a packed house Tuesday night. The show has but one discordant note—a dance, a "size." They asked the man to come and have a hand to him for a partner in all her dances, much to her detriment. Miss Fynes dresses in a dainty style. In white tights first, a change is made to a yellow crepe dress, a poke bonnet. A unique dancing frock is a black accords pleated lace in lace in diamond shape, revealing red tights. A white dress profusely trimmed in pearls was especially pretty. Corinne Ford, a pretty red head, wore a white gown, also a white and green. Jean Irwin, with a voice uncommonly good for burlesque, dresses in a girlish style. The chorus work very hard. They never return to the stage in the same costumes, making ten changes during the performance. Eight clean looking boys are also in the chorus. The chorus wear the following: white broadcloth, trimmed in deep green, a panting thing in the sable, the tall girls in white tights and fur bodies with animal heads, the little girls in yellow. A blue velvet top worn by silver dress was a pretty change. A drill number found the entire chorus dressed in white tights and red coats. One number in which the chorus was usually good looking, the dresses were worn with a black coat. This number, finally found the girls all in pink. Martelle, a female impersonator in the show, was certainly good to look at. He was easily the best looking "girl" on the stage. Martelle entered in an orange velvet cloak over a gown of purple heavily trimmed in gold. A change was made to a very short dress of pale blue made in three tiny ruffles edged in pink. One number, Martelle did in a costume of the lamp shade style with lace panties.

The vaudeville at Hammerstein's this week is weak. A better show is promised next week. With Harry Lang at the New York, the Palace putting in a strong bill, and Hammerstein's strengthening up, Times Square should see some vaudeville. Lydia Barry has come back to "The Corner" —a little stouter, but looks the better for it. Her first dress was an emerald green satin, over a green and white foundation. A second change was a dainty affair, in pink with a lace bonnet. A Cupid dress was of fine lace flounces, elaborately decorated in red hearts. Miss Barry clings to the old style of dressing the hair in little curls while, as far as the women generally are affecting nowadays. Willa Holt Waldesfeld is wearing the same beautiful evening gown of silver she had at the Palace a few weeks ago. This gown is said to have cost $600, if, true, may prove either theatrical dressmakers have no conscience or stage people dress are easy. Mrs. Chadwick (Chadwick Tracey) looked very well in black net, cape, in a skirt with a top of red. Gold slack side ruffles and stockings go with it. Stuart, the impersonator, is dressing the same as he has done for the past many years. First an evening dress and then a knee-length men costume, followed by a knee-length French soubrette. The dresses were beautiful, but the act is not as up-to-date as it could be. Stuart goes abroad too often. Miss Christy Toy, a daughter of Ching Ling Foo, wears an elaborately embroidered kimono. The woman of Lorette and Antonetti dresses her role of a maid in very short black skirts of the past generation fashion.

The curtain went up Tuesday afternoon at the Colonial to a fair house. The bill was worthy of better business. Harry Fox and Jennie Dolly had everything their own way on it. The audience was well pleased with the charming pair. Miss Dolly enters in a white broadcloth skirt and black velvet bodice, a white hat faced in black which was most becoming. A quick change to a cape of black, net, trimmed in black, followed by a yellow taffeta frock. Jennie was easily the best dressed woman on the program. Her sister, Rosie, in her dancing act with Martin Brown (also at the Colonial this week) is wearing the same costumes as she did at the Palace. Helen Ray (with Homer White) has a pretty dress, an entire new thing in chincilla squirrel. Miss Ray is very indifferent in speaking lines. Miss Ray's voice has an almost whimpering quality, so hard to understand. Mabel McCline is still the very best and almost the only one on the first act. For the second act only changes for the only chorus of Joe Howard's songs. A child's dress of ruffled dresden ribbon was swiftly pretty. After this came a hoop-skirt dress of a marvelous shade of pink. A coalscuttle bonnet was also worn. A green brocade, made peg-top fashion, seemed too heavy for little Miss McCane. A red and gold harem dress in a good line was good. Black lace shawl was made into a dress, was stunning. It looks like heavy ex- cess to carry Miss McCane's wardrobe. The girls of McMahon, Diamond and Chaplow are pretty, looking well in pink frocks, and changing to white long waisted dresses. The ginger-haired girl seems to be using the wrong make-up.

"The Only Girl" at the Lyric is probably one of the best musical pieces in town. It is a ditty show. The principal women are good looking and lovely worthy of the production. Adele Rowland has a dainty line. A good choice better in tailor mades, as the first two acts proved. She wears two suits in white, not unlike each other. In the third act Miss Rowland has a rose- coloured dress, worn under a white waist. Willa Bennett is a pretty brunette who would be better liked were she not quite so affected in speech. Miss Bennett dresses in the simple, style, and the changes of costume being in grey, blue over white and a stunning white evening frock. Vivian Wessell is pretty in a pink ruffled frock. Josephine Whittell with a wealth of red hair wore a white dress in a blue evening frock, also a purple evening wrap. Louise Kelley was statly in a black velvet and brilliant gown, with a cloak of cerise velvet and fur. Adele Rowland is still the best. Marjorie Batchelor, Jane Hilbert, Claire Standish, Gladys Schultz and Jeanne Duryes were chorus ladies of the show girl type who wear their clothes as only a show girl can. All their gowns were striking, a cloth of gold, especially so.

Lew Fields has surrounded Jose Collins with a bevy of good-looking girls. "The Only Girl" is a good show. All the types are represented. The opening number found the show girls looking stunning in military dresses, in two shades of blue. They easily outclass the rest of the gowns, and were in conventional clothes. The second act had the entire chorus dressed well, some in pink and a few in green, while two were flowered silk. The third act was the evening scene, and all the chorus wore gowns of the best. Jose Collins has never looked better than in the present production. Her first dress was rose plush, trimmed in blue fox with hat. The second dress was a Gavotte in pink and fur, full of ruffles with open jacket of blue taffeta. A large flop hat with wide velvet streamers, added to this costume. Miss Collins' third gown was of gold lace over which was a marvelous cape cloak of solid sequins in jet and steel, with a rainbow effect embroidered in every direction. Fritz Von Busing for two acts dressed well, but in the third seemed to be over-dressed. The first gown worn by Miss Von Busing was really pretty. It has gold openwork, and is trimmed in red, a netted in edging. The second was blue well set off by red slippers. Connie Ediss, dressed eccentically, could have worn cleaner slippers. Tom McGinnes, as a display in "Three Trees" or an ironing board scene in the "Suzi" show. Robert Evett isn't just the lover for Miss Collins. He doesn't seem the right type to beArs and is easily misled. His small voice doesn't carry over the footlights.

Some dressing at the Palace this week. Even Joan Sawyer went to a real dressmaker and had a real frock made. Over petticoats of lace a green silk shirmy with silver was draped gracefully in a long point, making a good dancing skirt. The sleeves were silver lined. The second of the week, will be the dancer of the hour. Miss Clayton at the Palace Monday made all the dancers who have bored New York for the last months look like 30 cents, and all don't well to worth this little toe dancer do the fox Trot. As for dressing, Miss Clayton, after discarding an ugly mink coat, displayed a wardrobe gorgeous enough to have been done in an ankle-length frock of pale blue silk with flounces of tulle and trimmed in pink rosesbuds. The Trot was dressed in pink taffeta of silver design. The last costume was a short affair. The skirt exceptionally short was of shaded yellow flounces, resembling a poppy. The waist was rose velvet hung in brilliant chains. Over the bloomers was one-flounce of lace. The frock of "The Only Girl" Miss Clayton wore hats with each costume. Lester Sheehan (Miss Clayton's danc- ing assistant) out-did Martin Brown and Paul Swan by one wiggle. Grace Westmorel was pretty in green. Her entrance is made in a cloak-like dress of green pan velvet edged in mink. Underneath this was a black tulle frock trimmed in jet bands with cape of the tulle. It was her last frock that drew the aha. The material, of blue chiffon, was stripped in silver and converted into a harem effect with a short coat. Ardelle Cleaves (with the Alan Wolff show) was a pretty girl, and should put up her hair. Mrs. Gordon Wilde was neatly dressed in a dinner gown of brown and gold. La Millo, the English posing turn, closing the long Palace bill wears nothing to speak of, excepting a girdle, but La Millo has a beautiful act, and during it, some moving pictures are seen, informing women how to reduce. La Millo, too, made the effort, hasn't a pound of superfluous weight.

"Lady Luxury" at Shubert. Arrangements are under way to have the rejuvenated "Lady Luxury" open at the Shubert in three weeks. A complete chorus is being engaged this week.
Since election there has been a marked improvement in business at practically every point on the burlesque circuit. In New York, the patronage has increased by at least 10 per cent, and in other centers it has increased by 20 per cent, to the great satisfaction of the operators.

Attractive prices and luxuriously furnished and carefully conducted houses are contributing forces to the expanding popularity of burlesque. And, as in all legitimate taxing, the movement is still in the direction of higher prices; although the future seems to hold even greater prosperity and higher considerations for this form of amusement.

An example of the value of efficient work in advance of burlesque companies is furnished in the matter of promotion used by Jack Singer ahead of "The Behman Show." In addition to a large assortment of exceptionally attractive billing matter for the walls and windows, Mr. Singer has provided original and artistically posed photographs of the principal members of the company the same as are in use by two-dollar shows. The efficiency of these is shown by the fact that in the New York newspaper lay-outs last Saturday and Sunday pictures appeared in nine of the 13 papers that illustrate their dramatic departments. Moreover, the manner in which Mr. Singer has arranged his program and the effect of persuading dramatic editors that something unusual was about to be presented at the Columbia, a circumstance that was demonstrated in the Tuesday papers when, in 12 of the 15 there appeared unusually extended notices of the performance, every one carrying a separate head, and in some cases a display head of two or three lines. The advance press notices bear the thumbmarks of preparation by qualified newspaper writers and the "small stuff," or "throw-aways" are convincing and devoid of any suggestion of misrepresentation or business. All the costs Mr. Singer money, but it is returned in the fact that is indicated in the great business "The Behman Show" is doing wherever there is a chance of getting business. Second only in importance to giving an attractive performance is the character of the publicity that is given it to secure patronage. Some burlesque managers do not seem to include this in their knowledge of show business. The failure of their weekly statements would tell a different story.

MOLLIE'S ENGAGEMENT OFF.

It was prematurely announced last week Mollie Williams had been engaged as the featured member of "The Cherry Blossoms." At that time newspaper reports had it that Miss Williams and Maurice Jacobs had progressed so far that the engagement was practically settled, but they were called off owing to the inability of the parties to agree upon terms.

Miss Williams' insistence upon a certain figure for her services has caused her to reject many offers that would have been decidedly alluring to almost any principal woman in burlesque.

"BOS" INHERITS FORTUNE.

Through the recent death of his grandmother and the more recent demise of his uncle, both residents of Binghamton, N.Y., Mr. J. Bossom, treasurer of the Columbia theater, has inherited a fortune that will run well up into the thousands of dollars.

The original will of Mr. Bossom's grandfather provost of the state at a time that was materially reduced in a codicil which Mr. Bossom claims was made under undue influence. Proceedings contesting the probating of the will that was filed have been instituted by Mr. Bossom. The case will be heard in Binghamton next Tuesday.

MAY REORGANIZE.

There is a possibility the Transatlantics, one of the shows dropped from the Strand, will be reorganized and take up the route of the "Daisydills" which was closed two weeks ago.

In that case, the Scanlon and Moore Show, now playing out of Caffardi, thence to the Casino, Brooklyn, with Hurtig & Seamon's to follow as originally.

THIEVES STOLE COSTUMES.

Thieves entered the dressing rooms of the Casino, Brooklyn, Tuesday, and stole $300 worth of costumes belonging to Dave Gordon's "Girls of the Gay White Way" were stolen. It is said Mr. Gordon will claim damages from the Empire Circuit Co., owners of the costumes which are not immediately recovered. He has ordered their reproduction.

FEATURES AT STANDARD.

Cincinnati, Nov. 18.

The Olympic was reopened Sunday as the home of Cincinnati burlesque. It was formerly the Progressive Wheel stand.

The Gayety, where Columbia shows have been playing, is dark and will be reopened shortly as the Standard playing feature pictures. The Columbia still operates the Standard.

NELLY FLOREDOE ILL.

Nelly Floredo, this season's "The Golden Crooks," is dangerously ill in a sanitarium in this city.

Miss Floredo appeared with the company up to Saturday night when her ailment became so serious she was obliged to give up.

An aggravated case of tuberculosis which has been gradually developing for a long time it is feared will make it impossible for Miss Floredo to ever return to the stage.

BOSTON'S BURLESQUE START.

Philadelphia, Nov. 18.

The Arch Street theatre, lately playing a Yiddish stock, opened Monday night with the Emo D. Barton chain of burlesque houses. The initial attraction under the new policy was J. Leubrie Hill's "Downtown Follies" at 10-20, with the boxes 50 cents.

Audiences at these prices may not expect luxurious fittings, but a thorough renovation would have been a great improvement for the opening. Illumination outside was also inadequate. Monday night the house was almost filled, but there were indications of a liberal sprinkling of paper. The audience was pleased by the late opening, but seemed to like the show once it got under way. Next week "Maids of the Orient" is carded.

The Arch Street is a short distance from the Trocadero, playing Columbia Circuit attractions, and the new organization can give opposition through the engagement of S. H. DuBois, the colored comedian, as an added attraction with "The Review of 1915."

Milwaukee, Nov. 18.

"The Dolly Dimples Girls," booked for the Club, was cancelled late Saturday night, and the house is dark for a week, pending going over to the Barton circuit. It had been planned to offer three weeks of stock before changing. The switch was made too late to change Sunday newspaper advertising.

Rod Waggoner will remain in charge, and the "Dolly Dimple" outfit will be the first attraction under the new regime.

WALKED OUT UPON NOTICE.

Before the show Monday afternoon of this week at the Murray Hill, Harry Hastings handed Jack Martin, the straight man, two-weeks notice whereupon Mr. Martin walked out of the house.

It was quickly arranged that the part should be divided between three of the other principals. Lee Hickman was sent for in the hope that he might get ready to go on for the night performance.

Arriving at the theater before the curtain went up on the first act, Mr. Hickman studied the second act and with hurried coaching in the "business" went on and played the rest of the performance so perfectly that Manager Fred Waldman, who was watching the show from the front, failed to notice any shortcomings. Mr. Hickman has been engaged to fill out the season with "The Tango Queens."

Walter Johnson Moves Over.

Walter Johnson, who left "The Million Dollar Dollas" last Saturday, has gone to Pittsfield to join "The Winning Widows."

John L. Shea, president of the Great Eastern Co., is on the sick list.
THE BEHMAN SHOW.

Perfect organization is plainly visible in every detail of "The Behman Show." In the presence of the large Sunday audience of the season excepting holidays, this production and performance made an impression that will not soon be forgotten.

The moment the curtain rose upon the first act there was revealed a picture so harmonious in its coloring, so enlivening in its movements and so convincing of its solid worth, it was rewarded with an outburst of applause that indicated in no uncertain way the presence upon the stage of the Columbia theater of something really extraordinary.

Having thus early in the proceedings nasalized the "Irwin" of Mr. Behman's "Burlesque," it moved along its way to a triumph that has rarely been achieved upon any New York stage. At the end of the first act the audience vociferously demanded the repetition of the female line and in this also there was an unusual happening at the Columbia. Again when the scene of the second act was disclosed, there were loud and prolonged expressions of admiration of its rare beauty and completeness, and there were similar demonstrations of approval when the setting for the burlesque on "Shenandoah" was brought to view. Supplanting all that there was the display of costumes that lacked nothing in comparison with the best that have been seen in any pretentious production of musical comedy. To these elements of his show, Jack Singer has obviously devoted limitless energy and attention and they indicate a prodigious outlay of money.

In these unusual surroundings, Lew Kelly and his associates in the company gave a performance that was wholly admirable. The dialogue is a succession of brilliant witicism in which Mr. Kelly, Lon Hascall, Jim Tenbrooke, Vincent Mack and Harry Van prove their skill as actors of lines, and the team work that is displayed, particularly between Kelly and Hascall, was conspicuously good.

Mr. Kelly as Prof. Dope has many new "gags," all of which he puts over with his customary adroitness and humorous effect, with Hascall's perfect feeding contributing materially to the results. Jim Tenbrooke, supplied with a character of work that fits his artistic individuality to a nicety, uttered a pronounced hit, while Vincent Mack as the German gave a new and enjoyable performance of the part which was formerly played as a Spaniard.

Hascall is rattling good performance of a tramp that is all the more enjoyable because it is so entirely out of the ordinary. Honors among the feminine members of the company and indeed throughout the cast, Mrs. Pyne and Jean Irwin, Miss Pyne having the advantage only through her remarkable dancing. Miss Irwin sings delightfully and carries the prima donna role in an entirely satisfactory manner. Ford is a thoroughly capable ingenue, that has turned a part that promises many opportunities.

One of the surprises of the performance is the remarkable work of Martelle as Juia N. L. Tinge. Mr. Martinelle's appearance as a Negro is so perfect that when he pulls off his wig early in the first act, a gasp of astonishment is heard all over the house. Throughout his performance this excellent artist perfectly succeeds and undoubtedly is considered upon consideration of the spectators which, in the circumstances, is not ordinarily easy of accomplishment. But there is never a moment when Martelle is upon the stage that there is any doubt that the man is performing a specialty that is limited to his work behind the footlights.

In the "Passing Review" part of the show, all of those forces contribute specialties that are distinctly good. Mr. Hascall impersonates a tragedian of the old school and in appearance, enunciation and action he perfectly realizes the character. Vincent Mack and Harry Van give a clever imitation of Montgomery and Stone. Ameta Pyne gives a stunning impersonation of Fritz Schell. James Tenbrooke contributes a laughable Caruso, and Jean Irwin as Trentini sings a grand opera aria with fine effect.

From these imitations the performance passes to the burlesque on Shenandoah. This is one of the most perfectly produced and humorously played bits that has ever been seen on the Columbia stage. It brings all of the members of the company together, each one having a part that is full of excellent material. For 15 minutes the spectators are kept in constant convulsions of laughter, and when at its conclusion the chorus rushes on for the closing ensemble, the applause is so deafening as to drown the music for the next several bars.

Thus from beginning to finish "The Behman Show" is perfect entertainment and decisively of the kind that the public pays its money to see.

THE AUTO GIRLS.

"The Auto Girls" is on the Columbia Extended Circuit. The show has no special class to be compared with the best. At the Star, Brooklyn, the audience was not taken very kindly to the performance.

The show is headed by Harry Marks Stewart, ably assisted by James J. Lake and Harry Seymour. The male contingent easily excels the female, all lines are calculated with the utmost care, and the number is good for a number of laughs. Seymour handles Dutch, opposite, and works hard, sometimes getting a little over the border with rough stuff. Lake is the straight and does a couple of specialties as the as appearing in the olio.

Sallie Stewart, the soubrette, is a natural voice, and her clothes are too similar. Carol Schroeder, a nice looking young woman, did fairly well as a singer and helped out in the olio. Madeline Webb happened once in a while. She does a juvenile that gets a few laughs on her appearance.

There is no plot to the piece, but the title is down in the program as "I'vey and Schmuckman in a Millionaire's Jail." The first act has a good set, above the usual class, though not new this season. The second act, supposedly of a jail, is an ordinary interior set. The first part has considerable business, mostly of the time-worn variety. A table scene is used with the comedians messing with the food. Harry Stewart used "How Is Everything by You" for a number of encores, inserting some lines decidedly off-color.

The second act is rather short, owing to a two-act olio consisting of a female impersonator and an Apache dance by two of the principals. The impersonator needed a shave Tuesday night. The dance business went over rather well.

The chorus has 16 fairly attractive looking girls. They make ten changes, six in the first part and four in the burlesque. Pink tights are worn throughout the show, sometimes to a disadvantage.

Compared with a number of other shows on the Extended Circuit, the "Auto Girls" is not so bad. As a pop burlesque attraction, it will do.

LEGIT AT MASONIC.

Louisville, Nov. 18.

Burlesque has not been doing as well as expected at the Masonic. Manager Galligan is booking in Shubert attractions for the remainder of the season.

FOLLY OPENING IN DECEMBER.

Chicago, Nov. 18.

The Folly will open with burlesque the first week in December. Bob Shoeneker will manage the house and Izzy Herk will be proprietor.

STOCKS OPENING.

Philadelphia, Nov. 18.

The newly organized stock, George W. Barbier, director, was introduced at the American Monday with Frances McGrath and Bernard McEwen playing leads.

Cleveland, Nov. 18.

Edward Ewald, at the Duchess during the summer, is starring at the head of the Ewald Stock in Akron, Ohio.

Ruth Hewitt is leading woman.

Waltham, Mass., Nov. 18.

The Monte Thayer of the stock is not closing but shows such health it will likely remain all winter. The leads are Alice Donaldson and Clifford Hasting, newcomers here, but becoming big favorites. Walter Hill is the director.

New Orleans, Nov. 18.

Klaw & Erlanger and Percy Haswell have entered into an arrangement whereby Miss Haswell will appear at the head of her own stock company at the Crescent shortly.

Chicago, Nov. 18.

Norman Hackett will head a stock company, opening at the Orpheum (George Hickman, manager) Nov. 30. Marion Nichols will be leading woman and Eddy Mall, stage director.

The Logan Square, which has changed policies several times this season, will make another one soon. High grade stock will be installed by James Browne, formerly manager of the old Globe. Henriette Brown, his daughter, will be featured, playing the leading female roles. Herbert Bethew will play heavies and direct the company. Ed Wynn will have the juvenile roles. The first two bills announced are "The Red Cross Nurse" and "The Deep Purple."

Spokane, Nov. 18.

Lynn Overman will be leading man for the Baker stock, to open at the Auditorium Nov. 22. Other members in addition to Cora Belle Bonnie, leading woman, will be John Carroll, Charles Wilson, John Sumner, Harry Frazer, James Devereaux, Jack Gilbert, Edward Custia, Richard Flack, Helen Travers, Elizabeth Ross, Beatrice Cooper, Helen Bentley.

Charles York, now manager of the house, will become stage manager and Dan L. Weaver will take charge of the front.

Chicago, Nov. 18.

The Grace Hayward Stock company, under the personal management of George M. Gatta, opened Monday night, at the Willard, offering "Officer 666." F. H. Livingstone is stage director and the full roster of the company is as follows: Grace Hayward, Dwight A. Meade, Kel; Marilyn Coletta Power, Jack Marvin, Morris Burre, Laura Tingle, Bennett Fitt, F. H. Livingstone, May Randolph, Robert Jones, Harvey Wels, Hazel Kee, Ed. L. Regnier and Fred North.

The company will offer standard plays and will also dip into musical comedy from time to time. Prices run 25-50c at nights with matinees Thursdays, Saturdays and Sundays at 25.

STOCKS CLOSING.

The American theater, Northside, is closed, the venture of Manager George Shaffer into popular stock production, not having proved successful. The Hall Associates, who occupied the house, moved to Newark, O.

Buffalo, Nov. 18.

Cliff Stork, of the Brownell-Stork stock, makes denial of the report that the company is in any danger of immediate closing. He says the company is ahead on the season.
BILLS NEXT WEEK (November 23)

In Vaudeville Theatres, Playing or Three or Less Shows Daily

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

The following list is not intended as an exhaustive directory of the entire Circuit. Theatres with "Low" following name are on the Low Circuit.


New York

[Partial list of names and theaters]

VARIETY

[Page title]
La Milo.

Poses. 17 Mins.; Full Stage (Special Settings).

Palace. The famous poseuse of Great Britain made her first American appearance Monday at the Palace, New York. She is La Milo, exquisite of figure and artistic to a degree in her exposition of living in a nude vaudeville posing turn, carefully thought out and well put on. La Milo did nine pictures, one a group of three, with La Milo in the centre, though this was left for the audience to decide for themselves, the principal positions not being identified numbers distinguished in the group, excepting by her exquisite form. At the opening of the turn some moving pictures were shown of La Milo in Paris. She was fully grown, wearing "clothes" and "hats." Between poses, to fill in for settings, were "Cruckshank's Sheet Lightning Caricatures," a novel idea in bringing out sketch line drawing of America's best-known men, but the outlines were decidedly English in conception, the name attached to each being the only proof of identity. Placed to close the Palace show, La Milo held the entire house at both performances, the matinee running distill 5.45. As both houses Monday were capacity, this attested to a preliminary drawing power of the turn that nothing on the opening day's bill in the theatre could dispute with it. La Milo should prove a draw over here. She may safely be depended upon to attract the class set that is always on the lookout for this sort of thing when well done, also always anxious to see a Hamburg woman, much as America possesses. This is a very big point in her favor, for a "classy act" with box office value means much to vaudeville nowadays. The comes the hard will also.

La Milo, even though their crude ideas of nude posing is not fully carried out by her. Closing the first or opening the second half of the program would have been a more advantageous position for this number.


26 Mins.; Full Stage (Special Set--Drapes).

Palace. Pep. Ginger, Paprika and Mustard, Bessie Clayton and her company, and that consists the modern best dancing act vaudeville has had, bar none. When the Bessie Clayton turn is seen, you will think of all the others—and then More. Miss Elsa Hall and Lester Sheehan assists, also The Clayton Sextet, the latter furnishing the music. It's 50-50 in this turn between the dancing and the music. The white turbin, the same stage, program made the Clayton Sextet is Mr. Craig's College Inn orchestra from Coney Island, and which also played at the College Inn on 125th street. The "Sexet" has seven clean-looking young fellows, with Mr. Craig leading, adding a dancing violin insert, and another trip violinist is Al Tucker, while there is a trap-drummer with a cartload of effects, including a "fire alarm" number that takes the engine to returning, but it isn't strong enough to make it worth while, unless needed. Besides in the orchestra are two banjos, a piano and another violin. It's necessary to make the music as important here as it is on the stage. Miss Clayton's act might not have been voted such a good one without it. In proof of that, the Joan Sawyer act and her musicians preceding on the program were more. Craig's men, including himself, played as though they breathed the very spirit of ragtime. It was their music ("Ragpicker" and "Michigan") that made Miss Clayton and Mr. Sheehan's Fox Trot the biggest number hit the Palace has ever held. The dancers were entitled to all credit for their work in this, but the music carried them along. They just had to dance to it. Opening after intermission Miss Clayton appeared before the cloth to announce what the program had already stated, that she would do a series of dances of Yesterday, Today and Tomorrow. "Yes, " was a Colonial in costume; "Today, " the Fox Trot, followed by their own idea of a Tango, nicely executed with a Spanish movement thrown in for good measure, the turn concluding with Miss Clayton's own dance, which hit the Palace ever so fast, hurling a hundred steps into three minutes. Between the dances the orchestra had its opportunities. Mr. Sheehan is a useful drum partner, and looked well while doing it. Miss Clayton's hair looked tigly remarkable, was dressed in that way also, and gave an exhibition of the way to frame a vaudeville act with dancing that commences turn with Miss Clayton's turn off. It was the fastest and most brilliant 26 minutes the Palace has seen in many a day.

Six Naviators. Acrobatic.

16 Min. Two (Special Sets). Fifth Avenue.

The Six Naviators are an acrobatic turn that has grown familiar to vaudeville under another name, according to report. In the renaming of the act, sextet has adopted a style of dressing, with a special setting, that takes it away from the fleshing-clad athletes who tumble in groups. This company is dressed as sailors on a ship. They do some fast acrobatic tricks with many good tricks from a springboard, the best of these being a double somersault off the board to a two-high. The act closed the Fifth Avenue bill. It is dressed so differently from the original group that it is almost possible to say that the group can almost imagine Rosie going into a music publisher, asking what good rags he has hanging around loose and then inquiring the best way they are getting them over nowadays. The "Happy" was quite a good laugh here and there. Mr. North taking the old idea of a one-man drama to convert it into the one-word thing. After that some talk about home and baby that brought very little. There are no natural comedy points to the dialog. After an operatic medley, there is the very good rag alluded to, that has eight or nine of the best rag strains in it. Mr. North wore a cutaway with high hat, and the usual American accent in his singing, but talked straight. He might sing the songs that way also. Mr. North has enough to go along (his voice always standing him well in such efforts), but it is the turn will come by. He was "No. 4" on the Palace bill Monday night, getting over nicely.

Homer Miles, Helen Ray and Co. (3). "An Innocent Bystander" (Comedy). The Miles; Full Stage. (Special Set). Colonial.

Homer Miles, with "An Innocent Bystander," has given vaudeville something in the way of a distinct novelty, a skit, surrounded with all the essentials of success and one that a reminiscent impression to the average patron, principally because of the unique method employed in its production and delivery. The scene shows a corner in New York City with the Broadway and Day Bank in the foreground. Two men approach the bank, one remaining without while his friend enters on business. Considerable byplay ensues in quick order, the main concern arising through the theft of an old lady's purse and its transfer from one member to another. The theme develops around the idea that something happens every minute in New York. The individuals, particularly one featured, are of an excellent performance, although the young man talking the thief could invent a little more of the "type" into his work. The setting is very attractive and prettily built.
When the Sun Rises (3).

19 Mins.; Full Stage (Special Set).
Union Square.

"When the Sun Rises" is a dramatic thriller that will serve in a good spot as a matinee bill. It is a film of varying interest. There are three people, but the greater part of the work is on the shoulders of a man and woman, the other man, who has the role of dispatch bearer, is most likely the car充沛er in the act. The scene of the action is laid in South Africa during the Boer War. An English Colonel and his wife are the principal characters. The hour is just before sunset, with the last number of regiment being turned out of Colonel's quarters. At the rise the woman reads aloud the copy of an order for the execution of one of the members of the command for neglect of duty, and intimates that she will do all in her power to prevent it taking place. The Colonel enters. She pleads with him to save the boy's life (the audience is led to infer that the youth was her lover). The Colonel must have his points, and the finding of the court martial has been forwarded to Ladyshmidt, to the commander-in-chief. Since then the little command has been surrounded by the enemy and all communication with the main army cut off. The wife then confesses the boy is the Colonel's own son, born after he divorced his first wife. The husband decides to force an order to stay the execution. The first gleam of dawn breaks in the outdoors and a single shot is heard (even though the Colonel calls it a volley). It is too late. Ah, but no! Hark! A horse is heard approaching and the dispatch rider arrives. It was at him the outpost fired, and the dispatches are from General Buhrller, to the effect the boy is to be given a chance to die honorably at the hands of the enemy in case they capture him as the "dispatch rider must first be turned back to the relieving force," and so the son is saved. The sketch has the makings of a good thriller, providing it is played properly and the action is hastened by cutting out much of the volume of scenery chewing. In the hands of Holbrook Blinn it could be whipped into a real act for almost any time, excepting the Princess theatre.

Roy LePearl.

"The Singing Blacksmith." 8 Mins.; Two (2); One (6).
Hammersmert.

The singing blacksmith could have posed for Longfellow's hero if there had been a little more in the acting and less on the stage at Hammersmert's, but as there was not a tree in sight the smithy was not a hero. He opened in "two" with a special set, showing the inside of an anvil. His first song got over fairly well. At the end he went to "one" with two other numbers. They were, "I Had a Gal" and "Tip Top Tipperary Mary." The first did not show his voice to advantage, but the last was very satisfying. Of course, a blacksmith in a red flannel shirt and leather apron is not a very pretty stage picture. In "The Singing Blacksmith" he will be sure to get over on the smaller bill.


Max Bloom has taken his old vehicle, known as "The Sunnyside of Broadway," and has added new people, new costumes and has made it of a neat, swift and comical little musical comedy. It is a corting good looking show, with not a dull minute. It has music also, in good dancing numbers. There is not much plot to the show, but there is so much liveliness and loveliness displayed that this is not a handicap. Mr. Bloom, seen in a Hamletic character, carries the burden of the comedy although George Browning and Louis Sawn, who get into the semblance of a horse and cart over the stage in a ludicrous manner, get a smoother of laughs early. Alice Sore does some effective work and is at her best in a sensational dance near the close, assisted by George Browning. She wears a smashing creation consisting of red tights, a black gauze gown with a sort of tune of lace on the sleeves. In the second scene a Chinese young woman appears here and there and adds a very nice specialty in a whistling number. The show is almost one continuous laugh, closing with burlesques on "Uncle Tom's Cabin" and the old fashioned war drama which are distinguished by some very good pieces of business in the way of travesty.

Bouton and Parker. Music. 17 Mins.; Four (Special Farm Setting). Broadway.

Bouton and Parker have a novel musical act for the pop houses. The man is an old farmer, while the woman plays the daughter. They get music out of the milk cans, the old well, pickets on the fence, and for the closing the girl sits in a milk pail and plays the melodion, singing an old number that pleases both. Sing. The girl has a good voice, of high range. Act is well staged and got over nicely.


"Sister act." Girls open with lively number. Each has solo with effort for audience to make out what the words are about. The blonde in particular mashes her articulation. The girls make several changes, the last being the most attractive. For the closing the blonde sings while the brunette whistles an accompaniment. She's there with the whistle. The girls should reframe the turn and give the whistling greater play.


A man and woman singing and dancing team. It would be better if they dropped the singing and stuck to dancing.

"Dances of the Cities." 18 Mins.; Full Stage. Logan Square, Chicago.

An elaborate dancing act in which the steps of old time, as well as the modern are demonstrated in an artistic environment. The stage is set with a huge gilt frame and the dancers appear as if they are being driven in, each city named for a city, and each city represented by an electric-lit drop. The cities are New York, Philadelphia, Chicago, San Antonio, Boston, Baltimore, New Orleans, a union of localities and Washington, the latter showing an elaborate picture of Uncle Sam, Columbia, the North, the South and other symbolic figures. Laughlin and Shaw are featured. The costumes are of fancy silk and to the best executed and the act looks good for the best time. It is produced by Boyle Woolfolk.


These two girls announce themselves as appearing in "A Professional Tryout." They sing published numbers and work in "two" with a couple of verses hanging on the back wall of a supposed dressing-room. The stout girl is on the June Mills type and puts her songs over in much the same manner. Her partner is a slim person, and sings beautifully. The big girl has a chance to put the turn over, but title might as well go out, for it is useless. They just sing, that's all.

Edith Browning and Co. (2). Comedy Dramatic Sketch. 18 Mins.; Full Stage. Union Square.

A two women and a man are the principals in this sketch of the popular melodramatic heart-interest type that always goes over in the smaller houses. There is the deserted wife who is left with a child and a baby. The comedy is Irish, and in this particular case the usual janiresses and the foreigner, an Italian second-hand furniture dealer always the one engaged to the comedy character woman. Deserted wife is bewailing her solitary and destitute fate when janitress enters. "Baby will die because I have not the money to buy milk to feed him," is the speech, and then there is nothing for the C. C. W. to do but steal the milk from the dumb-waiter and obtain the good will of those in front and a laugh or two. The Y. D. D. then relates the tale of her early life and also how she was brought to her present plight and then the W. D. gets to the front and offers a home. The man enters the scene accompanied by the C. C. W. He is to buy the furniture from the Y. D. D., and because of this the C. C. W. is willing to marry him and she exits to changes to a dressing gown. In the meantime Y. D. D. returns and discovers that the man is her uncle and there is a clitch and the C. C. W. walks in on it, explanations follow and the W. D. is taken back to the office and the act is small time from start to finish and the role of the Young Deserted Wife is poorly played.

Sidney Bracy and Frank Farrington. Talk. 15 Mins.; One. American Roof.

Sidney Bracy and Frank Farrington are the two leading male players in the VARIETY. The pair have had little experience on the vaudeville stage, as their present turn shows. They are picture actors and it is to their disadvantage that they have sought vaudeville. Anyone upon seeing them will feel that they are the first men who ever gave them the credit they should get for their work in pictures. The act opens with a reel showing the men as they appear in the serial. They receive a very poor reception from the audience, and they will be cancelled if they do not put in an immediate appearance as the audience is waiting. Some trick photography is used in the dressing of the two men. Their clothes spring to them from places around the room. The picture shows them rushing to the theatre. At this point they appear on the stage and the few real picture fans present on the roof Monday night (the music hall fans were downstairs) let forth some applause. The two men stood upon the stage in an assumed dazed manner and questioned each other what they should do. Bracy told how Farrington had closed his life in one of the last episodes. Then both threw bouquets at themselves with Bracy finally going into a sob recitation, the best thing done. Farrington follows with a burlesque job of villains. The audience is amused in an orgy of antics. Frank may be able to do a number of things before the camera that won't go over in vaudeville. For the finale the two sing about the "Mystery" and then make a hasty exit, to return for last attempt at comedy by Farrington. It is a freak act and the names should bring business in the houses where the picture has been playing. The turn is running too long, opening.

Florenci and Lillian Beres. Songs. 15 Mins.; One. Union Square.

Florenci and Lillian would be look fresh, and vaudeville is already ready to welcome new faces, if you can back them up with talent, which these girls seem to have.
Salon Singers (5). Classic Songs. 18 Mins.; Full Stage (Special Set). Royal Palace.

Ralph Dunbar, he of lyricism and chautauqua fame, sponsored the Salon Singers in vaudeville, the turn having just reached New York after an extended tour of the West Coast. It is a popular show, and the audience is thronged to capacity. It carries three men and two women, one of the male members accompanying on the piano. Two quartet numbers, one at either end of the repertoire, are filled in with five solos, and includes an opportunity to exhibit the singing ability of Miss Chester. A comparison in this division would not be exactly the proper thing. Suffice to say the entire quartet is a credit to the Senate, and one of the most artistic straight singing specialties the big time has uncovered in recent seasons.

Wyn.


A nice-appearing two-act for small time, that is capable of being developed into big time material. The setting is the bank, and the story is told in a row of logs, with a clock, a signal, and a check. The telling ploy, who squares the bank by saying it is a "reserve" one, kids with her. From the conversation, not bad at all and quite nicely handled, follows the bank giver, closing the bank for the day by pushing the clock to three, sings a song, "Why Must We Say Good-Bye?" the title blending in with the clock moving. The girl is in the corner, the bank is closed and seeing no one else around warbles "The Garden of Roses." This must have been a troublesome moment for the couple to overcome, how to get the girl back and have her sing with a "legitimate" expression. Anyway the teller had only left to put on his evening dress, so when he got back, they both sang "Honey Bee," a rather good number as they do it, with an original look, and the audience immediately suggests the pair were at one time in musical comedy. Another bit of good business is the vest bursting, and on the other hand, they are using the Melville Ellis-Ada Lewis "Should a fellow kiss a girl when taking her home in a taxi?" The trouble with the turn just now is that when they are talking, one thinks it would be well to use a song here and there, and that when they sing, one prefers the talk, not because they don't sing well, but through the selections, excepting "Honey Bee." Their voices are not far, however, but there must be more melodious numbers around the publishers than those employed as solos.

Neither voice is strong, and the girl is the better of the two. The young woman likewise has a better idea of getting points over through emphasis of idea, and makes her expression. She appears to be the same people, or man at least, that Work reviewed about a year and a half ago when they were working in full stage. He made suggestions then the couple seem to have followed, and they should keep on trying to improve. On the general run their appearance and work, the people in the act should make the big time, either with a better production of this turn or some other.

Wyn.


7 Mins.; Full Stage (Arena Cage). Union Square.

Mme. Andree is working six of the cats in an arena cage of the type that was the centre of Bostock's at Coney Island. Although her beasts are billed as lions they have the appearance of lionesse. The animals in a manner of speaking take their routine through the usual routine of lion stunts; mounting of pedestals and a close-saw. The trainer has the animals so that they are constantly showing their fangs and claws and this lends an added thrill to the act. She works fast and holds the lions for a picture at the curtain. It is a good closing turn.

Mike Donlin and Marty McHale. Songs and Talk.

12 Mins.; One. Columbia (Nov. 15).

Ball players of renown, Mike Donlin and Marty McHale, in their double turn for this season, are showing a very entertaining vaudeville act, considered aside from their reps on the diamond. Of the dialy "puns" either Donlin of the Giants or McHale of the Yankees. In this way laughs are secured. McHale sings two solos, with the men opening with a well-remembered conversational number. The singer has a pleasing voice, a lyric tenor almost, and handles it very well. He got over an Irish number easily, and did unusually well with "It's a Long, Long Way from Home," following it. The principal line of this song was again used, when Mike in a recitation got his man around to third base, McHale breaking in there to again sing "It's a Long, long way from Home." Both players wear evening clothes. Mr. Donlin has greatly improved as a vaudevilian. He slips over dialogue like a veteran. Mr. McHale needs to get a bit more easy in bearing, but this will come with a few appearances and his two good numbers go together. They now need an encore, when Mike should do (and kid himself about) his famous dancing. The act with the names is a good one for big cities, but not so in the smaller cities, all cities of the major leagues, and with "the act" to hold them up, make desirable booking.

Shaun Powers and Jessie Emerald. Songs and Talk.

11 Mins.; One. Academy, Chicago.

Chicago, Nov. 18.

Neat act with a laugh in nearly every line. Powers comes on in Irish make-up, genial and strong, and keeps in the character all the way through, even in his dances. Miss Emerald, tallier by almost half again as her partner, walks across stage leading bulldog, Powers, as Cassidy, is asked if he would like to see dog do tricks. He is eager. Then follows pantomime with Miss Emerald with an imaginary dog, good for numerous laughs. After some good brisk talk, Miss Emerald leaves stage while Powers sings and dances. He comes back with a small concertina and begins to make a speech to audience. Baby voice in the wings keeps interrupting and calling him. Miss Emerald finally emerges, and the contrast between her bulk and the baby voice adds another for two big laughs. Act ends with a travesty on grand opera where the man chases the woman about the stage in an endeavor to keep up with her. The turn went very well with the Academy audience; so well, it was changed from second to fourth place.

(Continued on page 22.)
PALACE.

A big heavy ball that was light in the nature of its entertainment, did do the Palace this week, started off, as it was, by booming advertising in the dailies of La Miel (New Acts), the feature, who had to close the long program. Everyone expected Miss La Rue, who opened the evening of 11.19, a saving of some 25 minutes from the matinee performance, without a switch in the program. Mr. Rogers said before the night performance his show would be at 11.20.

The big hit of the bill developed in Bessie Clayton and Co. (New Acts), with her dancing turn. Miss Clayton might have been a big fog if she had closed was the Fox Trot instead of her own sole toe bit.

A very good turn that had somewhat the worst of the arrangement was Grace La Rue, way down next to closing, with singing, dancing and clothes. There's no one in vaudeville doing better on the dare end than Miss La Rue just now, and she has by far the best turn she has yet shown. It has a big frame of work, and Charley Glenn playing. Following all the singing and dancing, and immediately after the laughing hit scored by Conroy and Le Maire in their "In Susan's Room," "Mr. Brown," is a remarkably well, going right through her programmed selections. There were six of them.

The second half of the Palace bill this week is a coker anyway, and anyone in it has got to be good, for Miss Clayton is opening with a hurrah that would make any act shudder to follow.

Big business at the Palace Monday, both shows. It looks as though the crimp in attendance starting from the week George Stallings appeared as headliner there, had worn off. The Palace staff put on its winter clothes this week also. It is a dark military uniform for the men. It looks good, from Ticket Taker McBride right down the line.

Van Hoven, "No. 2" put it over at the Palace. The results must have surprised the "nut" himself. His opening talk with the stalling magic did not get all the laughs it would have in any other place. He is a fine performer, but when his committee of three little rough-neck kids struck the stage, with their ice-holding, the audience did one long scream. The audience patiently watched the Van Hoven run up to the top gallery, and at the Palace it's some long run, both ways.

After Joan Sawyer and her dancing partners had labored through their performance, Bowery North Acts (New Acts) did his sketch. Alan Brooks and Co. closing the first half in "Straightened Out." It is the former vaudeville production, "The Water Cure," without the chorus or "The Millionaire." It is a hit upon Mr. Brooks' staircase comedy that he does so well. The playlet itself as at present played straight is too long-drawn out, but Brooks compels the laughs. The piece should be shortened.

Variety.

HAMMERSTEIN'S.

Monday night it was over an hour before anyone on the stage could make sufficient impression to wake the audience from its after-dinner lethargy. At that the audience arrived fairly, the quebec was chunky. The Corner was settled by the time the third number was on. The orchestra and the boxes were fairly well filled, but the balcony and the gallery did not hold more than half a dozen people.

Pepino, the accordionist, opened after the Pathe Weekly. He had rather a hard time of it and really did not get going until his third selection, "Follow That Dream," in which he lent him steal an encore and he was not long taking advantage of the applause to put over a rag medley. Roy Le Pearl (New Acts) had the second spot. "The Jersey Cinderella" is the current and Loretto looks cute and talks like Gaby Deslys. The act is a coker distinctly different from any of the "drunk" falling turns that have been shown here recently.

Lydia Barry was "No. 4" and held the stage for exactly 24 minutes while she sang three songs, all restricted. Her opening number was "The Same Old Moon." It is a story that makes the comedienne an opportunity for two comedy characterizations, showing how two girls from the social extremes of life would act while purchasing a new hat. Elmer and Marie, the24 "Sez" who was "Sez Again," an arrangement of present-day vaudeville. "Mrs. Cupid" was the closing number. It was advice to the lovers and with the talking regarding those things which, Marie, the nurse, got a number of laughs at the finish. Miss Barry's act is a little different from the usual run of "singles" and when the talk portion is speeded up a trifle it will leap over in great shape.

The Chadwick Trio and Co. in the comedy playlet "Wiggins' Training Camp" had the way paved for them and hit the audience strongly. The act was full of laughs and there was a bit of business where the finish, Stuart, "The Mal Patti," (returning over here), was next to closing, and had three numbers, wearing three costumes, the last two entirely Parisian, that would make a hit at any "drag." The impersonator seems to be suffering from a cold this week.

Closing the first part Ching Ling Foo and his company were the first to go. The Chinese are some new material in the turn and instead of the two performers on the bar and ring, there is a juggler who handles the double-ended spear very well. Miss Barlow, "The Chinese Tipperary." The latter was so big a hit the little lady completely stopped the show and Ching himself was forced to wait until she had sung a short song. Miss Barlow, "The Chinese Tipperary." The latter was so big a hit the little lady completely stopped the show and Ching himself was forced to wait until she had sung a short song.

The second half contained three hits in a row. The Three Keatons were the openers and went over solidly. They were followed by Willia Holt Walker, who wen over in a rather musical encore. Walter Kelly was next, and he had the house roaring for the entire time he was on the stage.

Closing the bill was Toots Paka and her company of Hawaiians in "The Queen of Fire," supposed to be a pan-tomimic story adapted from a native legend, but the tale was not visible to the naked eye. Two special sets of a drop are used, but the turn is not so much the act as Toots Otoos. The turn did not fare very well Monday night.

UNION SQUARE.

A fairly good small time show at the Union Square the first half. Also a fairly sized audience present Tuesday night and the show pleased them, although there were only two of the nine acts shown that put over anything resembling a real hit. The street audience has gotten to know what it wants and if the acts do not deliver the brand of entertainment that those in front in, there is nothing stirring in the way of applause.

It was the usual nine-act show with three reels of pictures. A picture opened and the Three Kowana Brothers, a Jop isley act, started the vaudeville portion. Bigulio and Monfort, violinists, had the second spot and passed fairly well with the comedy finish to the act.

Edith Browning and Co. (New Acts) followed and started the audience laughing. This is a comedy sketch built along usual small time lines. Welton and Marshall (New Acts) were fourth with singing and dancing.

The Melcherings, with a dancing act that looks very much like an European offering, closed the first part. Here are dancers who are mighty lively on their feet and when they have the routine properly laid out and are properly coached as to American staging will put over something to startle those who have not as yet seen the true South American version of the dancing act. The act is at present makes a big scenic flash. The Hearst-Selig Weekly No. 75 split the bill in the next spot. It is not one of the best weeklies seen.

"The Sun Rises" (New Acts) started off the second section after the film. It is a Boer War sketch that will do nicely on the small time because of the general interest in the military at present. Florence and Lilian Berse (New Acts), a "sister act," had two hits of the real hits of the bill. Blake and Harvard, a man and woman, had the spot next to closing and fared very well. The woman looks very much as though she had been selected from the position of prima donna on the now defunct Progressive Wheel and the man could easily have filled the role of comedian with one of the shows in that combination. Both work in a decided burlesque fashion and get their material over, pulling a lot of locals, the man's expressions in Yiddish getting especially well with the audience, who seems to "get his stuff" easily. There is a little more material that crops up from time to time, but this can be cut at the suggestion of the manager.

Mme. Andre and Lions (New Acts) closed the show and held the audience in to the last. "The Rock of Hope," a single reel drama, closed.

COLONIAL.

The single noticeable feature of this week's show at the Colonial is the presence of both Jennie and Rosie Dolly on the same bill, appearing in different specialties. Melville and Higginson were substituted for Morton and Austin. The performance runs rather listlessly throughout, except for an occasional spurt of applause, as an opening Fox Trot number by Mr. Misses White and Howard and McCane, although this is more the result of a combination of faulty construction and the general surrounding circumstances than of the effort made by the performers. And with the arrival of reasonable winter weather the Colonial attendance seemed to take a brace Monday night.

Harry Fox and Jennie Dolly are the logical headliners and successfully held the position and honors with apparently little effort. Following Martin Brown and Rosie Dolly, the position afforded Fox an opportunity for some of those who make up the troup with the talk and song they galloped home a solid hit, the best of the evening.

Joe Howard and Mabel McCane had their new finale and combined with the preceding section, the act measured up to all expectations. Miss McCane displayed some gorgeous clothes in her title characters of the Colonial show, and at all the close the couple were rewarded with substantial applause.

McMahon, Diamond and Chaplow held the opening spot, an evident result of the favor of specialty, and until the scarecrow number failed to earn any sort of recognition. This bit and the man's solo dance kept the trio on the stage, but the finish dropped in relative strength and they finished far from their usual mark. With the ability present and considering their previous opportunities, there seems no apparent reason why this trio should be opening shows, unless it be their own fault.

Melville and Higgins in second spot suffered the difficulties of the position, but held up nicely to the finish, which incidentally should be immediately revised. Their present closing number is all wrong, allows no opportunity for their particular harmonizing and sent them off rather flat. The body of their act contained sufficient laughs, however, to warrant their presence.

Miles and Ray in "An Innocent By-stander" (New Acts), have all the essence of a novelty, only their act is in itself, noteworthy of commend and the situations, and complications both interesting and neatly constructed.

Bert Fitzgibbons was his usual self, closing the show, a hit which he was seconded by a young woman and a quartet, singing from the audience. Brown and Dolly danced with their usual speed, but failed to impress otherwise. The Axard Brothers closed the show and Frank Whitman, who seems to have a sensible violin specialty, held a spot in the second half without exertion, gathering in an individual hit that warrants his entry into the column of exclusives.
FIFTH AVENUE.
There are two ways to see some vau-
deville shows, sober and otherwise. The Fifth Avenue bill Tuesday night was seen in the former condition, but the performance would have looked better otherwise.
Nine acts made up the bill, that had undergone a very considerable change from the Monday opening for the first half. The Fifth Avenue is not holding up in the good business start it secured some weeks ago. Just the case of the fishing off is unknown, but there should have been no reason if the pro-
grams were there, for the Fifth Avenue certainly had them ready for the pop policy. The upper portion of the house was quite full, but not a very strong orchestra. Downstairs seemed to be filling up late from an overflow somewhere, perhaps the Greeley Square that the Fifth Avenue was reporting hurting when business at the Forty-second Street prices.
The headliner of the first half bill was May Elinoro, appearing in a two-
act with a man, under a caption of "Breaking Into Newport" or something like that. Also featured were the "Al иностранец", that didn't make any great difference, for the turn needs a lot and also perhaps a new man, before it will get very far. Miss Elinoro's voice could be mistaken for the late Fanny Connors' with one's eyes shut. May is featuring a gurgling laugh with a calliope toned town finish that should be a laugh getter.
Another turn was The Versatile Trio, three boys when they first began, but they are panto-
mimists. At that they got away with a comedy poker game, using crackers for cards, and betting with everything on the table, including plates and saucers. They could hardly retain from laughing themselves, so it must have been funny. It would have been funnier if the young men didn't pro-
claim themselves as venture in the business. They are so much a part of the singing and dance, but few who play poker well.

Billy Jones opened the show. He must have been on early. Next were Fisher and Saul, two comedy cyclones, one a messenger boy and the other a tramp. One comedy bicycle rider is usually plenty, and even a crowd of them find it hard work nowadays to follow Joe Jackson, who does so much with comedy and a wheel, without even riding the wheel. The tramp cyclists only court comparison with Jackson in that dirty make up now, and had better throw it away, it's time for another. Next a comedy piece to secure notice, unless that they can eke out a tramp who can make laughs Jackson has missed. The mes-
senger boy of the turn is only different in his name. He wears his hat at the same angle continually throughout the turn.
A blackface turn that had a hard spot and did rather well in it was Way and Foster, who carry the disguise so nicely, that they can almost dispense with the disguise. Foster discloses himself, Miss Foster doing so by unloosening her hair, and Mr. Way by removing a glove.

HARLEM OPERA HOUSE.
There wasn't breathing room even in the boxes Tuesday night. The house was in an excellent mood and the show went over with a bang. For the money the bill was a hummer.

A Keystone comedy opened. After the Ah Foon magical turn, Sol J. Le-
voy sang "My Best Girl," illustrated by the m.p. camera. Great stuff, this moving ill. song for the Harlemites. it's proving a draw in itself.

Moss and Frye stopped the show. The colored team no longer uses the m.p. camera, but they changed the title and song routine to such an extent it is really a new act. As they appeared Tuesday night Moss and Frye were "big time" candidates. Their harmony was especially good and two songs were put over very well.

John T. Ray and Grace Hilliard were a laughing success. They have some snappy talk and some of Ray's rube antics had them roaring. Clara Pardue and Will Harry (New Acts) followed. Priscilla Knowles and Co. appeared in a decidedly inconsistent sketch that struck home just the same in the Harlem neighborhood where Miss Knowles always does it quite well by a former stock visitor. There was a big laugh when Miss Knowles as the tipsy, underworld leader, in the telephone for a long distance call, called for a taxi at the finish. She had forgot-
ten to "localize."

Harry Jolson was next to closing. He affects more of an "operatic style" in singing, even applying the brakes to the song numbers. He got over nicely in his late act.
The "Hokey Pokey Girls" closed. This is an old Weber & Fields skit, with Nat Fields featured. Tuesday night it was coarse burlesque. The redeeming feature was the dancing of a former vaudeville team. Their work stood out.

AMERICAN ROOF.
The American Roof show the first half consists of men mostly, three women appearing in the first half, with a solitary woman to hold up after inter-
mission section.
The bill opened with the McGinnis Brothers, who dance. The gun busi-
ness at the start is old and does not help. Morris and Wilson (New Acts) followed and did nicely toward the finish.

John T. Doyle and Co., next, pre-

presented "The Police Inspector's Sur-
pire," a sketch every one seemed to enjoy. The whole show played some real work highly approved.

Clarence Wilbur with his tramp monolog pleased. The insect talk had them roaring Monday night.

Burnard, Dogs and Monkeys easily carried off one of the bits of the show, closing the first half.

Fred M. Griffith, a talking magician, opened after intermission and got the crowd started for the Dancing Ken-
cemy, the third act of the evening. He was an average act. He could do well enough what they do. The show was closed by Ben Byer and Brother on bicycles.

BROADWAY.
House top-heavy Monday night. Business appears to be somewhat better than it was during the coming fortnight. The prices are down.
The Broadway is employing the m.p. camera as an advertising dodge and it looks as though it should help business. There is a young man who takes views of Broadway and Fifth Avenue at different sections and they are shown at the theatre. There's a line "Can you find yourself in these pictures?" on the neighborhood stuff, often done in other cities; but may not prove the draw expected at the Broadway where so many transients wander to and fro.

The Broadway had no show. Bouton and Parker (New Acts) opened. O'Brien and Brooks were second. Their Clark and Verdi opening didn't get much, but the musical closing pulled well up.
The Manning-Sloane Co. in "The Breez" looked like an old combination. It is talky and drags, but made an impression. That was a funny setting with the mayor's office and his parlor set. There is no price and the effect supposed to be serious.
The Kinsners and Charet and Lewis, both under New Acts, were followed by the Sherman De Forrest circus quartet "The Red Flags." They show a cinema impetus it sorely needed.

The Oxford Quartet looked like an assumed name. The boys have an old routine. They got the biggest returns when they first came on the stage in the first part in a minute and a half. Har-
mony fairly good, but rather forced and metallic.

A musical comedy tab closed the show tonight, "The New County Maid." Old stuff, sure to get over where pop houses can afford to play the offering. It carries a special set-
ting. There are four principals and six chorus girls. The comedian is a hard worker, but the boy's real count takes a lot for granted. He wore cloth-top patent leathers with a cowboy outfit. The act is strong voc-
ally. A flash for the small time.

AMERICAN ROOF.
Thursday night of last week found a rather film house present atop the American, in spite the exterior was with but half the Anniversary Week. Surrounding Joe Welch, the week's house has only very class small-
time vaudeville entertainment and those pres-
cents for a performance, judging from the front an old one. The same thing was true of the Majorettes (New Acts), a wire walker, open-
ing bill, which was only a line down than the usual share of an act in the spot. The laughter, colored comedians, followed and passed. This play has been speed-
ing from town for several weeks ago and the local business has seen the "turn". Bob Archer and Macho Belford, in "The Wannabe," are two of the best turners there. It is a fact that the most of the audience doesn't know what they are about till they pass up Archer. With a little more care the "turn" act would make a cracking one-reel picture and there's no telling what roads the Converse and Witt (New Acts), a cabaret duet, "Old-Fashioned Love," and the Converse and Hiram, in the ocean wave comedy, "The Dock-
yard," will go. The comedy act filled with the sights and scenes of the point of the dial were entirely good. "The Dockyard," and "The Wannabe," are good homey, popular stuff getting over especially well. This act was last bill as Sherman and Hart.

The show intermission brought John R.
Hymer's company presenting "The Shoplifter" (New Acts), which has a great popular appeal for the middle class audiences.

NEW ACTS.
(Continued from page 20)
"The Shoplifter" (6)
Dramedy (2)
19 Mins.; Full Stage (Special Set). American Roof.
"The Shoplifter" is a melodrama of the type that makes its greatest ap-
pel to a small time audience. It contains a grip of the salient points that made the melod of a decade ago the popular entertainment for the shop girl and her beau. The plot of "The Shoplifter" smacks a little of the Hogarth parter stories. This has been modernized and placed into a set and environment similar to that of the first act of "Within the Law." There is the mighty boss of the department close-fisted and grasping, the private detective, the shoplifter and all the at-
tendant features that go with three principal characters of this sort. The department store has been systemati-
cally robbed for months, the regular staff of copper cannot find the thief; an agency man is called in and he locates the crook. She proves to be the sister of one of the former employees of the store, who was working there, was working and is at present in a hospital. There is a not-
iced European surgeon visiting Amer-
ica. He is told of the boy's case and although his fee is never under $1,000 he is willing to aid to this case because $300. Because of the fact that a jury refused to award her brother any damages for the injuries he received by falling down the elevator shaft in old, he was then thrown down the same elevator shaft as the boy. At the sight of his own off-
spring's suffering the boss undertakes a change of heart and refuses to ap-
pear. A situation is created and the case closed a strong favorite on the American Roof.

Nettie Hyde and "Cardiff Girls" (4). Songs and Dances.
13 Mins.; Three.
Columbia (Nov. 15).
A new "girl act" but with four chors-
acters, making the quintet look rather -
shy for a number of its kind. The turn is dressed extremely smart and the girls having three changes, all good looking, the final one being a military costume, during which Miss Hyde does her Russian dance. This is the kind that would carry down the same elevator shaft as the boy. At the sight of his own off-
spring's suffering the boss undertakes a change of heart and refuses to ap-
pear. A situation is created and the case closed a strong favorite on the American Roof.

EASTERNER.
(Continued from page 20)
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The rush of business to below 59th street after the theatres has badly bumped Healy's at Broadway and 66th street. Healy's is the mecca for all the cabaret tuneful, right, and it is partly because Healy's remained open the latest. With it closing along with the rest, it has lost the greater share of the former patronage, but while the weather was good Healy's had something that was coming. Clifton Webb is now dancing professionally at Healy's, the first professional the house has engaged.

The cabaret at Churchill's is stronger than ever. Hazel Shelley, on the bill there, wears a black and white frock that has pantaloons too short. A second change was prettier. It was a black ruffled dress trimmed daintily with lace. Miss Ward, the girl with the freak voice, looked lovely in a white dress. The Manning Girls are dancers who dress prettily in white with pink underdressing. Olga in the group, Lonetti has chosen a Grecian style of gown with head dress to match. Caroline Edwards was nicely dressed in a wine-colored flowered gown. Olga (of the Manning and Olga) wore pink with black bodice. The girl of the La Filancos has a stunning Spanish costume of pink with green underdressing. Another change was an autumnal brown dress, trimmed in jet.

Rector's used "The Paul Jones" dance Sunday night. It was a wet evening. Though things were dull outside, the ballroom floor was lively enough, yet not crowded. The master of ceremonies announced "Paul Jones" to live up the strong. That is the dance where the stepping jogs hands and whirl about. At the whistle, those opposite each other conjoin. It was twirling designated for private parties, to secure a better and quicker acquaintance. It was a bit risky for Rector's, but several went on for the dance. When it grew time for the next dance, most of the girls left, their nerve, obliging their escorts to return to their seats, leaving about six couples to exchange partners. It didn't attract much attention, and went down on the record as a flop. But it still remains a good feature for small and private parties. It was at a dance of this sort in the "60 Club" that Flo Ziegfeld first met his wife, Billie Burke.

Moving pictures as a part of a cabaret entertainment were tried at Churchill's Monday evening, for the first time in a New York restaurant. The experiment will be continued during the coming week at least, and if successful, held indefinitely, with the bill of entertainers correspondingly cut down. The cabaret program now remains the same. Captain Churchill says he felt the decline of interest in the singing and dancing entertainment, and substituted the pictures in an effort to locate a suitable substitute, in part at least. The Monday night dinner hour receipts exceeded by $134 the gross for the Monday night dinner hour during several weeks back at the restaurant. Churchill's has the Universal first-run service. Four different pictures were shown Monday, on the "daylight" scheme, the restaurant being fully lighted, although not all the lights were on. It worked very well, but with the running of the film practically suspended, the diners having their attention wholly centered upon the pictures, to keep up with the story, and the house staff, finding nothing else to do, was kept as still. This is a feature of the restaurant picture display that will have to be reckoned with. After the theatre crowd had left, Capt. Churchill said he thought he might give a special table and invite luncheon, to attract women and children, showing pictures during it, also between 9:30 and 11, the dead hours. The pictures will be run while evening gets over, it is likely to seriously indent the ranks of cabaret entertainers.

Chicago, Nov. 18.

Eddie Hibben has assumed charge of the cabaret department of the Affiliated. Hibben will also attend to the club and social wants of the Affiliated patrons.

Cincinnati, Nov. 18.

Mlle. Peedorova, formerly with Pavlova and Mordkin, has booked a solo bill to be given as a special feature under the direction of a teacher at the Walnut Hills Mansion, a school for society folk, conducted by Mrs. J. L. Bolt.

Milwaukee, Nov. 18.

Harry Stout, who came into much notice because he was referee of the White-Welsh fight Monday, is the manager of the newly organized cabaret at the Plankinton hotl here. He has installed a big program. Gaston Gabelin, of Chicago, is singing in the cabaret, booked by John J. Nash, of the Affiliated Booking Co.

Louisville, Nov. 18.

The Arcadia Dancing Pavilion has adopted vaudeville in addition to its regular entertainment. The opening program Monday had five acts. It will give a special program in addition to its change of bill weekly. It is planned to begin the variety program at 8.30 o'clock each evening except Sunday, and to have a specialty every twenty minutes in addition to the regular dancing program.

Reading, Pa., Nov. 18.

Billie Kent, a dancer lately a member of the "Bell" chorus, who was engaged in a partner in a dancing school here, Myrtle Bennethum, were arrested a few days ago on a charge of disorderly conduct and held under bail. The complaint was lodged by members of the congregation of B'nai Zion, a religious body which occupied quarters adjoining the Kent-Bennethum studio. They declared the dancers and their performances in the religious meetings of the congregation during mockshouts. In turn Miss Bennethum caused the arrest of Harry Zabel, a trustee of the church on a charge of assault. Kent's defense was that he paid rent for the premises and was entitled to conduct himself there as he pleased.

At the Grapevine, Harlem's sole early morning oasis, the entertainment is furnished by an exceptionally versatile group consisting of Jimmie Heiney and Harold Wilkins, the "Fishing Team," Johnny Collins, quartet ar- rangement; Jack Dalton, Harlem's slow singer; Jim McConnell, Jennie Carey and Lew Fisher, who handles the band. Frankie Roth, recognized as one of the best pianists in the city, is a fixture at the Vine.

Burns and Klaasen, after a season in the middlewest where they completed a tour of the W. V. M. A. theatres, have settled down for a winter run in the Cafes. They are the Cafe operators on which they call. Singularly enough "Bull" Lawrence, the former partner of Burns, is also distributing harmony to the College Inn patrons. Harry Delsos has likewise been added to the College Inn roster, the entire cast rivaling any of the better grade joy shops on the upper west side.

The Lobster Palace (Columbia Theatre Building) installed a new cabaret last week booked through the Max Rogers Agency. The Palace is run by Dave Brown. The show now on the stand is a comic opera grossing $550 per week. The act consists of dances, burlesque, and a show trial. The Palace patrons want, plenty of rag singing and some good comedy work by Franc.
FEATURE COMBINE RUMORED.

Persistent rumors abound for some time that feature film manufacturers sought to bring about certain trade agreements covering prices, salaries and other costs of the product, this week crystallized into the statement that the biggest interests in the feature trade have under consideration a plan for bringing the scattered interests into accord.

An officer of the General Film Co. declared that such a plan would not consider any such deal. It is likely that the General would be likely to price-fixing "gentlemen’s agreement," during the pendency of the Government’s suit for the dissolution of its parent concern, the Motion Picture Patents Co.

In other offices a mild denial is made that anything definite has been accomplished toward a general agreement among the makers of features. Each concern protests that it is not concerned with prices, but each one openly charges that its competitors are making extreme price concessions in the scramble for business.

Stories are freely circulated of the same concern contracting for its service in two or more towns of the same size at widely different rates. A distributor this week related that a feature concern contracted to deliver a service at $35 a day, the advertised price of which was $45. He returned his contract with the complaint that another exhibitor in a different town of the same size was receiving the same service for $30 a day.

The first contract, so runs the story, was destroyed and another executed at $30 a day.

It is this tendency to break line in order to retain business that has brought about the determination of the above concern to get the trade together on some sort of agreement before cut-throat price making has worked havoc in the whole trade.

The General Film Co. is one of the worst offenders. The Exchange Film Co., the department which markets licensed features, is said to have offered its multiple reels at as low as $2 per day per reel.

The extent of the proposed feature film combination, however, does not depend greatly upon the daily service exchanges. The larger feature concerns are contemplating, along lines laid out and operated upon by the Paramount which manages a quadruple combination feature service, the new formation in fact to be an extended Paramount, of many folds. The amalgamation of service in features would mean an immense saving in every direction, from transportation to the theater running. The price regulation is naturally important.

The compact among the stronger concerns is expected to force others into it, if they are not agreeable in the first instance, and it is looked upon as a quick way to systematize the entire business, reaching it more quickly by going after it now than waiting for that logical ending to be reached.

It is generally believed in the trade that early January will see some sort of combination in the feature business.

An agreement between the General Film and the Universal is said to be far from impossible. William Randolph Hearst is a large holder of Universal stock and is affiliated with the Patents Co. side by reason of his Hearst-Selig connection.

THANHOUSER RETURNING.

Up in New Rochelle, where the Thanhouser Corporation has its studio, it is said that Edwin Thanhouser, who founded the corporation now bearing his name, and who sold out nearly three years ago, is about to return to the picture industry in America.

By the terms of the sale, the once well-known stock company producer is entitled to a portion of his moving picture holdings for a sum said to be $300,000 and a specific understanding that he was to embark in no other film venture for a period of three years.

This limit expires next April, when, it is generally understood, Thanhouser will once more assume the management of a large picture producing company.

There is no mention in the rumor of his activity, but the Thanhouser Corporation, which now bears his name, his place.

DYREDA STUDIO.

The Dyreda Art Film Corporation whose first product, "One of Millions," is marked for release in the World Film program, has had plans drawn for a studio and manufacturing plant of its own. It has up to this time been using the old Reliance studio in Yonkers, N. Y. The new location, the proposed plant will be in the New York suburbs.

BEYFUSS IN HOSPITAL.

Alex E. Beyfuss, general manager of the Colonial Moving Picture Co., is in the New York Hospital, suffering from pneumonia.

NEW INCORPORATIONS.

Albany, N. Y., Nov. 18.

Banner Photo Play Co. of New York City, engaged in producing stage and motion pictures, has been incorporated under the New York corporation laws.

The company was incorporated Nov. 14 as a $250,000 corporation to engage in the manufacture and sale of all allied products for the making of life-like pictures, especially of ball and bull animals.

Directors: C. B. Knowles, E. S. Davis and B. J. Meadow.


ALBERT A. KAUFMAN.

The Famous Players' California studio in Los Angeles, where many of that concern's successes have been made, is under the supervision of Albert A. Kaufman, the organization's studio manager. Mr. Kaufman left New York for the Coast this week to take command and prepare the plant. The first film to be made this year will be "The Pretty Sister of Jones," with Margaret Clark in the principal part.

Allan Shaw of the Famous producing staff accompanies Mr. Kaufman to act as director of the forthcoming productions. The California studio will remain in commission all winter and spring.

CENSORS ARE CRITICISED.

Reading, Pa., Nov. 18.

Picture exhibitors here held an indignation meeting a few days ago at which they criticised the state board of picture censors. The theatre managers declared that the National Board of Moving Picture Censors performed all necessary supervision of the art and declared the state board was drawn large salaries, was superfluous.

They discussed means to lighten the burden of taxation on picture theatres and the onus of the stringent building regulations.

CENSOR BOARD DISMANTLED.

Los Angeles, Nov. 18.

The local board of picture censors is torn by dissension. Three members have resigned in a rift and the Mayor is said to be considering the advisability of doing away with the institution altogether.

The retiring members are Mrs. E. K. Foster, Florence Moore and George Parsons.

Mr. Lehman pleaded guilty to auto speeding for the third time, and received a jail sentence, but was granted a reprieve when the courts this week set the sentence aside and ordered him to trial Feb. 5.

FILMING THE FILMERS.

A Biddy film company went to Chicago early this week to take a series of scenes on the Board of Trade there. The Pathe and Mutual companies agreed to have an operator on hand to film the World filmers for release in their news weeklies.

FINDS BUSINESS BOOMING.

I. Cobe at the All Theatres Film Co., Buffalo, handling the Alliance program in New York State, reached New York this week after a tour in the northern counties, and reported that paper and knitting mills in that territory were again working full time with large orders on hand to assure capacity operation.

"The paper mills in Glens Falls," said Mr. Cobe, "are working overtime, while the knitting mills at Cohoes and Utica have orders from the war offices of the European powers in conflict which call for capacity output. Utica alone has orders for 750,000 sweaters for the soldiers. These orders are all in addition to demands by domestic consumers."

"Watertown has resumed its old time atmosphere of industry and linen production and so has Iroquois."

Mr. Cobe added that he had signed contracts with exhibitors for the Alliance service aggregating $20,000.

The Alliance headquarters this week announced that the Cosmos Co., which contributes to its program, had marked "Hearts and Flowers," in which Mrs. Thomas Whiften makes her screen debut, for release Nov. 30.

Carl H. Pierce, special representative of Bosworth, Inc., who is traveling through New England, said in a report on financial conditions to the firm’s New York office:

"The New England situation is improving. Banks are indicating their desire to lend money on sound building enterprises. Some of the mills have run out of stored stocks . . . . and the tendency is in some quarters to buy goods. Those best qualified to judge expect that to the close of the year attendant with both the exhibitor and the cinema the exhibitor than has been the case during the months through which the industry has just passed."

PICTURE LICENSES PLACED.

To place the workings of the Bureau of Licenses upon a complete and harmonious system George H. Bell has one branch in charge of Deputy Culbertson, whose duty is to look after all the picture theatre licenses.

In comparison with this time last year there are fewer picture licenses, a condition probably due to many closing to conform with the new fire laws and others enlarging their seating capacity.

In some states, Pennsylvania for instance, there is a state tax amounting to about $25 a year and a boro picture license fee amounting to $40 more which added to the war tax has the exhibitors in many districts rather anxious to have the borough fee reduced.

In New York City the picture license, issued between July 1 and June 1, expiring June 30, requires $100 payment.
Harry Mestayer, of the Princess Players, and Mary Ryan, of the "On Trial," Co., have leased a studio for the picture projection of "The Million." The Balboa is sending out a rich banner of striking color and design for hanging about the promenade.

The Hearst-Selig Newtional Pictures were put into a new stand recently when the Journal was made by the Pitney Pictures' weekly pictures as an added attraction. The result was a great success. Considerable frontage is devoted to the European and British 新闻.

Also Denau is to go to the coast to become a member of the cast supporting Mark Harrington in his picture production of "Cameo Kirby."

Tom Moore has been engaged to play leads for a personal play. Other members of the company are Margaret Corticot, Richard Pender and John Gillis.

Hudson Maxim, Jr., has been appointed studio manager at the Colonial Company. He is a Yale grad, and only 25 years of age.

All productions have been postponed by the Colonial Company for the time being, pending the completion of a heating system in their plant.

William Powers and Lionel Barrymore are playing principal parts in the "At Home" Series which Mr. Cøyse is directing. The picture, which will star Mr. Barrymore will appear in Blackie Dole in the role of the hero.

The Life Photo Company, which is staging the production of "Springtime" with Florence Nell in the leading role, has received permission from the municipal authorities in New York City to use all the pictures as they wish in the taking of the film. Adel Reed has started preparations for this latest photoplay has proved something of a problem to the director as he kept pictures south with her and has managed to lose all the negatives of them in the mail. Miss Nell had but four personal photographs, so her local following was overshadowed by her support.

Joseph J. Murphy and William K. Heyden were in the last stages of the production of "The Progress of the Jewish Race," which has been completed.

The first of the series pictures to be released is "The Million," which has been completed. The Hefferau will have its picture during the next week.
DAILY RELEASE REVIEWS

VARIETY

Reviews of film released daily. Pictures of over one reel are indicated.


The Field Note. Husband tells his story of selling of note through war lines five years before dealing"exteriors." Life's Stream. Old, old story that has been told. Mound wildflower and city shop love affair. Descriptively picturesque.


BOSWORTH ONE-REELERS. Since the acquisition of the Smalley to the Bosworth force the comedy company is now engaged in making some one reel subjects which will be at the distinction of the films. The short feature film exhibitors who want a single reel or two to help out their program. Phillips Smalley and wife (Lois Weber) not only write scenarios and direct their own pictures, but also take the leading roles. Miss Weber one day informed the head of the Bosworth studio that she had written a scenario. He told her to go ahead and produce it in her own way, giving her to put it on one reel in the allies of the plant. She took him at his word and "Hypocrites" resulted from that permission.

Bio Takes Pathe Contract. The Commercial Biophone Co. last week took over the contract formerly held by Pathe Freres controlling for the United States the entire output of Measter and autor films of Berlin. The announcement does not state through which outlet these products will be marketed. The first shipment of sample prints reached New York a short time ago.

REICHENBACH CHANGES. Harry Reichenbach, who has had charge of the Jesse L. Lasky picture enterprise press department, will be succeeded at the end of the current week by H. Whitman Bennett, formerly of the Shubert publicity forces. Bennett has lately formed a partnership with David V. Pickford in the Burland theatre in the Bronx and Eighth Avenue in Manhattan, both devoted to the picture policy. No new connection of Reichenbach's was reported this week, although he said to have several offers under consideration. His work with the Lasky features attracted general attention in the trade, Reichenbach, through press publicity, having made that concern well known from its inception, when Reichenbach joined it. Mr. Bennett is a thorough newspaper man, and the best liked general press representative the Shuberts ever had. He is at present in the Continental division of the Mutual service, upon leaving the Shuberts, and lately disconnected with it.

PEARL WHITE ILL. Pearl White, heroine of "The Perils of Pauline" series, is confined to her home battling with a new villain in the form of pneumonia. It will be several weeks before the film star will be able to return to work. Gloucester Davis may write some circus screen.

Mabel Normand is back at the Keystone plant, California, after a stay in the east.

BEAR REELS OF THE WEEK

(Pictures selected by Variety's reviewers daily, up to Wednesday, of the best film seen.)


Defeat of Pater. Laugable novelty. Complete story of battle between father and victim of elopement told by the motions of their feet. Camera shows nothing above the knees of the actors. Spits with comedy. By far the best of the two turducken plays. Young wife clips one of the dainty luncheon men from daily paper to cook the things she thinks they should be prepared. Result very funny. Picture well liked by women.


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WARNER'S HAS ADDITION. The Smallwood Film Co. of New York, with Ethel Grundin, successor to Mary Pickford in the Biograph organization, this week joined the coterie of one-reel producers associated with the United Film Service (Warner's, Inc.) in a daily release program. The Smallwood company's arrangement for release was made public.

KANE WITH WORLD CORP. Arthur S. Kane, formerly general manager of the Eclectic exchanges, this week signed with the World Film Corp., under whose management he will become an assistant general manager beginning Nov. 30.

SCREENING "DEEP PURPLE." James Young began Monday on the picturization of "The Deep Purple," the Paul Armstrong melodrama. Clara Kimball Young will be featured.

RUSSELL CAST COMPLETED. The company which is to support Lilian Russell in her film version of "Wildfire" by the World Film Corp. is completed and work on the feature will begin early next week. The cast is a notable one with Lionel Barrymore, Glen White, William Powell (who played Willard in the film series of that name); Tom Ryan and Georgie Mack, who succeeded Willie Archer in the stage production. A professional jockey named Jim Jeffries, who is secretary of the New York Jockey Club, will make the object of the Middleton will put the picture on. It will be released in the World program early in January.

PICTURES FOR CHILDREN. Rochester, Nov. 18. Through the efforts of the Mothers' Club managers of several picture theatres have arranged for a children's matinee every Saturday when pictures suitable for the children's market will be shown. The plan will be inaugurated during the Christmas holidays. A committee of mothers and teachers has been appointed to cooperate with the managers in selecting the films. The idea has the approval of Mayor Edgerton and Chief of Police Quigley.

MURDOCK DISCUSSES FILMS. Louisville, Nov. 18. John J. Murdock, of the United Booking Offices, was in conference here this week with the committee of women who direct the exhibition of educational moving pictures to school children.

Mr. Murdock said he was enthusiastically in favor of the further trial of special children's pictures, but declared they present many difficulties to the producer, as they are shown only one day a week and have to attract a small crowd, and for these reasons it is difficult for the maker to show a profit on his work.

James Kirkwood, the new Screen Club president, plans some novel social affairs for the coming weeks.

Bob Dalley, the picture director, is now on the Pacific Coast, where he expects to stay all winter.

Director O. A. C. Lund, of the Paetsons has been compelled to take a short vacation to recuperate from a severe cold, which he contracted while taking water pictures of Marklund last week.
THE ROSE OF THE RANCHO

By Augustus L. Cane

A romantic comedy of the ranch type, about a Spanish girl with dance and singing talent who is betrothed to an Englishman, but falls in love with a Spanish cowboy. The plot is full of laughter and pathos, with a romantic background.

EDUCATION OF MR. PIPP.

By Sydney William

A story of a young man who studies the arts and sciences, but becomes a failure in business. He is eventually saved by a wise old man who teaches him the true meaning of life.

THE MAN WHO CANNOT LOSE.

By Robert Louis Stevenson

A story of a man who cannot lose anything, even when he is in debt. He is a clever swindler who always manages to get out of trouble.

ALPINE TRouPE

By Mary Pickford

A story of a group of young people who travel to the Alps to escape the winter and enjoy the beauty of the mountains.

Frenkly Ardell

In "THE SUPPREGATE"

Directed by HARRY FITZGERALD

VAUDVILLE

ARISTOCRACY

By Bremner Howland

A story of a young aristocrat who learns the value of hard work and dedication.

EADING AND EARLY

Directed by M. BEMENT

BYRAL and EEARLY

Eddy Foy and THE ALIEN.

BYRON and Langdon

The characters are each other in the right light. The film is not expensively made, but has some good rural scenes and one or two of the studio sets are clever. A fair picture that should be cut down to a reel or two.

THE MAN FROM MEXICO.

By William McQuarrie

A story of a young man who travels to Mexico for adventure, but ends up falling in love with a Spanish girl.

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (November 23)

Players may be listed in this department weekly, either of the theater they are appearing in or at a permanent or temporary address, which will be inserted when route last received for $5 yearly, or if name is in bold type, $6 yearly. All are eligible to this department.

A

Abdel Edward Varieties N.Y.

Baron V & Co Varieties N.Y.

Ron V & C Varieties N.Y.

Franklin Pitchfork

Arnest Belgus Dutch Lake

A French Comedy Four O'clock

ALPHEAL TRouPE

Management M. S. BEMENT

ARISTOCRACY

By Bremner Howland

A story of a young aristocrat who learns the value of hard work and dedication.

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A story of a young aristocrat who learns the value of hard work and dedication.
Frank J. Herbert Vitagraph Studio, Rtlyn
Frem Henry 1777 Madison Ave N Y C

JACK E. GARDNER
in CURSE YOU, JACK DALTON!
Direction, HARRY WEBER

George Jack Temo Tempe Pla
Gibson Hardy Variety N Y
Gillette Lucy Hammertown's New York
Grisp & Hausch Alhambra N Y
Glen Carriette Variety N Y
Godfrey & Hendry Variety N Y
Gordon Jim & Elgie Girls Variety N Y
Gold & Aslyn Colonial New York
Gordon Kitty Alhambra New York
Gray Trio Variety N Y
Graes Earl J. Mayhull St. Singing-Rhein Germ
Gwaltney Laura Variety London
Grif Ota Variety N Y

Hagans 4 Australian Variety N Y
Hamilron John Touring England
Harrah Great 35000 Consumers Bldg Chicago
Hayswood The Variety N Y
Haywara Variety N Y
Haward Stafford & Co. Orpheum Minneapolis
Hayward The White Rats N Y
Hermann Adelaide Fourpoint Hotel N Y C

Ingr Claris Variety N Y
Issam Orpheum Kansas City

Jacob's Dogs Keists Philadelphia
Jefferson Joe & Co Orpheum Los Angeles
Johnson J & Co Orpheum Portland
Johnson Musical Empire London Eng
Jemarle Jeanie Mo. Columbia St Louis
Jones & Starretser Columbia St Louis
Jordan & Debertt Wilson Chicago

K
Kalmar & Brown Orpheum Salt Lake
Kamerer & Howland Rehearsal Bldg
Kaufman Bros. Majestic Chicago
Kelly & Galvin Orpheum Jacksonville
Keeling Edgar Louis Variety N Y
Kneid Fred Orpheum New Orleans

L
La France & Bruce Daluth Duluth
La Court Baccie Co. Ruby 160 Bway N Y C
La Crast Paul Fontaine Pt. Louisville
Laughton The Elisa Urb.

FRANK LE DENT
NOV., 30 COLISEUM, LONDON, ENG.

Lee & Cranston Majestic Chicago
Leslie Bert & Co Keith's Columbus

Blanche Leslie
Next Week (Nov. 21), Empress, San Francisco
Lewis & Harry Quintette Orpheum Memphis
Lewis & Russell Orpheum Seattle

AL LEWIS
Original "Rathskeller Trio"
Casts VARIETY, New York

Littlejohn The Variety N Y
Lockett & Waldron Orpheum Salt Lake
Lovell's Palace Chicago
Lowes Two Variety N Y

M
Maupi & Roberts Variety N Y
La Bel & Arthur Keith's Providence
Mack & Orth Keith's Cincinnati

Harry Weber Presents
3 MARCONI BROS.
The Wireless Orchestra

Maiden & Fitzgerald Bushwack Brooklyn

MATTHEWS SHAYNE
And Company
In "DREAMLAND"

Maye & Addis Variety N Y
Mckay's Winkor Co. Keith's Providence
McClure's Columbus Theatre Bldg N Y
McClure & Chappelle Keith's Louisville
Morley & Arp Sgt 1 Dr. St. N Y C
Midleton & Spellman's Fort Belvedere
Morris & Nicholas Keith's Indianapolis

? MYSTIC BIRD?
U. B. O. Orpheum

N
Natalie & Ferrari Orpheum Duluth
Nataro Nat Trooper Majestic Chicago
Nelson & Hurley Keith's Louisville
Neslemo & DeLaney Variety N Y

BOB W. E. RITCHIE AND CO.
THE ORIGINAL TRAMP CYCLIST
D.C., APOLLO, VIENNA, AUSTRIA

Rentsch & Utah Variety N Y
Raymond Carriette Variety N Y
Rice & Rice 2 Bway St. N Y
Robillard & Mail Jean Col. N Y
Rochester's Minstrel Music Hall 2 Maiden Hill

WM. BURLESQUE RATES

ROCK and MAUD
Featured in "The Candy Shop"
EN ROUTE

Rosham's Athletic Girls Variety Chicago
Rosen & Ward Variety N Y

S
Sherman & De Forest Variety N Y
Stanley Album Variety N Y

Hope Vernon
Direction, FRANK EVANS
Villainsky Orpheum, Edmonton Cap.
Van Hall George Variety New York

ALBERT
DOROTHY VON TILZER and NORD
Direction, MAX MART

W
Wakefield Wills' Holt Keith's Philadelphia
Walton & Verona 9 W 39th St N Y
Weston Willie Alhambra New York City

WILLIE WESTON
IN VAUDEVILLE
Booked Solid.
Direction, MORRIS & FEIL
Whiting & Bert Orpheum Brooklyn
Whitman Frank Royal Bronx N Y

Z
Zarelli H M Co Interstate Circuit
Smallwood Walker Care Cooper 1108 Bway N Y C

STANLEY WESTFALL, Burlesque, Los Angeles
Stetson Variety N Y
Stern & Verona 1161 Rider Ave N Y
Sturton Collyer & Abner Variety N Y

T
Taylor Eva Co. Grand Pittsburgh
Teitel Variety N Y
Thompson Wm. & Co. Grand Syracuse
Tony & Newman Shep. Toronto
Treas. Sears Shep. Buffalo
Tru Helen Shep. Buffalo

V
Vali Muriel & Arthur Majestic Elmira N Y
Van Nilly 2 Van Harbor N Y

FRANK LE DENT

VARIETY
ALLIANCE PROGRAM
Forthcoming Releases

"When Fate Leads Trump"  
"Hearts and Flowers"  
"The Last Chapter"  
"The Truth Wagon"

EXCHANGES


ALL THEATRES FILM & ACCESSORIES CO., INC., Owners of Alliance Film Exchanges (New York State), Buffalo Office, 28 Chapel Street, S. S. Webber, Mgr. 43-143, 70th St., New York City.

ALLIANCE FILM SERVICE, controlled by the Eastern Feature Film Co., 57 Church St., Boston, Mass., New England.

ALLIANCE FEATURE FILM SERVICE, controlled by Moors F. P. Co., 130 W. 46th St., New York City.

ELECTRIC THEATRE SUPPLY CO., 235 and 15th St., Philadelphia, Pa. Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, etc.

APEX FEATURE SERVICE, 417 Hander Ave., Atlanta, Ga.  O. P. Hall, Mgr. Virginia, North Carolina, South Carolina, Georgia, Flori- 

Alliance Films Corporation

LEAVITT BUILDING  
126 West 46th Street  
NEW YORK CITY

Nov. 30th

MRS. THOMAS WHIFFEN  
The grand old lady of the American stage... and DEBILAH POYNTER  
America's most popular actress

ASPART PHOTO-PLAY

Produced by

Cosmo Feature Film Co.

136 W. 46 St., N. Y.

GENERAL MANAGER LEWIS J. SELZNICK  
Is Keeping Up the Good Work

So that the World Film Corporation has the great pleasure of announcing that it has arranged to present that most famous American Star

LILLIAN RUSSELL  
in a playphoto based on her greatest stage success

"WILDFIRE"

Written for her by George Broadhurst and George V. Hobart in which she was seen for seasons before crowded houses in every city in the United States and Canada.

WORLD FILM CORPORATION  
LEWIS J. SELZNICK, Vice-President and General Manager  
130 West 46th Street  
NEW YORK CITY

32 Branches Now in Operation Throughout the United States and Canada.
The story this remarkable picture tells is one that touches the heart and stirs the blood. Powerful in its appeal, absorbing in its interest and tremendous in the lesson it teaches, "The Price He Paid" is a fitting tribute to the genius of Ella Wheeler Wilcox and an emphatic credit to the Humanology Film Company, which produced it. The biggest 5-part feature of the year.

UNIVERSAL FILM SERVICE (WARNER'S FEATURES, INC.) N.Y.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Armstrong, Lucille
Barnes, A. Robinson
Barnes, L. W.
Barnes, W.
Barry, Katherine
Barry, Sam
Bataille, Frank
Bates, Bessie
Baxter, Harold
Becce, Bert (C)
Bedell, Miss
Beene, Harold
Beene, Mrs. E.
Begin, Ella
Bennett, John
Bennett, Mrs. Geo.
Bennett, Samuel
Bennett, Thos.
Bennett, Wm.
Benson, Chas. (C)
Benson, Mrs. E.
Benson, Mrs. H.
Benson, Mrs. I. W.
Benson, Mrs. J. L.
Benson, Mrs. L.
Benson, Mrs. L. S.
Benson, Mrs. M.
Benson, Mrs. N.
Benson, Mrs. O.
Benson, Mrs. P.
Benson, Mrs. R.
Benson, Mrs. W.
Benson, Mrs. Wm.
Benson, Mrs. Wm. M.
Benson, Mrs. Wm. S.
Benson, Mrs. Wm. T.
Benson, Mrs. Wm. W.
Benson, Mrs. Wm. X.
Benson, Mrs. Wm. Y.
Benson, Mrs. Wm. Z.
Benson, Mrs. Wm. A.
Benson, Mrs. Wm. B.
Benson, Mrs. Wm. C.
Benson, Mrs. Wm. D.
Benson, Mrs. Wm. E.
Benson, Mrs. Wm. F.
Benson, Mrs. Wm. G.
Benson, Mrs. Wm. H.
Benson, Mrs. Wm. I.
Benson, Mrs. Wm. J.
Benson, Mrs. Wm. K.
Benson, Mrs. Wm. L.
Benson, Mrs. Wm. M.
Benson, Mrs. Wm. N.
Benson, Mrs. Wm. O.
Benson, Mrs. Wm. P.
Benson, Mrs. Wm. Q.
Benson, Mrs. Wm. R.
Benson, Mrs. Wm. S.
Benson, Mrs. Wm. T.
Benson, Mrs. Wm. U.
Benson, Mrs. Wm. V.
Benson, Mrs. Wm. W.
Benson, Mrs. Wm. X.
Benson, Mrs. Wm. Y.
Benson, Mrs. Wm. Z.
Benson, Mrs. Wm. A.
Benson, Mrs. Wm. B.
Benson, Mrs. Wm. C.
Benson, Mrs. Wm. D.
Benson, Mrs. Wm. E.
Benson, Mrs. Wm. F.
Benson, Mrs. Wm. G.
Benson, Mrs. Wm. H.
Benson, Mrs. Wm. I.
Benson, Mrs. Wm. J.
Benson, Mrs. Wm. K.
Benson, Mrs. Wm. L.
Benson, Mrs. Wm. M.
Benson, Mrs. Wm. N.
Benson, Mrs. Wm. O.
Benson, Mrs. Wm. P.
Benson, Mrs. Wm. Q.
Benson, Mrs. Wm. R.
Benson, Mrs. Wm. S.
Benson, Mrs. Wm. T.
Benson, Mrs. Wm. U.
Benson, Mrs. Wm. V.
Benson, Mrs. Wm. W.
Benson, Mrs. Wm. X.
Benson, Mrs. Wm. Y.
Benson, Mrs. Wm. Z.
Benson, Mrs. Wm. A.
Benson, Mrs. Wm. B.
Benson, Mrs. Wm. C.
$1,000 IN GOLD

For the most satisfactory answers to these 12 Vital Questions of Life Commands World-Wide Attention.

The Balboa Amusement Producing Co.

E. D. Horkheimer, Secretary and Treasurer.

MAKERS OF THE PICTURES BEAUTIFUL
LONG BEACH, CALIFORNIA.
SPLENDID ACTING
COMPANY OF SIX
THE COMEDY
SUCCESS OF THE YEAR

THE VAUDEVILLE NOVELTY OF THE SEASON!

HOMER MILES AND HELEN RAY

IN THE UNIQUE PLAYLET

“AN INNOCENT BYSTANDER”

Written, Staged and Produced by HOMER MILES, Author of "ON A SIDE STREET," "ON THE EDGE OF THINGS," Etc.

A Hit at the Colonial This Week (Nov. 16).

George Choos

PRESENTS

“THE COUNT and THE MAID”

A MUSICAL COMEDY IN ONE ACT

Libretto by Walter MacNamara
Music and Lyric by WALTER L. ROSENBERG

WITH

VICTOR KAHN
BLANCHE BOONE
AND COMPANY OF 11 PEOPLE

Continuous Laughs
Pretty Girls
Clever Comedians
Magnificent Costumes
Melodious Music
Excellent Singers

ATTENTION, MANAGERS!

IRENE D’ARVILLE and CO.

IN A NEW COMEDY FARCE

“THE MEN NEXT DOOR” (5 People)
Next Week (Nov. 23) Plaza and 86th St., N. Y.

CHAUNCEY IRELAND

Vaudville’s Sweetest Tenor
PERMANENT ADDRESS, 640 ORCHESTRA HALL, CHICAGO

THE MALE PATTI

Home Again New Gowns New Songs
This Week (Nov. 16) HAMMERSTEIN’S, New York
Direction, JENIE JACOBS

THE MANE PAATI

Playing Loew Time
THE GREATEST BILL EVER PUT TOGETHER
THE STAR SEXTET
STILL HEADLINING

"I WANT TO GO BACK TO
MICHIGAN"

IRVING BERLIN

SPECIAL ADDED ATTRACTION NO PROGRAM COMPLETE WITHOUT IT

"BACK TO THE CAROLINA YOU LOVE"

GRANT CLARK  HELEN SCHWARZ

A NOTORIOUS KNOCK-OUT

"HE'S A RAG PICKER"

IRVING BERLIN

THE ORIGINAL PEACH OF THE FIRST ORCHARD

"CROONEY MELODY"

GRANT CLARK  JOE GOODWIN

THE MATINEE MAKER AND THE NIGHTLY TURN-TUM-AWAY

"ALONG CAME RUTH"

IRVING BERLIN

AND THE LAST BUT STILL WITH THE BEST

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Harrison Brockbank and his company were seen next in a legendary Napoleon episode called "The Drummer of the 76th." The act was particularly effective in these times of war, and attracted the audience quite a little. Excellent work was done by Master Thomas M. Carubas as the drummer boy, and by Mrs. Wagon of Madame Augusta Marinelli, who assisted by Miss Hulbrook, were next to close, in "The Whisker," which went very well. Miss McFarland was pretty and her appearance was charming to the eye. The dancers were good. Weber and Wilson had the best casting. This act is away above all others.

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CORT (Homer F. Curran, mgr.)—"The Girl of Paradise" (first week).

COLONIAL (Ethel Carr & Co., mgs.)— "Poor Little Rich Girl" (third week).

GAIETY (Thos O'Day, mgr.)— "My Girl in the Train" (first week).

CEZAR (Belasco & Mayes, mgs.)—Stock. First time on any stage, "Battlehill" this week.

WIGWAM (Joe Baur, mgr.)—Monte Carlo.

PRINCESS (Bert Leve, leases and mgr.; agent, Ben M. Metcalf, New York; N. Y. A.)—Vaudeville.

Business at Bert Leve's Palace shows a substantial gain.

Benefits for the Belgian war sufferers have become daily events.

George Davis, manager of the Alcazar, has gone east for a month's stay.

C. Norman Hammond has closed with in Alcazar Stock.

The Liberty opened to good business under the Western States Vaudeville Association's banner.

Harry Bonnell is doing the advance work for Benson's "Damaged Goods" company.

It is expected that business will be stimulated when the New York Vaudeville Association goes into effect.

The local ticket dealers are beseeching the Police Commissioner to permit dancing in all the theaters.

Local producers claim their experience troubles in securing good people for vaudeville productions, which will do all right if performers all have a "big added attraction.

Several people are still singing to supply the demand for a stock pool which has been in operation a few years. So far no announcements have been made for the stock pool.

It is said that Max Dill, who fractured his ankle on the opening night of "The Roll Call" for the Alcazar, is making a good progress.

The managers of the Avenue Theatre have decided to try vaudeville be prevalent upon the W. S. A. to furnish the bills. The percentage of the gross receipts basis, claiming the playing of the Avenue Theatre is the best in the city. The W. S. A. has been billed in for the Avenue, and the manager states that the Avenue will play the bills without paying anything in the house to pay the performers. The managers of the Avenue Theatre have decided to try vaudeville be prevalent upon the W. S. A. to furnish the bills. The percentage of the gross receipts basis, claiming the playing of the Avenue Theatre is the best in the city. The W. S. A. has been billed in for the Avenue, and the manager states that the Avenue will play the bills without paying anything in the house to pay the performers. The managers of the Avenue Theatre have decided to try vaudeville be prevalent upon the W. S. A. to furnish the bills. The percentage of the gross receipts basis, claiming the playing of the Avenue Theatre is the best in the city. The W. S. A. has been billed in for the Avenue, and the manager states that the Avenue will play the bills without paying anything in the house to pay the performers. The managers of the Avenue Theatre have decided to try vaudeville be prevalent upon the W. S. A. to furnish the bills. The percentage of the gross receipts basis, claiming the playing of the Avenue Theatre is the best in the city. The W. S. A. has been billed in for the Avenue, and the manager states that the Avenue will play the bills without paying anything in the house to pay the performers.

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ATLANTIC CITY.
BY LOUIS WILLIAMS.

NIXON (Harry Brown, mgr.).—15-18, Za-burleons; 19-21, pictures.

To Whom it May Concern

The undersigned hereby serves notice on all managers that an alleged power of attorney in the hands of one M. S. Bentham, wherein it is claimed I am the subscriber, is without force and effect and any obligations entered into by reason thereof are hereby repudiated.

(Signed) JOHN T. MURRAY.

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TO MANAGERS AND THE PUBLIC GENERALLY:

THIS IS TO NOTIFY YOU that the HASSAN BEN ALI ARABS COMPANY, a corporation, of which the late Hassan Ben Ali was President, is continuing the same business with the same efficiency as during his lifetime, and that C. Ali has been elected President in place and stead of the late Hassan Ben Ali, and that the officers of the corporation are at No. 118 WEST 43rd STREET, in the Borough of Manhattan, City of New York, and the same business as heretofore will be continued, and that all information will be furnished, as requested.

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Thanksgiving. Burlesque plays the first four days.

K. M. Robinson, office manager of the United Booking office, spent Sunday in the resort as a guest of Chauncey Anderson, who, although the Keith theatre on the Garden Pier is closed, is looking forward to it being open in the near future.

The re-opening of the house, which is scheduled for Christmas week.

Samuel Griffiths, former treasurer of Keith's, goes to Syracuse, N. Y., to act in the same capacity there.

Leo Feist is vacationing in the resort.

Clarence Gelt opens his newly-rented $40,000 Golf Club at Seaview, a suburb of the city, Nov. 23.

The heaviest storm since January, 1914, visited the resort. A unusually high wind drove the ocean back into the streets of the city. Little damage done.

The Apollo has eliminated the orchestra in that playhouse. Chimes are used, announcing the rise of the curtain.

**AUSTRALIA**

**By E. G. KNOX.**

**Sydney, Oct. 24.**

Despite the fact that the great war at the outset had a very depressing effect on all amusements, the theatrical world of Austral-ia has recovered its equilibrium much quicker than any other business, and it may now be said that shows both in Australia and New Zealand are now doing almost normal summer business. Particularly is this true of Sydney. Melbourne has not yet regained its old pre-war normality, but the southern capital is making way that I am confident that the border line things have considerably improved. We do not close the theatre here in the summer. The Christmas season is one of the most festive ones in the amusement world and managers look to it very often to pull them out of any little financial difficulties into which they might have gotten. Possibly this year there will not be as much money to spend, but Australians generally have adopted the motto of "Business as Usual," so that no panic might arise as a result of the disastrous war.

The American people continue to loom large. In Sydney we have Fred Niblo and Josephine Cohen at the Criterion in that delightfully clever farce comedy, "The Seven Keys to Baldpate," from the pen of Josephine's father. I had the pleasure of seeing this show in the city of its birth and infant nurture, and can say that while naturally it cannot be as good as it was in New York, it has suffered little in its migration to these shores, and the Sydney people are decidedly lucky to have such a well produced performance. Mr. Niblo and Miss Cohen are, of course, the stars, and the couple contribute the major portion to the success of the piece.

Murlin Starr, the clever interpreter of tear-3ed roles, is still wearing everything before her, though her sphere of activities has been shifted to Melbourne, where she is the star attraction of the J. C. Williamson management for the great Cup week horse racing, like the theater, having survived the stormous times.

In the vaudeville world the Americas are easily in the majority over all other nationalities. This cannot altogether be attributed to the fact that steamer connection between the United States and Australia continues without interruption. The Australian public has grown used to looking forward to American acts to give them the best that vaudeville can produce. They demand American acts and the managers supply them.

Among the Americans at the Tivoli, Sydney (Richardson Time), are Torfa (formerly Will Hays), Tom Kelly, Four Slopes and Jerome and Carson. In Melbourne on the same time are Al Herman and Rehill and Bevel. Paul Cheever is just concluding his return Australian season at the Melbourne Tivoli. In Adelaide on the Richardson Time are Marco and Fanchon Wolfe, Ted Merold and Roberts and Lester.

The Governing Director of the Richardson Circuit, Hugh L. Malcomson, is here in Australia and this letter sees print will be once more handling the reins of government at the head offices in Sydney.

Returning to the United States by the same steamer carrying this letter are Malcomson, Dews and Malcomson and Bogue and Olivetti. The principal act to arrive for the fuller-Brooklyn circuit by the last American boat was "Napoleon the Great," and the big element. These two opened at the Sydney National Hotel bar history has been added, and judging by their reception, I should say their trainer will have no cause to regret the war stepped in and prevented him from filling European engagements.

Just one other American success. Maud Allen, who was unfortunate enough to spain her sultry in the height of her Sydney season some months back, recovered and is giving a splendid performance at the Royal. The dancer has been with the Chiroankys.

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Direction, WM. L. LYKENS.

**BOSTON.**

By J. E. DOOY.

MARYLAND (F. C. Schabarger, mgr.; U. B. O., Suite Baldwin Park, Brooklyn) Mary and Ollie wade with Patricia Collins, very good; Lew Dockstader, at his best; Mullan & Con- gan, lively and funny; Trevvy's Canines, best animals here this season; Bill Fruit, good song selection; The Langlins, laughs; Irene Miller, dancer; Will Gardner, dancer; Josephine Davis-Harris, pleasing.

VICTORIA (Pears & Scheck, mgs.; agents, N. N. J.—"The Night Doctor," many a ripple; Piringgian, woof dangerous stunts; the Hall Bros., entertaining, the Arlette's, good; Bertie's, wondrous; Courge, mgs.; agent, Ind.).—"Stage Brooklyn," much applause; The Cathedral Choir, The Imperial Theatre, the Pickering Chor- ellers, ciever; Kitty Edwards, pretty and winsome; Rose & Oscar, screen; Tom Donnelly, fair.

FORD'S O. H. (Charles R. Ford, mgs.).—"The Merry Cooks." House large throughout the week, N. E., Haunt of philosophers.

ACADEMY OF MUSIC (Tunis F. Davis, mgr.; Queens of the Morris), fame largest crowds of theatres here.

ضة (J. E. O'Sullivan, mgs.; Poll Fingers in "The Days of Tomorrow," much applause; The Academy of Music, the Brimson, much applause; The Professor's Box, "The Night Doctor," much applause; The Gayety (J. C. Sutherland, mgs.; The Gay Wipers."

PALACE (W. E. Balfour, mgs.).—"The Beauty Parade." Three-quarter house.

James B. Ford, the dean of police police in this city, celebrated his 25th anniversary as a member of the force last Wednesday. Mr. Ford, or "Uncle Dick" as he is familiarly known, has at one time commanded the theatrical business and is a surviving brother of the late John T. Ford, founder of Ford's opera house. He is 74 years old.

The 5th crew roster of the Motion Picture Outing Corporation of this city was held Sunday at Fairy Grove Park, Middle River.

At the annual meeting of the Demons' Club of Baltimore Monday, held last Wednesday evening at its headquarters on West Lafayette avenue, the election was held and the officers who served last year were re-elected by acclamation. These are Thomas C. Worthing- ton, Jr., arch demon; Charles F. O'Keefe, vice arch demon, and Louis O. Smith, demon scribe.

**BOSTON.**

By J. GOOLTE.

KEITHE'S (Robert G. Larsen, mgs.; agent, U. B. O.).—Houdini has been a big draw for years. The supporting bill passed out a big business; the pick of the week in the Hall, however, was Lily Tally, preceding Houdini, who closed; Frank-
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will manage the new house, which is at Grant street and Potomac avenue.

PLAZA (Jacob Rasing, mgr.; agent, McCracken & Davis).—Quintino's Musical Venetians, featured: The Great Ringling, sensational: Joe Kelly, vaude; Crown City Four, scored heavily; Ward & Bell, hit; Stone & Russell, clever.

FRONTIER (Charles Boyn, mgr.).—Feature pictures do good.

The "Fillmore," Red Jacket and "Rip's" are the only small time houses in the city playing vaudeville, and in these instances but three acts are appearing, Thursday, Friday and Saturday.

Special prices are being offered for Thanksgiving week by a number of playhouses.

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DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Belle Baker, instantaneous hit; Bronson & Baldwin, excellent; Matthews &Hayes, elaborate production that made a hit: The Shar-rocks, mental telepathia; Billy McDonald, hit; Dorothy & Madeline Cameron, refined dancers; Three Indies, pleased; Three Shaltley Boys, good.

MILES (Paul Duits, mgr.; agent, Loew).—Paul Heppes, well liked; Frank Morel, hit; Empire Comedy Trio, very good; William Weston & Co., excellent sketch; Ernest Pastore Trope, very good; Bessie LaClair, good.

ORPHEUM (H. P. Williams, mgr.; agent, Pantages).—Four Charles, headlined: Thos. Teny, fair; Astrin & Vail, pleased; Four Musical Ludes, good; Northins & Ward, good; Lee Arden, good.

PAMILY (J. H. McCarron, mgr.; U. B. O.).—Buchanan & Dayton, fair; Paul & Renold, fair; Mack, Albright & Mack, very good; King & King, good; McKehan & Claren, clever; Jonathan, entertaining; The Hoidsworths, good; Cert性的 Dogs, pleased.

COLUMBIA (W. W. Schoebert, mgr.; agent, Sim.).—Harriet Eastman, pleased; Fire Dancers, very good; Hunter & Chappell, clever; Randal & Co., wire artist; Landen Kirkland, good; Ed. B. and Rella White, novel; Ed Lindemann, popular; "The Rose of Panama," tabloid, well liked.

NATIONAL (C. A. Hageden, mgr.; agent, Doyle).—Musical stock continues to prove drawing card; Gary O'Neill, very good; Sharp & Sharp, comedy; Joe Hall, pleased; Verona Trio, entertaining; Reda Sherman, good; Vin-Models, artistic.

PALACE (C. A. Hoffman, mgr.).—Rutans Song Birds, held over; Maybell Farrar, good, violinist; Mr. & Mrs. Murray Livingston, pleased; Three English Comiques, good; Hen-son, fair; Davids Due, fair; Ed Lawrence, very good; Alice Ware, good; Li Hong Twang, hit; Luman & Lawrence, fair; Lillian King, did nicely: Four Farsan girls, classy

GABRIEL (Richard H. Lawrence, mgr.).—Marie Dressler in "The Mix-Up." Good busi- ness. Show has lots of comedy and is well liked. Next, Emma Trentini.


FOLLY (Hugh Shurr, mgr.).—"Roly Poly Girls," with Millie De Lano.

Business is improving at the Detroit Opera House Sunday evenings where R. M. Newman is giving Travel Talks.

John J. Murdock, of New York, was in Grand Rapids last week making further ne- gotiations for the film's rights. At present the U. B. O. attractions are playing the Columbia, owned by Gillingsham & Smith.

HONOLULU, H. I.

By E. C. VAUGHAN.


Jack Magee, of the Magee Musical Comedy Co., has arrived in San Francisco. His place has been taken by Roy Clay.

Marta Golden arrived on the Sonoma today for a vacation in the islands.

EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI
Babe Bahr (Mrs. Ray Clair) is in with the Clair and Veck Musical Comedy Co. at the Bijou.

Max McKay, proprietor of the Hawaii theatre, was married last week to I. Scharlin, of San Francisco.

Dame Ketto, who was with Kitty Gordon and Patti Sullivan at the "Pride of Mrs. McMillin," may come here to join the Galey company.

RE-ENGAGED IN AMERICA AFTER TOURING ALL OF EUROPE

MRS. AND MRS.

GORDON WILDE

ANIMATED SHADOWGRAPHS

Just Finishing a Successful Week at B. F. KEITH'S PALACE, New York

BOOKED SOLID

NEXT WEEK (Nov. 23), KEITH'S, WASHINGTON

Direction, STOKER & BIERBAUER

IN

WANTED TO OPEN IN ENGLAND

December 28th

Big Aerial Act and Big Animal Act

For several weeks

WILLIAM NOKES

Care VARIETY, New York

CENTURY (Joe Donovan, mgr.).—"Polka of Pleasure." 

Mabel Harris has joined the Richardson Stock Co. at Roanoke, Ark.

Louise Potter has closed with the Gerard Stock Co.

"Celtirra" did a big business at Convention Hall last week and started off for another on Sunday.

Ernest Welburn and wife have joined the May Vernon Musical company at Wellington, Kan.

Bernard Winton has joined the Beelie Bros. show.

Los Angeles Variety's Los Angeles Office

In Mason Opera House Bldg.

GUY PRICE, Correspondent

Orpheum (Clarence Brown, mgr.):—"E. O. 1."—Chief Companions, well received; Claude Gillis, Miss Edna Lyle and Co. very good; Uncle Don and Waldron; good; Kalmus and Brown, entertaining; Morris Cohen and Co., cleverly done; Joe and Lew Cooper, pleasing; Five Mestecin, Co.

Empire (Harry Potter, mgr., Loew).—Montrose and Bardell, pleasing; Sante Brothers, pleasant.

Fair: Wilson and Wilson, entertaining; Morris and Beasley, exceptionally good; Osborne, mediocrity; Kitty Franklin and Co., fair.; Pantages (Cari Walker, mgr., Pantages).—Lynn and Carroll, entertaining; "Silver," Oakley, big laugh; Exhibition Jubilee Four, good singers; "Dancing," Roy, "The Silver and North," well received; Weber's Juvenile Orchestra, very good.

Republic (A. Watson, mgr., Levy).—Early and Parrel, fair; Tom Key, artistic dancer; Pearl Rosenthal, mediocre; Glyde, entertaining. "Catching." Pleasing.

Hippodrome (Lester Farnum, mgr., Western States).—Ed Gordon and Co., cleverly done; Miss Fanny, very good; Tivel Trio, entertaining; Charlie Kelly, fair; Grace McGin and Co., mediocrity; Belle Williams, pleasingly; Copeland and Davis, well received.


Harry B. Cleveland is here from San Francisco, where he was in charge of several players for Lewin's New Century company.

Gordon Bennett, a former film star, is now in the "Legit.

MAY WORMLEY, Century cashier, married for the fourth time last week.

Myrtle Deter is now in musical comedy here.

James Gleave, who was with Kitty Gordon and Patti Sullivan at the "Pride of Mrs. McMillin," may come here to join the Galey company.

MILWAUKEE.

By P. G. MORGAN.


CRYSTAL: (William Gray, mgr., agent, Loew).—Ward sisters, interesting novelty; "The Toll Bridge," excellent; Sampson & Ayres, fair; L. Cassadine, pleasant; Arno & Hickey, entertaining.

ORPHAN (Tom. F., temp. mgr., agent, Loew).—Booby Dwyer & Co., excellent; De Shinn Trio, fair; Harrington's Dye & Co., clever; Pantages and Pantages, pleased; Vincent and Miller, entertaining.


GAYETTE (J. W. Whitehead, mg.); agent, East; — "Test Girl" to excellent house.

PARIS (Ludwig Kreis, mgr.); Newman Travestine Club (Rod Wagetson, mgr., agent, Prog.), — Dark for work.

Walter Krack, a member of the Pabst German Theatre company, is believed to have been shot on the Russian frontier, the name of a Linn. Krack having appeared among the dead. He was a lieutenant of a reserve corps and left for Germany to participate.

The second annual exhibition and ball of the Milwaukee Motion Picture Exhibitors League will be held in the Auditorium on Jan. 30, with a number of film stars in attendance.

A room in the new Mt. Sinai hospital, dedicated on Sunday, is named for the late Mr. List, who always was a friend of the institution.

MINNEAPOLIS.

By W. W. MILLER.

Orpheum (T. E. Raymond, mgr.; Arnold Daly in "How He Died for His Husband," heading, plus Shakespearean and pantomime vaudeville patroners: Mitchell & Brow's commercial agents, Nagl & Fair, good shows; pretty arranged; Transatlantic Trio, charming, did well; King & Hall, scored; Myra & Pike, revivals, fine cooing act; Noma, Bradford, great; with others, good.

IN THE NEWS:

The Minneapolis Enterprise says that the American Vaudeville Association has decided to hold its next annual meeting in Minneapolis.
LILLIAN WATSON
SINGING COMEDIANNE

Nov. 23—Keith's Palace, New York
26—Keith's Colonial, New York
Dec. 7—Keith's Prospect, Brooklyn
14—Keith's Bushwick, Brooklyn
21—Keith's Alhambra, New York
28—Keith's Royal, New York

Jan. 4—Keith's Orpheum, Brooklyn
11—Keith's Boston
18—Keith's Providence
25—Keith's, Philadelphia
Feb. 1—Maryland, Baltimore
8—Chas's, Washington
15—Orpheum, Hartford
23—Grand O. M. Pittsburgh

Mar. 1—Hippodrome, Cleveland
8—Temple, Detroit
15—Temple, Rochester
22—Shea's, Buffalo

Apr. 5—Orpheum, Montreal
13—Orpheum, Ottawa
19—Palace, Chicago
25—Majestic, Milwaukee

May 5—Columbus, St. Louis
18—Majestic, Chicago

SOME ROUTE

GEE! -- I WISH I HAD IT

EDGAR BERGER

Playing Keith Time.

For a GOOD OPENING NUMBER to start the bill right, apply to

HARRY J. FITZGERALD, Palace Theatre Bldg., New York City.

THE GLADIATORS
FROM PALACE, LONDON, W.

NEXT WEEK (Nov. 23) KEITH'S ROYAL, BRONX

Watch their wonderful whirling finish. Direction, M. S. Bentham.

THE DE BARS
JUGGLING WATER FOUNTAINS
First New York Appearance, Nov. 23-25
Harlem Opera House, New York City

HARRIS and RANDALL
Offer "FIFTY MILES FROM NOWHERE"

Copyright No. Class D 22364.

Played the Same Act the past Five Years in the West

Union Square, New York, Nov. 23, 24, 25
Direction, PETE MACK

BOUTIN and PARKER

"A YARD OF MUSIC"

This Week (Nov. 16) Broadway Theatre, New York.

Direction, LEW GOLDER

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

Representative, PAT CASEY
All Communications care VARIETY, New York
In "The Awakening of the Devil"

DIRECTIONS OF MAURICE H. ROSE AND JACK CURTIS

Next Week (No. 23) MAJESTIC, Milwaukee
They are talking again.
What are they saying?
Goodness only knows, but it's about me, of course.
Here I am, lying in bed, trying to side-step a reserve couch in a hospital, and I can almost hear the clang of the ambulance, while I am told they are saying that I am not going to fulfill my vaudeville engagements. I am going to play them, just as soon as I am able to do fourteen shows a week, and keep my feet on the ground.

It is only through the extreme kindness of Mr. E. F. Albee of the United Booking Offices that I am able to take this rest, to recover the full use of my voice and ward off the illness the doctor says is clinging around me.

The United Booking Offices had splendid bills laid out to surround me this week at the Colonial and next week at the Orpheum. I felt sorely troubled to disappoint them, and called on Mr. Albee personally to assure him I felt it would do the B. F. Keith management an injustice for me to appear unless in perfect physical condition.

After the enormous week I had the pleasure of playing to at Keith's, Boston, ending last Saturday, and which I went through with difficulty, I thought it was only due to my vaudeville managers that I present myself in person, in order to allow my voice to tell its own story.

I expect to resume my Keith route December 6 and trust I shall, and will, if my physician permits.

Thanks so much to those who have been so kind.
Will the others please stop talking?
But they won't.
LAMONT'S BIRDS
THE ACT OF MERIT
The acknowledged superior of all feathered entertainers. The only trained Birds doing a
trick commercial on horizontal bars.
116 W. 56th St., New York City

WEBER, DOLAN
and Frazer

Late of Eva Tanguay Co.
Direction, Dave Beehler, Chicago.

KNICKING THEM OFF THEIR SEATS!!!

HAZEL RICE
( Versatility My Middle Name)
A Toe Dancer that CAN Sing
Direction MAX LANDAU

RAY MONDE
IS "SHE" A HE OR IS "HE" A SHE?
The sensational surprise act of every bill
Everybody talking about it
PAT CASEY OFFICE

VARDON, PERRY and WILBER
VARIETY, LONDON.

GAVIN and PLATT
The PEACHES
TOURING
Phone 1311-M Passaic
7 Hawthorne Ave., Clifton, N. J.

ALFREDO
RICHARDS TOUR, AUSTRALIA

WHO?
ALLEN MILLER and CO.
NEVER HEARD OF 'EM

GEORGE
HARADA
World's Famous Cyclist
1110 CLYBOURN AVE.
CHICAGO, ILL.

ARNO and STICKNEY
THOSE MUSICAL WIZARDS
Next Week (Nov. 23), Empire, St. Paul

THEODORE Tenny
VENTRILOQUIST

CLYDE
WALTER
Hager and Goodwin
THE BALLYHO BOYS
Direction, FRANK BOHM

Imperial
Pekinese
Troupe

Six Chinese Wonders, Lately Featured with
Anna Held Jubilee Co.
All communications to
Sam Owner and Prop.
VARIETY, New York

Hazel RICE

(FUll RICE)
A HOT DANCER THAT CAN SING
Direction MAX LANDAU

LAMONT'S BIRDS

A COMEDY — YES, PLAINLY
The classiest comic act in the business.
Built for laughter purposes with really funny
comedians. (Comedy and variety)

THANKS FOR OUR LUCK —
OUR SALARIES HAVE BEEN CUT
OUR HOMES ARE SAFE
WE ARE NOT DOOMED SHAMEFUL
SALUTE THE STARS &
STAND UP AND BE
THANKFUL FOR PEACE
ED W. HARADA

AUTOGRAPHED
ALF T. WILTON
MORE THANKS TO REPRESENTATIVES

WARREN JANET
THE LELANDS
PAINT-OF-GRAPHISTS
PLAYING UNITED TIME
Direction, ALF. T. WILTON

TERRY MILLER
HARRY MILLER
MISS F. REDWELL

AMERICA'S OWN PRODUCT
THE MINIATURE PRIMA DONNA
Direction, Fred Ward Playing U. B. O. Personal Management, NICK HANLEY

connors
and WITT
Booked Solid — Loew Circuit
Boston and Waterbury, this week (Nov. 15)
Direction, FRANK BOHM

SAM J. CURTIS
In "GOOD BYE BOYS"
By Justin Cross
Direction, HARRY SHEA

VICTOR HERAS and PRESTON BEN
FAST AND FUNNY TUMBLERS
Now Playing Pantages Time
BOOKED SOLID ON W. V. M. A.

In Preparation — A new and Novel Act
By AARON HOWE
SAM HEARN-ELEY—HELEN
Personal Direction MAX GORDON

ARTHUR PRINCE
With "JIM"
Care of VARIETY, New York

Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Direction, Fred Ward Playing U. B. O. Personal Management, NICK HANLEY

MINUTES from the GARDEN & THE CIRCUS

BIRDS gray

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WARREN JANET
THE LELANDS
PAINT-OF-GRAPHISTS
PLAYING UNITED TIME
Direction, ALF. T. WILTON
NOTICE AND WARNING

THE SOLE SINGING RIGHTS IN AMERICA
TO THE SONG
“Sister Susie’s Sewing Shirts For Soldiers”
BELONG TO
AL JOLSON
(Now With “Dancing Around” at the Winter Garden, New York)

Anyone using this song in a public performance is doing so unlawfully and will be proceeded against under the COPYRIGHT ACT

MAX D. JOSEPHSON, Esq., Attorney
WOOLWORTH BUILDING, NEW YORK CITY

T. B. HARMES & FRANCIS, DAY & HUNTER, Publishers
62 WEST 45th STREET, NEW YORK CITY

H. BART McHUGH
PRESENTS

JOHNNY DOOLEY
AND
YVETTE RUGEL

B. F. Keith’s Royal Theatre, New York, Next Week (Nov. 23)
THE BEST REASON

For advertising in Variety is that you get full value, the sort of publicity that means something to you.

Variety, long known as "the actors' paper," has always handled its news matter in a manner to attract the professional reader, through a "Variety reader" knowing he was reading a full story, not a biased nor colored one.

As that made circulation, and circulation is what an advertiser should have (as it is the only way to give a return), Variety has become the advertising medium of the theatrical business. An advertisement in it covers the whole field, and makes one appropriation sufficient, if that appropriation is spent in Variety. It has done more than that, since it makes Variety an actual saving to the advertiser in it through rendering useless advertising for theatricals in other trade papers.

Variety goes everywhere, reaches everybody, and does all together what another paper can only do in part, and does more for the advertiser than all the other theatrical trade papers combined (excepting the strictly moving picture trade papers).

White Rats on "VARIETY"

Below is a copy of a letter the White Rats has kindly sent out to its members:

Dear Sir and Brother:

The Anniversary Number of VARIETY will be published December 25th. As VARIETY is the medium of the WHITE RATS ACTORS' UNION, this Organization is anxious to see its membership thoroughly represented in the advertising columns of VARIETY'S BIG NUMBER.

VARIETY is advocating proper organization for the actor, has advocated the essentials and conveniences of proper organization, therefore should be encouraged by the actor. It has attained a position in the field of theatrical trade journalism that is a remarkable triumph in itself. Its circulation is unquestioned. The paper is undoubtedly bought and read by every important manager, agent and artist all over the entire world.

When "The Player" suspended publication through an agreement with VARIETY, the cause of the White Rats was taken up by VARIETY and VARIETY has stood by its agreement with our organization, and it is only fair that we should lend our efforts to support the paper when we have an opportunity to do so.

With its selling qualities as its foremost recommendation and its official connections with your organization to recommend it as well, we suggest you consider VARIETY in placing your holiday advertising appropriation.

With thanks for your consideration of the above, remain,

Fraternally,

(Signed) BOARD OF DIRECTORS.

If you are placing Christmas advertising, use Variety. Only one special issue of Variety each year. It does not publish a "Special number" at any other time, and combines its Anniversary and Christmas issue to one week.

Variety gives value in every way. Centralize your Christmas advertising, if you intend advertising at that time. Confine your advertising to Variety and save money.

An announcement in Variety's 9th Anniversary Number, out December 25th, will be a perpetual advertisement for you, reaching thousands outside the profession as well as in.

If you want to find out how many more Varietys are sold than any other theatrical paper, ask your newsdealer. It's a simple way to get at the truth.
$104,000 SALARY FOR FILM STAR; MARY PICKFORD'S CONTRACT

Noted Player in Feature Films Receives $2,000 Weekly, Play or Pay, with Wardrobe Furnished. From Famous Players. Can Select Plays and Cast. Was Offered $200,000 for Same Period.

One hundred and four thousand dollars for one year was the contract entered into last week by Adolph Zukor of the Famous Players Co. with Mary Pickford, the film star. It was a renewal of a contract Miss Pickford had held with the same company for $1,000 weekly, or $52,000 the year preceding.

The F. P. agreement was reached between Mr. Zukor and Miss Pickford, despite an offer from another picture firm to the actress for $200,000, also for one year. It is said Miss Pickford was not satisfied with the financial outlook of the larger offer, although the competing concern offered to deposit $50,000 as a guarantee.

The Pickford-F. P. contract calls for the $2,000 payment every week. During the year Miss Pickford may appear in eight Famous feature films. She cannot do over 12, which might be reached, although an unusually large number. A condition of the agreement is that the Famous Players in addition pays for all wardrobe necessary for Miss Pickford in the pictures, from shoes to dresses, and Little Mary has expensive ideas regarding dressing for the screen. Another provision says Miss Pickford has the privilege of passing upon the plays selected for her, also the supporting casts, rejecting either or both at her pleasure.

A clause asked for by Miss Pickford to the effect that all "Pickford features" must be sold by the Famous at double its customary prices, also that any exhibitor showing a Famous-Pickford release must double the admission charge, was firmly turned down by the Famous Players.

The name of "Pickford" in pictures has been doing wholesale duty of late weeks through the multiplicity of old Pickford reprints, made by other manufacturers, when Little Mary commenced film work. Some of these have become a daily release in the program of the General Film Co. through the Biograph releasing them.

Another young woman under contract to the Famous Players and who has been rapidly coming to the fore of late is Marguerite Clark, the little spirit of the legitimate stage. It is said Miss Clark has renewed her agreement with the F. P., receiving $800 weekly.

NEW KIND OF VAUDEVILLE.

With the return of William Morris to New York last week, the report spread that commencing New Year's week the New York theatre will have a new policy of vaudeville.

The report says it will be "English Vaudeville," but just how framed no one around the theatre knows.

Commening Monday the Universal has the house for four weeks and will play feature pictures, starting with "Damon and Pythias." The Universal has rented the New York outright, paying, it is said, $1,750 weekly.

BRIAN LEAVING FROMMAN?

There is a report current that Donald Brian is playing his last season under contract to Charles Frohman and that in the near future the waiting star will join a new tri-star combination. At present Mr. Brian is in "The Girl from Utah" together with Julia Sanderson and Joseph Cawthorne. The piece has had a successful run at the Knickerbocker theatre where it ends its local season tonight.

Last week there was a report of the star and his manager.

PITTSBURGH MILLS BUSY.

Pittsburgh, Nov. 25.

The mills of Pittsburgh are showing more activity. Several idle a year are reopening and many which were on half-time are now on full.

While the activity is not remarkable, it is enough to show that better business conditions prevail as steel is being ordered.

REORGANIZING TRENITINI SHOW.

The powers that are directing the destinies of the Emma Trentini's starring vehicle "The Ballet Girl" are very much dissatisfied with the organization as it stands at present.

They have decided that the company needs to be entirely reorganized before brought into New York.

It is quite probable the show will be closed for several weeks, reopening with a new cast after the holiday.

In all likelihood it will be made ready to follow "The Lilac Domino" into the 44th Street, when Andreas Dippel gives up the tenancy of that house in February.

ADELE BLOOD IN SKETCH.

A sketch will bring Adele Blood to vaudeville. She has placed her bookings for a short tour with Rose & Curtis.

Miss Blood was the star of "My Lady's Boudoir," lately playing in New York. She still remains under the legitimate direction of W. Hope, who has a new play in view for her. This will be produced sometime after New Year's.

LONDON CLOSINGS.

London, Nov. 27.

The revival run of "Milestones" at the Royalty ends tomorrow. A new play will be produced there Dec. 10, entitled "The Man Who Stayed at Home."

"His House in Order," also a revival, closes at the St. James Dec. 8. The theatre will remain dark until the production of the new Hartley Man-ners' piece, scheduled for a Christmas opening.

"Earl and Girl" closes at the Aldwych Dec. 5, reopening at the Lyric Christmas day.

FORBES PIECE NEW YEAR'S.

"The Spotlight," the piece in which Selwyn and Company are going to star Douglas Fairbanks has been placed into rehearsal. Mr. Fairbanks will be ready to take an active part in the rehearsals of the piece in about three weeks. The show will be ready to open about the first of the year. Patricia Collinge, Edna Aug, Olive May Zeldah Sears, and William Sampson will be in the cast.

ANOTHER FED MEETING.

(Special Cable to Variety.)

London, Nov. 27.

The Variety Artists' Federation held a general meeting today to consider the advisability of granting concessions to the picture houses, similar to those extended music halls.

"Kiss Me Quick," Condensed.

Philip Bartholomew is preparing to present a tabloid version of "Kiss Me Quick" in vaudeville. Robert Kelly will be in the cast.
PHILADELPHIA'S OPERA HOUSE REPORTED GOING TO DIPPEL

Operatic Impresario Will Move "Lilac Domino" There from 44th Street Theatre, Opening in Philly Christmas Day, Playing at $1 Top. Dippel's Century Opera House Plans.

Philadelphia, Nov. 25. It is stated here Andres Dippel has completed arrangements to take over the Metropolitan opera house and that he will bring his opera comique company now presenting "The Lilac Domino" at the 44th Street theatre in New York, over to Philadelphia Christmas Day, to open a season of opera comique there.

The Philadelphia Metropolitan with its tremendous capacity will permit of the impresario giving a series of performances here with his big company at prices ranging from 25 cents to $1. It is said that he will do this.

Andres Dippel has a lease on the 44th Street theatre from the Shuberts, which runs until Feb. Just what provision the impresario is going to make to keep that house open after he takes "The Lilac Domino" to Philadelphia is a question. After Feb. 1 Herr Dippel takes over the Century opera house here for opera comique.

Mr. Dippel has announced he will present in conjunction with the Pavlov Ballet Company, "La Reginetta delle Rose" ("The Queen of Roses"), by Leoncavalo. The operaetta is be given Monday, Wednesday, Thursday and Saturday night and Saturday matinees. Wednesday matinees and Friday nights are to be reserved for Pavlova. Tuesday evenings revivals of old operettas will be seen. It will also be given at Thursday matinees at popular prices, from 25 cents to $1.

Herr Dippel stated that when he made these revivals he liked very much to present "Gondoliers" and "The Merry Widow" for one performance each, as they were shown on the Continent, "The Swallows," an operetta by Giacomo Puccini, is one of the novelties of the season at the Century.

Lee Shubert stated on Wednesday that it was quite likely that Herr Dippel might decide to take "The Lilac Domino" to Philadelphia, but in that case he would have to place another production in the 44th Street.

"ENEMY" A BAR.
(Special Cable to VARIETY.)
London, Nov. 25.

The London County Council Committee of Licenses this week recommended the refusal for seven important cinema theatres and two dance halls, through alien enemy stockholders.

LION ACT, WITH A STORY.
(Special Cable to VARIETY.)
London, Nov. 25.

March's Lions, an animal act, opened successfully at the Finchbury Park Empire this week. Before the lions are shown, a story concerning a child is told by the cinema, after which the animals are put through their tricks.

At the first performance, the child in the act was not allowed to appear, a special license being required.

EMPIRE REPEVE PEOPLE.
(Special Cable to VARIETY.)
London, Nov. 25.

The new revue at the Empire will be produced in March. George Graves, the musical comedy comedian (lately in vaudeville) is selected for this show, also Will Evans, from the halls and Drury Lane pantom.

Dorothy Ward, another from the halls but lately established as a musical comedy girl with "The Cinema Star" at the Shaftesbury, will also be in the cast.

CIRCUITS AFTER WILLARD.

Willard, "The Man Who Grows," appeared to be much in demand this week, between the United Booking Offices and the Loew Circuit. After a couple of very successful seasons abroad, Willard returned to New York, appearing at Hammerstein's. He was submitted by H. B. Marinelli to the United Booking Offices, who would not agree with Willard upon salary. Willard, through Frank Bohm, then signed for the small time, first playing the S. P. Zoli houses in that district, taking his first date at Wilkesbarre.

Polk books his big time theatres through the U. B. O., and when the United managers heard Willard had broken the house record at Wilkesbarre, repeating the operation last week in Waterbury, "the toughest vaudeville town in the world," Mr. Marinelli started to induce him to leave the small for the big time.

Willard is going to Springfield, Mass., this week, considering the offers he has on hand, according to report.

DEBUT STIRS SOCIETY.

St. Louis, Nov. 25.

St. Louis' exclusive society was stirred and somewhat surprised this week to learn that a member of its inner circle, Mrs. Felix Andre Chopin, had gone on the vaudeville stage as a singer. She opens for the Orpheum Circuit soon, beginning her tour in Chicago.

Mrs. Chopin is the daughter-in-law of the late Kate Chopin, a sister-in-law of Mrs. Lalia Hattersley and a member of the Benoist Wilson and other families of highest prominence in the history of St. Louis. She is a pupil of Jean De Reszke.

The Chopin family is intimately connected with the oldest settlers of the Mississippi Valley.

FRANK TOURS COMING OVER.
(Special Cable to VARIETY.)
London, Nov. 25.

Frank Tours, at present musical conductor at the Empire, will shortly go to America with the Grossmith Laurillard company. He will be succeeded by Jacques Thuval, now at the Lyric.

BARD REFUSES OFFER.
(Special Cable to VARIETY.)
London, Nov. 25.

The negotiations for Wilkie Bard to star in America under Charles R. Dillingham's management have fallen through. Bard demanded a contract that included pay during rehearsals, which was refused.

BARD ASKED TOO MUCH.
(Special Cable to VARIETY.)
London, Nov. 25.

The Palace Revue will finish its run Christmas week. Dec. 28 the Palace returns to its old style of entertainment, vaudeville for seven weeks, after which another revue will be produced at this house.

OUT AND IN.

Disliking the manner in which her two-act was billed for Hammerstein's Gertrude Vanderbilt left the program before opening Monday. Nothing was added to the bill. The Aerial Fruits would not open the show at the Royal, and left Monday morning. The Lelands filled in.

Sam and Kitty Morton did not open at Keith's, Cleveland, Monday. Illness reported. Harold Tipton and Babsie (new partnership) got the place.

Bert Lamont and his cowboys left the Palace program Tuesday, through Mr. Lamont's voice commencing to go hoarse. Doyle and Dixon were called in from the Colonial to replace them. Mijares, the wire-walker, billed to open the show at the Majestic, Chicago, did not appear Monday. It was stated at the theatre he did not re-lish the idea of opening.

BELGIAN BENEFIT SUCCESS.
(Special Cable to VARIETY.)
London, Nov. 25.

The Belgian matinee benefit at the Alhambra Tuesday afternoon realized several hundred pounds. Queen Alexandria attended the performance.

SOME OBLIGING MANAGER.

Baltimore, Nov. 25.

Helen Raymond, of the "Queen of the Movies," at the Academy of Music last week, was married last Thursday afternoon to Oliver J. Perry, a business man of St. Louis. The ceremony took place at the home of Tunis F. Dean, (manager of the theatre), on West Centre street, which May De Sousa, leading woman of the company, had rented for the week, taking Miss Raymond with her to live.

Mr. Dean gave the bride in marriage. Just in honor of the occasion and because the bride wished it, Mr. Dean had his beard shaved off for the first time in 10 years and appeared at the ceremony with only a small English mustache. Miss De Sousa was maid of honor and Frank Moulon, comedian of the company, best man. The bride will finish the season with the company.

St. Louis, Nov. 25.

An item of much interest socially and theatrically was made known here when the marriage of Helen Roi Raymonde, with "The Queen of the Movies," to Ira W. Perry, son of the wealthy president of the Bowie-Perry File Co. was announced. Young Perry it developed fell in love with Miss Raymond when she played here several weeks ago at the Olympic. He followed the company when it left town, accompanied by Bob Stewart, also a well known St. Louisan.

Perry is a college graduate and won high honors with the Smith Academy football team of a couple of years ago. Dad Perry say the boy brings his wife home but she will have the best there is from him.

LONDON DIVORCE.
(Special Cable to VARIETY.)
London, Nov. 25.

Oswald Williams this week obtained a divorce from his wife, naming Charles Capper as corespondent.
SCREEN MUSICAL COMEDY IS VAUDEVILLE DEPARTURE

Comic Opera Star, with Chorus of 20, Rehearses 15-Minute Sketch to be Offered on Talking-Moving Pictures.
First of Series.

The Renfax Co., manufacturer of moving-talking pictures, on Tuesday put into rehearsal a company headed by Jose Collins, backed by two principals and a chorus of twenty, to produce a 15-minute singing sketch before the moving picture camera and talking machine.

It is proposed to make this the first of a big series of such "tabloid screen musical comedies," featuring notable names of the comic opera stage.

Talking-moving pictures hitherto have consisted mostly of disjointed numbers, or comedy action accompanied by appropriate sounds, but the Renfax enterprise is the first attempt to screen a consistent story with musical accompaniment in sketch form.

That company's products have been exhibited in the straight picture theaters in this country, but no attempt has been made to put it in the big vaudeville houses. With the completion of the Collins feature, expected to occupy two or three weeks, the entertainment will be offered to the big-time vaudeville managers as a number for their programs.

Frank Smithson, the musical comedy stage director, has charge of the Collins production.

WAYBURN'S "SLAVE SHIP." The first big production by Ned Wayburn since the producer returned from England, will be shown at Hammerstein's, commencing Dec. 7.

It is called "The Slave Ship," carrying a massive scenic equipment, with many people.

NO NIGHT PARADES.
Cincinnati, Nov. 25.

Theatrical managers have started a crusade against night street parades. It is said business at the Grand, Lyric, Keith's, Walnut and Gayety was knocked out during the recent personal liberty procession in which 25,000 marched, because prospective patrons could not force their way through the crowds into the theater.

CINCINNATI POLICE QUARTET.
Cincinnati, Nov. 25.

John Royal, manager of Keith's, is arranging for a week's appearance of the Cincinnati police quartet at his house. These coppers are good singers. They'd like to be vaudevillians, and are not afraid of getting their salaries cut.

MAGICIANS ORGANIZE.

The Professional Magician's Mutual Protective Association is the title of a new organization formed in New York last Saturday, to look out for the interests of magicians. The principal object of the society is the protection of another's material.

The Association will seek to stimulate an interest in magic acts and will eventually try to procure a permanent location for a local headquarters where the members can meet socially.

W. H. Dilger was appointed temporary chairman, and Joe Le Baron, secretary-treasurer.

HAMMERSTEIN'S RESUMES.

After all the reports and negotiations for Oscar Hammerstein's Lexington Avenue opera house, the owner settled the matter late last week by giving a lease to his son, Arthur.

Arthur Hammerstein reopened the opera house Wednesday evening, playing a mixed bill of pictures and vaudeville.

MIDGETS AT HIP.

Singer's Midgets have been loaned by Marcus Loew to the Shuberts, and will start an engagement of four weeks at the Hippodrome Monday.

The Shuberts' vacation of two weeks beyond that time for the little people, who will then resume their tour of the Loew Circuit.

COFFINBERRY QUITS.
Portland, Ore., Nov. 25.

John W. Considine, owner of the Orpheum Circuit franchises in the northwes., yesterday announced the retirement of Frank Coffinberry from the management of the new Orpheum here. Mr. Coffinberry has agreed to stay to the post of Thomas R. Conlon of Seattle, Mr. Considine's son-in-law.

Coffinberry's resignation is understood to have been brought about through illuson against the Orpheum theatre which compelled the postponement of the formal opening, scheduled for Monday night last.

Mr. Conlon has been connected with the administration of the Orpheum Circuit interests in Vancouver, B. C., and Seattle, being associated with Mr. Coffinberry in the former city last summer. He was in the lumber business in Kansas City until he entered the service of Sullivan & Considine in Seattle.

Scheckinger Out of Broadway.

M. S. Schlesinger resigned as booking manager for the Broadway theatre last Saturday. The vaudeville halls are now being arranged by Jules Aronson, the house manager.

Agency License Held Up.

Billy Curtis, who was responsible for the revoking of agency license of Al Mayer a few months ago, has applied to the Bureau of Licenses for a similar one in his own name.

A hearing was held last week. Commissioner Bell withheld his decision.

KEITH'S IN GRAND RAPIDS.
Chicago, Nov. 25.

A new theatre will be erected in Grand Rapids, Mich., to open next fall. It will be called Keith's theatre and cost in the neighborhood of $500,000, with a seating capacity of approximately 2,600.

The plans are being drawn by C. W. and George L. Rapp, of Chicago, and show a handsome modern structure.

Miss L. Prater, of the B. P. Keith executive staff, stopped off in Grand Rapids on his last western trip, and is said then to have closed negotiations pending for over a year.

The theater, seating about 1,000 now plays United Booking Offices vaudeville, and Grand Rapids also has the Empress, a Loew Circuit vaudeville house.

MONACO WITH FEIST.

Jimmie Monaco severed connections with the Will Von Tilzer firm this week, and engaged to write exclusively for Leo Feist.

Before signing, however, Monaco placed a song with the Jos. Shubert firm when he met with L. Wolfe Gilbert, the new Stern professional manager.

ENTERTAINERS ARRESTED.
Lynn, Mass., Nov. 25.

Following the discovery in a barn on Timson street of an automobile stolen in Dayton, 0., and alleged to have been driven across country to this city by John J. Gerard, an actor living with his parents at that address, Arthur Bussler, aged 19, of Avalon, Pa., and Eddie Pierce, aged 20, of 228 Tremont street, Boston, were arrested, charged with the theft.

Capt. J. P. Marshall took all three prisoners from Boston to Pittsburgh, where they are wanted on a charge of larceny of another auto. One of the automobiles was sold for a quarter of its value in Brooksville, Ky., Bussler, Gerard and Pierce claim to be doing a dancing and talking act. It is said they used the autos to make quick runs between long jumps.

CALLS ACTOR FRAUD.
Cincinnati, Nov. 25.

A. C. H. Johnstone, secretary of the Cincinnati Hotel Clerks' Association, has lodged complaint here against Albert Freeman, a vaudeville actor, also known as W. L. Linnert, who, Johnstone declares, got him to indorse a worthless check for $40.

The check was drawn on the Bank of Marlinton, W. Va. and, according to statements of the officials of that institution to Johnstone. is one of 30 or more bad checks which have appeared within the last month, all believed to have been put out by Freeman.

Murphy Freeman for a time played on the small time with an act in which Johnstone's two daughters worked. Johnstone's son also played with the turn until he was killed in a railroad accident at Bluefield, W. Va. Freeman came on to Cincinnati to attend the funeral, and, professing sympathy with the father, got him to indorse the check.

THE PUBLISHERS SIDE.
Jos, W. Stern & Co. complain Variety's account of Justice Greenbaum's decision dismissing their suit against Sigmund Romberg does them an injustice. "The court merely based its decision upon the authority of Witmark & Peter," say the publishers, and stressed that at that stage of the case, it could not enforce an agreement in a court of equity. Mr. Justice Greenbaum did not, however, characterize the agreement in any way.

"It has become practice" continues the communication, "to align authors and composers against the publishing houses. Many composers have become wealthy and their wealth has in large measure been due to the efforts exerted on their behalf by the publisher. The fact that there is cooperation between the publisher and the composer and that the success of the one is dependent upon the success of the other, seems to be entirely overlooked.

"The maintainance by the publisher of a large organization, the investment of capital, the incurring of risks, the advancement of money and the expenditure of time and energy in the popularization of the works of the composer—all these circumstances are lost sight of.

"The interests of the composer and publisher are interdependent and the one cannot succeed at the expense of the other. The publisher is the victim of the composer as often as the composer is the victim of the publisher. The Romberg case well illustrates this truth."

CARSON SHOW TROUBLES.
Cincinnati, Nov. 25.

The fight for possession of the Kit Carson Buffalo Ranch Wild West Show, which started down in Kentucky several weeks ago, has been shifted to the United States Court. The battle had its inception in a local magistrate's tribunal a few days ago. He held that the dispute (circus tents and equipment, cars, 76 horses, and 5 trick males) belonged to U. S. Printing and Lithographing Co. of this city. The Squire dismissed the attachment after a jury of five decided that the Cincinnati company was entitled to the property, as Thomas F. Wiedemann, of Harrisburg, Ill., the former owner, assigned the show to satisfy a claim of $20,000 for printing.

Next, creditors of Wiedemann filed a bankruptcy suit against him, claiming he committed an act of bankruptcy when he executed a bill of sale in an alleged effort to prefer the U. S. Printing Co. over other claim holders. The petitioners have claims aggregating $4,862.46.

Federal Judge Hollister appointed Walter L. Wilson, of Kansas City, as receiver and issued an injunction restraining officers of lower courts from interfering with the estate. Wiedemann gave $50,000 bond.
IMMENSE STOCK ROYALTIES NOW BONE OF CONTENTION

Managers Say No Matter How Hard Times May Be, Producers Make No Reduction in Price Demanded in Weekly Payment to Show Plays in Stock.

Stock managers throughout New York City and New England are complaining against the royalty prices asked by playwrights and producers for pieces for stock. They say that in the face of present conditions play brokers should make some sort of reduction of price for the pieces desired. Now they are paying just as much if not more for stock pieces, yet the business compared with a year or so is away off.

Stock managers claim there is no chance to come out ahead if play brokers don't make some sort of a cut on the royalty price. The latter answer there isn't a chance, as the authors demand so much and will not recede from that point.

Several stock managers confirm the report they cannot get certain plays for stock without paying $300 to $500 a week in royalties and say that in paying royalties their business on the week has not been sufficient for them to bank any profit and that the prospects for any kind of realization on a week's stock production is only certain when a piece that demands a small royalty is presented.

A Broadway stock manager said this week: "What chance have we with the patrons demanding Broadway successes when we produce them at a loss? Take pieces for instance at $250 to $500, the royalty to depend upon the territory where piece is played. What chance has any manager of making any money if his prices are 10-20-30, his house small and his company rather expensive? 'Big Jim Garrity,' a play that flitted on Broadway, asks $450 a week for a stock production and in putting it over a player must outdo John Mason and the house be of sufficient proportions to insure any kind of profit.

"We find Charles Bird of the Shubert office one of the most reasonable men to deal with in regard to plays for stock. The Shubert prices range from $75 to $200 on stock pieces."

"It's our undivided opinion that the play brokers must do something in reducing stock piece royalties if they want us to stay in stock business all winter and produce the latest Broadway successes. Otherwise we will play fewer royalty pieces and produce a lot of the old boys that have long ago been dropped from the stock lists."

SHOP GIRLS SINGING.

Milwaukee, Nov. 23.

Since May Davis, a $10 clerk in Gimbel's store, was discovered to have a real voice and given a $50 per week job singing in the Alhambra, the Saxe people, owners, and manager Fisher have had more applications than they could handle working day and night.

The story came out as showing how Miss Davis made a sudden rise by virtue of a voice which she did not know the value. Vice-president Oscar Greenwald having told the Saxe people of her after hearing her sing during the lunch hour in the store. Now every shop girl in Milwaukee is trying out her voice.

"TWILIGHT SLEEPER" ILL.

The reason given why Margaret Tracey will not appear at Hammerstein's next week to lecturn on "Twilight Sleep" is said to be Miss Tracey's illness.

The Hammerstein management had lines out to secure the lecturer, who had appeared at Gimbel's department store, telling about the new system until the police stopped her. Miss Tracey went into minute detail in her "spiel" and was attracted Hammerstein's attention.

VERDICT AGAINST S.-C.

A verdict for $2,000 for alleged breach of contract has been granted Ruth Raynor, who appeared in vaudeville, by a New York City jury against the Sullivan-Comins Circuit.

Miss Raynor, represented by House, Grossman & Vorhaus, averred she signed with the S.-C. offices to play 20 weeks, but that her contracts for that period were not returned to her when the Loew interests took over the circuit. Her time was later cancelled. The defendants denied the existence of any such contracts. The jury was out 20 minutes.

Camden House Opening.

Camden, N. J., Nov. 25.

The Towers, a new theatre seating 1,000, opened last Monday, with pop vaudeville, booked through the U. B. O/S Family Department.

Arranging Kellermann Show.

Roch and Curtis have been delegated to engage the vaudeville attractions to go with the Annette Kellermann show which is scheduled to open around Christmas. Victor Herbert has contributed the music to the piece.

George Murphy and Bonita.

A vaudeville combination is George P. Murphy, the German comedian, and Bonita. They are rehearsing a new act.

Three Splits Weekly.

Chicago, Nov. 25.

The Indians, which has been offering pictures since last season reopened with vaudeville next Monday, with three splits a week. Walter Meakin will manage the house and Tommy Burchell will hook it out of the 'Association.'

Don't forget the recent hotels when coming to St. Louis. Theatrical headquarters.

EASTMAN CO. TESTIMONY.

Rochester, Nov. 25.

That the methods of the Lumiere Motion Film Co. in Lyons, France, were obsolete and the film inferior to those American made was the testimony of Jules Brulatoor, former officer of the Lumiere Company and now chief distributor of motion picture film for the Eastman Kodak Company at the trial here this week of the Government suit against the Eastman Company charging monopoly of trade under the Sherman Law.

Mr. Brulatoor's evidence tended to show that the Eastman Company did not bar its products from the independent picture men, selling only to the Motion Picture Patents Co., as is charged, but that the Kodak firm entered into an agreement with the witness in 1911 while he was connected with the French firm for the distribution of the Eastman film to independents as well as "trust" users.

Mr. Brulatoor told of a trip to Lyons made with Mr. Eastman for the purpose of purchasing the Lumiere plant, but after Mr. Eastman had inspected it the plan fell through. The witness produced a quantity of letters he had received from picture men complaining of the quality of Lumiere film. At times, the witness said, he had been obliged to purchase Eastman films in Europe at 12 cents a foot and sell it at 3½ cents to supply his trade.

ALICE LLOYD'S TOUR.

The Orpheum Circuit tour of Alice Lloyd will commence Dec. 6, at the Orpheum, Seattle. Miss Lloyd will go direct there from New York next week. She returned from the Temple, Hamilton, Can., Sunday, where she did $3,-850 gross on the week. After her departure vaudeville closed in the theatre, Miss Lloyd easily taking the record of the house for the season by several hundreds of dollars.

This week a legitimate producer made Miss Lloyd an offer to appear in a revue to be put on shortly after the holidays.

BREAD THEATRE COUPONS.


This town has been flooded with cards calling attention to the fact that anyone can obtain free admission to Poli's house here with 18 labels from Town Talk Bread.

Twenty-five labels from another brand of bread entitled the coupon holder to admission to the Grand (Poli's stock).

Kenyon Buys It Back.

Pittsburgh, Nov. 25.

Thomas Kenyon, original owner, has purchased the American theatre from George Schafer.

When the Hall Associate Players complete their two extra weeks of stock, the theatre will be used for popular vaudeville.

HOW LA GRACIOSA

Was Billed at HAMMERSTEIN'S THIS WEEK (Nov. 23)
LIVE MANAGER'S ENTERPRISE IN SECURING A CONVENTION


Thousands of Visitors in City.

New Orleans, Nov. 25.

Arthur White achieved novel distinction by inducing the National Brewers' Organization to open its convention at the Orpheum Theatre which he is resident manager. The annual session is being held here, and several thousand delegates are on hand.

The theatre was sold out completely by box-office receipts, the largest in its history. Salutary address was delivered from the stage, and several responses made from the boxes. The regular program started an hour late.

ANOTHER SAILOR CASE.

Washington, Nov. 25.

Secretary of the Navy Daniels has ordered an investigation of the ejectation from Keith's theatre in this city of two Navy Officers. The reason given was that no discrimination was shown these men, for at the time of the alleged ejection there were a half dozen or more enlisted men of the army and navy in uniform within the theatre, and the reason for refusing the men admission was because of the appearance of one who did not have a neck-yoke to hide the upper part of his undershirt, that his general appearance was unkempt, and that there was blood on his face, the latter, it appeared, due to a minor operation performed that afternoon.

The management had not refused admission to this sailor's companions. A policeman was called in to act as mediator and he, finding that the management was obdurate in its refusal to allow the man admission, finally prevailed upon his companions to accept a refund of their money.

The law under which action can be brought was passed March 1, 1911, and provides against discrimination in the case of any person wearing the uniform of the army, navy, revenue cutter, or marine, by the proprietor, manager, or agent of any theatre or other public place of amusement in any territory, the District of Columbia, Alaska or the islands, where the same, provides for a fine not to exceed $500.

FIGHTING SUNDAY SHOWS.

Pittsburgh, Nov. 25.

The constitutional right to give picture exhibits on Sunday in Pennsylvania will be tested in all the courts of the state through a bitter battle between the Socialist Party of Allegheny County and the Department of Public Safety of Pittsburgh. As a result of a police ban on Sunday film a movement has been started and several large mass-meetings held at which the ban has been raised to fight the authorities.

The picture shows Sunday were free and held in the Lyceum. At the same time German societies were holding picture shows in various Turner halls, other halls, including religious, were making use of films, the exchange men reaping quite a profit. No amusements with paid admissions are allowed in Pittsburgh.

At each Socialist party meeting a four to six reel film was shown. The crowds increased wonderfully, and although the Lyceum seats 3,000, hundreds were turned away. Last week the police ordered no more films shown. The Socialists protested. They claimed discrimination. The police order was then broadened and churches and German societies were also put under the ban.

The mayor invited the Socialist leader to the mayor. He ordered the city solicitor to look up the law. The attorney declared there was nothing in the laws (most of them passed between 1800 and 1850 which are no longer applicable) to prevent the exhibition. The mayor shifted the burden on Director Hubbard of the safety department, and the director made his ruling permanent. This forced the matter into the county court.

"ENCORE" PRINTS DENIAL.

(Special Cable to Variety.)

London, Nov. 27.

The "Encore," an English theatrical trade paper, prints an article in this week's issue contradicting the London report in Variety of recent issue that London is experiencing a dearth of desirable material. The "Encore" claims that Americans would be foolish to visit England at this time unless with especially desirable material.

de Courville Coming Over.

(Special Cable to Variety.)

London, Nov. 27.

Albert de Courville, the American who sails for America in a few days to arrange for an American production for his new Hippodrome revue.

SULLY'S SHOP ON STAGE.

As a Christmas feature at Hammerstein's, Sully's barber shop in the Palace Theatre Building, will be reproduced on the stage, the Hammerstein management attending to the production.

Sully's barber shop is a model "corner grocery."

Robert Ward of the Ward Brothers, playing with the Winter Garden show, has purchased a half interest in Joe Brown's Mill on West 42nd street and assumed active management of the resort. The couple plan to renovate the premises and enlarge the floor space. The Old Mill has long been one of the most prominent rendezvous around Times square.

Healy's at 66th street is working the special all-night license rather hard this week. It has two such permits, for Thanksgiving Eve and Friday night, and the latter the usual one up there for the special. To stay as long as you like appears to have an attraction. On a Healy all-night special, the dance floor draws more people after one than before that hour, the outpourings of the other places flocking to the open resort. Some of the dance bugs never want to go home, and others seem to have no home to go to.

Rector's is the first dancing cabaret to try comedy dancers. A couple of aromatized professional stepping-stones, a boy and girl, are there doing comedy in the dance. The announcer states to the diners there is a young man from the country present who would like to find a partner to dance with. He invites the country youth around the room by the hand. The young fellow, dressed in evening clothes in a sloppy way, prances around the floor, looking for a girl. She emerges from a corner, with a bass costume. They go right into fast work, but the male dancer interjects a deal of comedy motions into his portion, securing quite some laughs and very much applause. With they are excellent "modern" dancers, with some personality, and this gets them over easily.

The dancing cabarets are finding a way to "beat" the two o'clock closing order. It has not been extensively operated as yet, though two or three restaurants are working the scheme, with others anxious to get in. A club charter is necessary. One is not easy to obtain by application. The club charter issued by the state for private social organizations has been much abused in the past. Old charters are in demand for the dance purpose. Under the law, no public meeting or "club" may remain open as long as it pleases. The "members" are charged a nominal initial and annual dues. After the regulation closing hour, "members" of any of the establishments are to go around the restaurant and continue the dance. This is the plan under which boxing failep a loophole some years ago, before legislation legalized it, and it was the cause of the familiar expression, "All members of this club."

"The Shirt," who pads out that "With the Women" stuff, often remarks about professional dancers (even if it doesn't get in print) that most of them are Mrs. Vernon Castle in dressing. That may be true, for most of the professional dancers must age some day, even in their dances, but when the professional dancsase (or whatever you want to call them) bring the Castles' dog-carrying habit to the ballroom floor, it's time they were checked off, either the dogs or the dancers. According to report, Mrs. Castle strutted around one day with a dawg, a Russian boat-hound that had something to do. Since then all the dancers have their dawgs. The other night in one of the dance places, a dancer fed her dog from the table, while other people around tried to think up some way of escaping from the animal act. One of the last dressed of all the pros who dance professionally parades Broadway with a big, long, gaunt, hungry-looking mut that never even saw Russia on the front page of a paper. It's a worse looking animal than Charlie Barnold's "Dan," a mut that tried to excuse himself for living by impersonating a boar. If some of these professional dancsase are not long enough, they ought to be able to give some imitations "Dan" never heard of.

The New York Roof, now that William Morris is back home once more, may find a new way to pass December. The month doesn't look any too well for theatricals or its allies, and a dance place where an admission of one dollar is charged at the gate isn't too certain of steady business with nothing big in the way of an attraction to draw. One story is that Morris has already found a way to dispose of the Roof for a week to a New York club that wants to hold a benefit. The Roof will be turned over to it and each night some special event given to induce an attendance. It's funny about Bill Morris and his Roof, as it was about the late Willie Hammerstein and his father's vaudeville theatre. Everybody around Times square recalls how Hammerstein's picked up the very night Willie returned to the management after having been away for quite a while. The same with Morris. He travelled with the Lauder show from the coast, while the Roof slowly shifted backward until only the waiters were left and the waiters Bradley and Rosie Dolly, also Gene Hodgkins and Irene Hammond (the first team getting $500 a week, and the other, $250) couldn't draw their salary, let alone a crowd. Bill Morris returned to New York last Friday, and presto! up jumped business. Saturday night the Roof had one of its biggest nights of the present season. It may have been for any reason, but the fact remains it didn't happen until Morris returned. Monday this week was "Harry Lauder Night" on the Roof, and this gave it a good start.
ABOUT PANTAGES CIRCUIT.
Nov. 23, 1914.
Mr. Will J. Cooke,
227 West 46th St.
New York City.
My dear Mr. Cooke:
Your letter of Nov. 21 asking me to give you a copy of the opinion of Justice Newburger of the case of Pantages, Jr., v. Louis Pincus, has been received by me. With Mr. Fa-
kan's full consent and permission I am writing you this account of the matter.

As you know, Mr. Fagan is an old-time stock actor and the stock in the stage has been 30 to 40 years ago was regarded as perhaps the best single dancer on the stage. Mr. Fagan is at the present time doing a double act with Mrs. Fagan, who is known on the stage as Harriet Lytton.

In 1913 Mr. Fagan received a telegram from Louis Pincus asking him if he would play the Pantages Circuit. Mr. Fagan replied stating that he would do it and would also raise an action of the act that he would play, together with his salary, $300 per week. Mr. Pincus then returned another telegram to the effect that everything was all right. The act was not needed and Mr. and Mrs. Fagan becoming tired of waiting for their opening, began a suit against Louis Pincus personally.

You will recall the Amann & Hartley case tried by us over a year ago. In that case we sued "Pantages Cir-
cuit of Vaudeville Theatres, Inc." After we obtained our judgment we were for the first time informed that no such corporation existed. You will recall also that Pantages was accused of making a false contract in his letterhead and contracts "Pantages Circuit of Vaude-
ville Theatres, Inc." and that he had caused a suit to be begun in this State in the 3d District Municipal Court of this city against Wilson Franklin, which is still on the reserved calendar of that court, in the complaint of which it was stated that "Pantages Circuit of Vaudeville Theatres, Inc." was a corporation incorporated and existing under the laws of the State of Washington.

We had all these things in mind when we began an action against Mr. Pincus, personally being at a total loss to know for whom Mr. Pincus was dealing.

Our case came to trial before Hon. Justice Newburger and a jury on the 22d day of October and the jury returned the verdict for Pincus for the sum of $2,614.17. The at-
torney for Mr. Pincus made a motion to set aside the verdict and after due consideration Justice Newburger set it aside with the following opinion:

"I am of the opinion that Pantages, Jr., in his brief, this action was tried by him, seems to me to present a real case for the court to pass upon, and that it is the duty of the court to render a decision in the case, that it does not pertain to the facts of the case. I am of the opinion that Pantages, Jr., in his brief, this action was tried by him, seems to me to present a real case for the court to pass upon, and that it is the duty of the court to render a decision in the case, that it does not pertain to the facts of the case."

The: "Pantages Circuit" and "Vaudeville Theatre, Inc." do not exist. We have found that the Supreme Court of this State in the above opinion does not agree with our theory of holding the agent personally responsible. The question is: is it the right of the performers to do and that it to refuse to enter into engagements with the Pantages Circuit until they are sure that the Pantages Circuit means to give to them a contract upon which they can hold some individual or corpo-
ration, or on which they will be played.

The Amann & Hartley case began a year ago, has since been sent to the State of Washington as the basis of a suit against Alexander Pantages per-
sonally.

Very truly yours,
(Signed) O'Brien, Malevinsky & Driscoll,
Per Arthur F. Driscoll.

NOTICE.
To all members in good standing of the White Rats Union of America, if interested and de-
iring them will be furnished the names of all those owing money to the White Rats. This will place loyal White Rats in a position to help the organization collect the money that is due them.

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouchèd for by that organization. VARIETY, in its editorial policy, is not responsible for it.)

PICTURES AND STOCK.
Oliver Morosco this week com-
mented on the relation between pic-
ture and stock enterprises, in both of which fields he is interested.

"I have had wide experience," said the Pantages, Jr., mana-
ager of stock companies and it is my con-
servative opinion that pictures will affect the stock company seriously.

Fortunately I am in a better situation than most managers, because I do not produce many stock plays. This seri-
ous opposition, therefore, has little fear for me, but the ordinary stock manager will be up against it. The screen drama may not actually drive him out of business, but it will reduce his earnings and narrow his chances for profit to a slim margin.

"This week I am making an experi-
ment with motion picture opposition. At my stock theatre in Los Angeles I had coordinated two stock plays. The other day in glancing over the theatrical advertisements, I noticed that a 10-cent picture announced "Ready Money." I had a contract to present this play. This week I have set the new productions back and will present the Montgomery play at the same time it is running at a popular picture house.

BIG FOGARTY SCAMPER.
A very successful Scamper was held by Frank Fogarty, on Friday, Nov. 20, in the Grotto of the Virginia Hotel, Colum-
bus, O. There were 37 to partici-
-pate in the merrymaking, which con-
cluded at midnight.

Those who entertained were Frank Fogarty, Frank Stafford, Bill Thomp-
son, Walter Brower, Jim Doherty, Harry Fitzger-
ald, Scotty Kelly and Lam-
berti, followed by dancing.

As a result of the Scamper, six applica-
tions were procured and a lot of life instilled.

DANCING IN CLUBHOUSE.
Beginning Monday, Nov. 16, a tango orchestra has entertained in the grill room of the clubhouse and floor space has been allotted for dancing. This step has met with the general approval of the members and their friends who frequent the grill room at 11 in the evening and has greatly improved the attendance every evening.

Members who have not been aware of this fact will undoubtedly find the grill entertainment at the present time as good as can be found anywhere.

STORK-BROWNELL CLOSING.
Buffalo, Nov. 25.

Notice was posted Saturday the Mabel Brownell-Cliff Stork stock closes at the Lyric Dec. 5. It's reported both Stork and Miss Brownell will later return to Newark to head a company at the Lyric.
Edward F. Galligan, manager of the Majestic, Louisville, has severed his connection with that house and gone to Chicago.

"Children of the Earth," the new Winthrop Ames show, originally planned for production this week, is now set for showing here Jan. 4.

Lelia Shaw denies the report she contemplates retiring from the Portland, Me., stock organization with which she has been associated.

Emma Harris (Mrs. Murray Bernard) (Bernard and Harris) became the mother of a girl Nov. 18, in her home, Providence, R. I.

The Three Aeras, a French act booked to open at the Alhambra by M. S. Benthall Dec. 20, have cancelled, having joined the French army.

J. M. Livingston, who has been managing Keeney's, Bridgeport, has been appointed manager of the new Frank A. Keeney theatre, Brooklyn.

Ann Russell may be seen in "His Royal Highness," a new play by Mrs. Coate, before the end of the present season.

The Union Square, Pittsfield, Mass., has moved over from the United Booking Office (Family Dept.) to Loew Agency.

Claude Flemming, formerly leading man with Frizzi Schell in "Pretty Mrs. Smith," was run down on 42nd street by a taxi cab on Monday night and rather severely injured.

James F. Casey, of Casey and Le Clair, is convalescing in the Post-Graduate hospital, New York, where he was recently operated on. He occupies a bed in the Elks' room.

Edna Goodrich was called by the Jesse Lasky office this week, to sail for England. Upon arrival on this side Miss Goodrich will at once commence playing in a feature film, under the Lasky direction.

Jack Kline is to direct the tour of "Wedded Bliss." In the company will be Greta Holloway, Flossie Jones, George Mills, George Bolger, Al Flatico, Julius McFarlin, musical director.

Alfred Latelle, the animal actor, with the Harry Lauder Show, has been the father of a boy for four weeks. Mrs. Latelle (professionally known as Ellie Vokes), is with the baby in San Francisco.

Ernest Deal, manager of the Dream theatre, Jeffersonville, Ind., was accused by a charge of violating the Sabbath law by keeping open his picture house Sunday. The action against Deal was brought on complaint of a citizen.

Percy Thomas, superintendent of Keith's Palace theatre, had the usher privilege at the recent six-day bicycle race held in Madison Square Garden.

The management was so pleased with Thomas' work, they handed him a contract for the coming Horse Show.

Michael Switow, manager of the Alamo theatre, Louisville, will sever his connection with that house this week. F. J. Dolle, of the Broadway Amusement company, has bought Switow's interest in the Alamo and will act as manager.

Alice Warwick, a collie, was operated upon at Mrs. Gabbrist's private sanitarium (Lexington avenue) for injuries received in a fall down a flight of marble steps, after she had fainted. Dr. L. R. McColloch performed the operation. She is getting along nicely.

Big Jasper, the colored booking agent, gunshod a big colored act into Canada last week and when a certain New York man heard of it he sprang some new "expedients." Jasper hadn't chuckled since. The other had not been declared in on the commission, per a previous agreement.

The Darling theatre, Gloversville, N. Y., has changed hands. H. W. Watkins, of Somerset, N. J., has taken over the lease from Mrs. E. M. Gaut, widow of Will Gaut, who operated the house for fifteen years prior to his death. Watkins has installed a split week pop vaudeville policy, booking independently with his Somerset house.

Musical comedy is again being played at the Batastle, Syracuse, the last half of each week after an unsuccessful try with William Fox vaudeville. At the opening of the season the musical shows were dropped and vaudeville substituted. It lasted about a month and since that time the house has been dark for the last half of each week. The house plays burlesque the first three days.

Emil Durand, a brother of Paul Durand, is expected in New York shortly. He was a resident in one of the Belgian towns occupied by the Germans and became friendly with the enemy's officers, who afterward suspected him. After a week in confinement on bread and water he was told it was a mistake. Then he hiked for America, to get away from the next one.

What You Hear with an All-Star Company.

"My contract calls for the drawing-room and I'm going to have it." "I'll have to have more paper around than that." "Wait till I play my home town, I'll show this company up." "If I don't get a dressing-room on the stage I'll quit." "I call on as many dogs as I like." "Who said my maid couldn't stand in the entrance while I'm on?" "I'll see why the newspapers didn't have any of my pictures." "I have a wonderful contract with this studio and I'm going to wear it out." "My wife's costumes cost more than this whole production." "I'm not saying anything, but I'll be the hit, all right." The fellow who thinks he's great himself is usually alone in his opinion.

The Diary of a Trimmed Tailor.

The Broadway matinee girls are soon to have a new idol, Harry Ellis (formerly of Ellis and McKenna) is headed for New York in a musical comedy. Watch your step, ladies!

The pen may be mightier than the sword, but the fellow who carries a typewriter on the road with him has a better chance of being understood by his agent.

There's a lot of chorus girls who may never become stars, but they give the stars a lot of worry trying to dress better than they do on the street.

"This place isn't very large but there's only the six of us." "The phone hasn't been put in yet but the drug store is right across the street." "Easy with the piano, there's some leg guy living next door." "A fight? No, that's a quartet rehearsing down stairs." "You know when I look it over I have to leave the joint to go to work."
CRITIC-PLAYWRIGHTS DANGEROUS HITCHCOCK TELLS THE COURT

In Johnson-Pollock-Wolf “Piracy” Suit, Star Testifies He Didn’t Read “Dr. Fakewell,” but Told Author It Was Very Good.

Washington, Dec. 27.

“Dramatic critics with plays of their own are very dangerous,” declared Raymond Hitchcock in the Court of Equity here Tuesday during his testimony in the suit of Philander C. Johnson against Hitchcock, Channing Pollock, Rennold Wood and others on charges of play piracy growing out of alleged similarities between Johnson’s “Dr. Fakewell” and Hitchcock’s “The Beauty Shop.”

Hitchcock was explaining why he returned the manuscript of “Dr. Fakewell,” to Johnson with a note stating that the play was very interesting, although, as he had just testified, he had not opened it or read it.

He said he had received the libretto and then turned it over to his Japanese valet with instructions to send it back to Mr. Johnson with a polite note. Cross-examined on this point, Hitchcock said he had to tell the valet to write to Mr. Johnson because he was a dramatic critic, and “you have to be nice to them,” declaring that critics were often polite blackmailers. He did not apply this remonstrance to Mr. Johnson, he hastened to say, for “Mr. Johnson had always been very nice—he was simply a high-strung man.”

Hitchcock’s presence on the stand filled the courtroom with a matinee audience and his sallies caused laughter which made the court demand order frequently. Hitchcock closed his show in Minneapolis to be present Tuesday, but was scheduled to reopen it today to play Omaha yesterday (Thanksgiving Day).

Hitchcock did not remember much about his dealings with the plaintiff, although he stated that he had talked with Mr. Johnson in his dressing-room at the New National theatre while he was appearing in the “Red Widow” concerning the manuscript; just what the trend of the conversation was he did not know. He had not discussed “Dr. Fakewell” with his managers or with Messrs. Pollock and Wolf. Channing Pollock was recalled to the stand. His testimony, continuing the analysis of the parallels drawn by Mr. Johnson from the two plays, negated the latter’s assertions. According to Johnson there were something like thirty-five features in “The Beauty Shop” which were paralleled in “Doctor Fakewell,” and each of these was denied by Mr. Pollock.

He produced two manuscripts suggesting a beauty shop in various forms, among these the book “Jumping Jupiter,” by Richard Carle and another. He also testified as to various newspaper articles and advertising and an article which appeared in the Ladies’ Home Journal, which he claimed assisted him materially in getting data as to the equipment of a beauty shop and the manner of beautifying women.

Monday’s session was consumed in the examination of Mrs. Johnson, the wife of the plaintiff, and Pollock. Mrs. Johnson’s testimony was corroborative of that given by her husband last week. Mr. Pollock told of the inception of the manuscript from which “The Red Widow,” his attention was called to a book entitled “The Thumping Legacy,” a story which would make about a twenty-minute production. He was hastening to get his book off the hands of Mr. Pollock on the following day.

The balance of the period in which Mr. Pollock was on the stand was devoted to an analysis of the two manuscripts.

The defense, during the Wednesday session, produced a large number of plays to show in their analysis that there is nothing new or original in Johnson’s “Dr. Fakewell” script, particular stress being laid on the fact that a beauty shop has been portrayed in many other productions and books published and copyrighted before either of the two plays in litigation were either written or produced.

Kuni, the Japanese valet employed by Hitchcock, corroborated the comedian’s testimony as to the delivery and return of Johnson’s manuscript, while Daniel V. Arthur, of the DeKoven Opera Co., corroborated the testimony of Pollock as to his inactivity in the play contest, adding that DeKoven’s daughter Kathleen had majority of scripts submitted, holding out those books which contained promising contents for further notice.

James Gorman, who travels with “The Beauty Shop” as stage director, told how Wolf had told him about the production of the Hitchcock play in 1911. Roy McArthur, who came from New York to attend the trial, was another witness for the defense along these lines.

Following the Wednesday session, the court adjourned the case until Monday.

COHAN PIECE FOR COLLIER.

William Collier started rehearsals Monday in a new musical comedy, "George M. Cohan’s "Forward March," a musical piece originally intended for Collier, and which was tried out last spring, has been placed on the shelf.

The new piece will be ready to open in about four weeks and after it has been tried out of town it will in all likelihood be brought into the Astor theatre to follow "The Miracle Man."

Beside Louise Dresser, engaged several weeks ago for the Collier show, Dolly. This will be their last week in vaudeville.

MURDER AND SUICIDE.

Cincinnati, Nov. 25.

George Rockwell, aged 50, who recently failed to promote a picture enterprise in this city, shot and killed his second wife, seriously wounded his stepdaughter, Flora Hollister, and then ended his own life last night.

Rockwell was connected with James Carrigan, of St. Louis, who is wanted on a charge he swindled a photoplay supply dealer here.

Rockwell was formerly assistant general passenger agent of the Pennsylvania railroad.

PHILLIP THEATRE RENAMED.

The Adolph Phillip theatre, 205 East 57th street, has been leased by the New York Play Actors, Inc., and renamed the Bandbox theatre. It will be opened Dec. 22 with the first performance of Jerome K. Jerome’s new comedy, “Poor Little Thing,” under the managing directorship of Douglas J. Wood. Edward Elsner will be stage director. With Wood will be associated Harry Doel Parker, Marie Keickhoefer and Theodore Mitchell.

A new play will be presented each month. Five plays will be given this season.

HARTLEY MANNERS HURT.

(Special Cable for VARIETY.)

London, Nov. 27.

Hartley Manners was knocked down by a taxi this week and badly injured his leg. The hurt is not serious, but will necessitate his remaining at home for several weeks.

“DYNASTS” NOT GREAT.

(Special Cable for VARIETY.)

London, Nov. 27.

“Dynasts,” opening at the Kingsway Nov. 25, an epic drama produced by Granville Barker, is a timely affair, but lacks popular appeal.

MRS. CAMPBELL GOING OUT.

Next week will be the last of Mrs. Put Campbell’s present New York engagement, but she has moved to Wallack’s Monday, and will remain there until Dec. 5, then laying off for a couple of weeks, reopening on the road.

Wallack’s is the third New York theatre Mrs. Campbell has played in since opening a few weeks ago.

“MR. WU” IN STORAGE.

Walker Whiteside and the “Mr. Wu” show are not going on the road. When the attraction closes its New York engagement at the Elliott theatre tonight “Mr. Wu” will be sent to the storehouse. It may be replayed later.

“WATCH YOUR STEP” OPENS.

Syracuse, N. Y., Nov. 26.

“Watch Your Step,” a musical comedy presentation based on an “All-American” was first shown at the Empire last night by Charles B. Dillingham. The main dependence for its future appears to have been placed upon Irving Berlin’s waltz music. There are 25 musical numbers, written in his catchy style, of all varieties, mostly dance tunes that keep the choristers and principals moving about continually. The lyrics are typically good.

R. H. Burside staged the show. Harry B. Smith wrote a “book” that gets into the action now and then. Second to Berlin for box office power is Mr. Vernon Castle. Mr. Castle acquired himself creditably, and Mrs. Castle did likewise, when dancing.

Elizabeth Brie and Charles King have been given the choicest songs, and “put them over.” They have the musical hit of the piece, “A One-Horse Town,” although “When I Discovered You” sung by them, may achieve greater public favor. “I Love to Have the Boys Around,” sung by Elizabeth Brie, is also a cheerful number, likewise “Follow Me Around,” by Mr. King.

Elizabeth Murray plays the role of a designing Irish woman. She has two good numbers out of three. The two are “Town Hall Tonight,” and “When It’s Night-time in Dixieland.” The other is “In My Harem.”

A good song is written, “Old Operas in a New Way,” the finale of the second of the three acts. “Chat” song on the set Metropolitan opera house stage for the second scene of the second act missed in Syracuse, where the act was cut to save the opera-gears was muffed. The finale of the first act is “The Syncopated Walk.”

W. C. Fields, the original trump juggler, is interpolated during the first act, scoring the individual hit of the evening. Frank Tinney was also a “specialist,” doing two “acts” (monologues) in a bit of a role. Mr. Tinney first appeared at 10:39 and again scored at 11:20. He is now playing a cornet instead of the former bagpipes. William J. Halligan is “straight” throughout, helping Tinney in his act. Dama Sykes, without a great deal to do, justifies her program name of Juliet Peach. Renee Gratzis the prima donna. She didn’t appear over-familiar with the music, but otherwise pleased. Harry Kelly has the burden of the second act comedy that was placed upon him. Mr. Kelly had his best opportunities in the first act, rather long the first night.

The production end is not elaborate. But, except the orchestra, the entire performance will be before reaching the Amsterdam, New York, Tuesday night, Dec. 8. Mr. Berlin has done more than his share to make it a success. The act is now given a curt act or the second act.

“Watch Your Step” plays Detroit next week.

Jimmy Reynolds and wife, Lillian Pisko, are celebrating the arrival of a baby girl at their New York apartments. Miss Pisko has been managing the New Theatre, Baltimore.
SEASON’S XMAS LAY-OFFS CREATE LEGENDARY RECORD

More Traveling Shows to Be Taken Off in December Than Ever Before in History of Stage, According to Managers. Usual Christmas Resting Spell Is Week or Two Before Holiday. Many Companies Will Resume.

There will be more traveling shows laying off in December than at any time in the history of the legitimate. This the unanimous opinion of road managers on Broadway this week.

War depression, hard times, poor patronage en route and the arrival of the holiday spirit and the feeling that the time is here for personal refreshment and the practicing of economy are among the alibis.

Shows have laid off the week before Christmas and some two weeks, but never before so many. Grace George sold out as long as they have for the coming Yuletide season.

A number of companies closed recently to resume their road travels after Christmas in the belief that from that time on the show business will take a brake.

The “Sari” company with Mizri Hajas will close in Newark next week and remain on Christmas Day at the Grand Opera House in New York. The theatre will be dark for the first part of the holiday week. “Sari” only plays two days at the house.

SHOWS IN FRISCO.
San Francisco, Nov. 25.
"When Dreams Come True" opened to good business at the Cort.

May Robson got a fair start at the Columbia in "Martha Sit-by-the-Day." Business is fair at the Galaxy where Kolb and Dill are playing "The Girl in the Train."

The last week of dramatic stock at the Alcazar shows slight patronage.

"The Bird of Paradise," which closed before Christmas, will return for more than $13.00 at the Cort theatre last week at $1.50 top. It was a return engagement and the same attraction as $2 only chalked up a little more than $9,000 last year.

SHOWS IN ST. LOUIS.
St. Louis, Nov. 25.
St. Louis woke up theatrically during the last two weeks with the appearance of Forbes-Robertson, George George, "Seven Keys to Baitdale," "The Yellow Ticket" and Constantinio and the San Carlo Grand Opera Company.

Forbes-Robertson sold out the week before last. The Shubert on four performances and was well crowded for the remainder. The San Carlo company took several thousands of dollars out of town by reason of nine sold-out performances. Grace George sold out twice and was well attended, and seats were always scarce at "Seven Keys to Baitdale" at the Olympic.

The city actually woke up after three months of theatrical slumber. No one was going to the theatres, with the exception of the vaudeville houses. This week all of the houses are well tended and the vaudeville house attendance has not slackened. Perhaps it was the fine weather here which kept the theatres empty and the cafes crowded. Since it turned cold the theatres all seem encouraged. The advance sale for Billy Burke this week was large and Arthur Byron, at the Shubert in "Today," is doing a nice business.

There are many good plays due here within the next few weeks, including "Fanny's First Play," "Maud Adams, M. E."

The newspapers are giving more space to theatrical news since the new impetus, and it is safe to say that the next few weeks, at least, will be rosy for the house managers.

SHOWS IN BOSTON.
Boston, Nov. 26.
Shows next week bring Harry Lauder for a single week into the Shubert, "Omar" with Gay Bates Post to the Majestic, "The Midnight Bell" into the Castle Square in stock, and Blanchie Ring to Keith's.

Dec. 7 brings the Colonial The Girl from Utah" to succeed Julian Eltinge when an entirely unexpected slump that caused immediate steps to shorten the engagement.

John Drew in "The Prodigal Husband" will also come into Boston on this date at the Bijou, to succeed William Anglin. Following John Drew the Hollia has "The Beautiful Adventure."

"The Yellow Ticket" which opened the Tremont Monday night is limited to Dec. 28 when "Seven Keys" goes in for an unlimited engagement.

Thanksgiving Day was a real day of thanks in Boston as every house, big and small played capacity, houses with reserved seats being sold out early in the week.

An analysis of the Boston situation made early this week summed it up tersely as bringing great business to every place that did not charge over 75 cents for its best seat. The $2 houses have been knifed heavily and yet the gross in some of these is far better than the majority of metropolis.

SHOWS IN LOS ANGELES.
Los Angeles, Nov. 25.
"The Whip" opened Monday at the Majestic for two weeks with the outlook only fair business. The stage is too small for the monster melodrama. David Warfel opens tonight for five performances, already sold out. The engagement may be extended for next week. Opening was a jolled for Monday evening, but the long jump from El Paso, made postponement necessary. The advance sale was the largest in local stage history.

SHOWS IN CHICAGO.
Chicago, Nov. 25.
Business in nearly all Chicago theatres took a big slump in the past two weeks. The reason given for this by managers is the colder weather, and it is also advanced that the war score may perhaps have it the town. Business has been very meager at the American Music Hall; "Kitty Mackay" has not caught on at the Princess, and the Olympic has fallen away a little.

"Consequences," at the Fine Arts did not meet with any results at all. The Garrick with "Peg of My Heart," has been keeping up well, with "Under Cover" at Cohan's, and "A Pair of Sixes" at the Cort getting good returns, even after long runs.

Power's theatre has not found any success at all with "The Misleading Lady." Maude Adams at the Blackstone has done a fair business, although not been selling out.

At the Illinois "The Little Cafe" has been holding out fairly well.

The Palace and the Majestic have had very good houses, but some of the smaller vaudeville houses have not found business so strong.

SHOWS IN PHILLY.
Philadelphia, Nov. 25.
Holiday week brought four shows new to this city. Beginning of the week was light generally, although advance sale in all legitimate houses has been heavy for the last half.

"Potash and Perlmutter" is expected to go extremely well at the Garrick, and started with indication it will make good.

"High Jinks" opened at the Lyric and should do a fair business. "The Queen of the Movies" is at the Forrest, and at the Broad John Drew opened in "The Prodigal Husband" for one week.

"A Pair of Sixes" is winding up a run of six weeks at the Adelphi and will be followed by "To-Day."

"DIPLOMACY" IN PHILLY.
It's settled for the tri-star combination of Weisman Gillette-Blanch and Marie Doro to present "Diplomacy" at the Broad Street theatre, Philadelphia, New Year's week.

This booking dispels a report the company was to disband following the close of its Empire, New York, engagement.

Geo. Fish Goes Back.
Cincinnati, Nov. 25.
George F. Fish, former manager of the local Empress, is now managing the Walnut, succeeding Ben Probst, who resigned.

Club Quarters Too Small.
The Agents and Managers Theatrical Association, which now has 130 members on its roster, will take more commodious quarters next June. The association has a year's lease on its present clubrooms at 1431 Broadway, but the membership has grown to such an extent that the club space is entirely too small.

SHOWS CLOSING.
DeGroot, Hayes and Patton have closed the road tour of their "Little Miss Winsome," owing to poor business en route.

The road company of "Peck's Bad Boy" has been closed.

Cleveland, Nov. 25.
The "Kitty McKay" company laid off in Cleveland last week, their Canadian bookings having been suddenly cancelled because of the closing of the several theatres in which they were scheduled to appear. Alibi: The war.

"RIGHT OF SEIGNEUR" PRODUCED.
Los Angeles, Nov. 25.
"The Right of Seigneur," Thomas W. Broadhurst's romance of the French revolution, is being produced at Morosco's Burbank theatre Sunday evening. It is in four acts of melodramatic intensity.

There are three killings in the action, but these are so skilfully managed the auditor experiences no horror.

The piece will require some fixing but is interesting.

"CONSEQUENCES" TO REOPEN.
Chicago, Nov. 25.
"Consequences," which closes here on Saturday night, will lay off until Christmas and then reopen for a tour of the northwest, going to the Pacific Coast. John Carr saw the performance here last week and stipulated that no changes be made in the cast before he would arrange a route to the coast. A salaray cut will be made before the show is again sent out.

"CANDY SHOP" OPENS.
Chicago, Nov. 25.
"The Candy Shop," with William Rock and Maude Fulton, opened Monday night at the La Salle opera house to a packed house. The show went over very big and among those who made personal hits were Al Shean and John Edwardes.

J. M. Abrams is business manager for the company, and E. S. Bunch, manager. The show has been much improved since it was seen here at the Studebaker.

"REVOLT" IN NEW YORK.
Helen Ware is due to show her new play, "The Revolt," in New York after all, 1. Fliegelman, who is managing the tour, declares this week as the show to come here in January.

Miss Ware closes her Chicago engagement Nov. 28 and plays Minneapolis Dec. 7.

Chicago, Nov. 25.
"The Revolt," with Helen Ware, will leave Chicago Saturday, going to Kansas City for next week, after which engagement it will close until the holidays.

LATHAM DIRECTING.
Frederic Latham is directing the stage rehearsals of the Joe Weber piece, "The Fallen Idol," at Weber's theatre. In the cast besides Bruce McRae are John Milton, Charles Wells, Alice Lindahl and Mary Chambers.

The piece is to be brought out around Dec. 7. It may be arranged for it to open at Weber's theatre.
WITH THE WOMEN
By The Skirt

The Princess theatre put on four new plays Tuesday, each more interesting than the preceding. The first, a gruesome affair having to do with an electrocution, was not a success. The second, "The Fog," is capably acted and tells a story of a steamship's engineer returning home to find his wife unhappily. Then he murders the wrong man. The third is a light play, "George Arendale," with good laughs. But it is the last sketch that will give the Princess a new lease of life. "Across the Border" brings the full realization of what the war really means. In four scenes it kept every person in his seat, and that was until 5.30. Holbrook Blinn has, indeed done himself credit this time.

The idea of the Sam Howe's "Love-makers" show seems to be to display as many girls as possible. Even the principal women's clothes are made in a fashion to show more of their lower limbs than anything else. The Columbia audience can be commended for its judgment, for most of them were dressed in distinctly different ways.

Countess Rossi, a very plump woman, with a pretty face, wore a ridiculous dress in the first act. It was black velvet, trimmed in ermine, with practically no front to the skirt, which changed with the supposed wedding dress, but she looked as if in boudoir costume. Adelaide Adair can act, but why sing? Vera Desmond has pretty dimples and is far the best dressed woman in the play. A costume of white striped in silver was striking. Bessie Roses wear mostly short-sleeved dresses, looking well in her different changes. The chorus girls' clothes can't be described, except to mention they seemed to have nothing on but pink tights.

On the hills the Palace show didn't look so good, but it played much better than it read. The first two acts died, with "La Milo" next, startling the applause. On "No. 3" she did far better than last week, when closing the show. Florence Walton is wearing a petal dress. The idea was good, but the execution bad. The dress is white, the scalloped petals edged in lace. The bodice was spoiled by a band of sable across the breast. Miss Walton should take a good look at Bessie Clayton's petal dress. It was hard to believe the pink taffeta Miss Clayton wore last week could be improved upon, but in a silver dress the pink was outclassed. The skirt was on two rows of petticoats in gray lace. A pink hat added to this costume. A row of pink roses across the front was very full was elaborately trimmed in blue fox. Worn over a chiffon dress of the same color Miss Clayton was a picture.

Florence Moore at Namrothstein's this week appears in a gold covered dress, trimmed in fur. A second change is prettier. It is a Nile green covered in emerald green chiffon with bands of green velvet around the waist and edging the skirt. Anna Arline (Adler and Arline) looked chic in a white dress and black velvet bodice. The skirt had three flounces edged in black. The Althea Twins are extreme beauties who don't deserve red in their make-up. Three changes are made. First are yellow charmeuse dresses. Then pink frocks trimmed in black velvet and white lace, followed by white skirts and green bodices.

The Winter Garden should be renamed. If any one deserves having a theatre named after him Al Jolson is that person. Al Jolson's Music Hall would look well in electric lights. After intermission was announced Sunday night Mr. Jolson held the stage 17 minutes. He tried out four new songs, a ballad getting over emphatically. With his "Susy" number Mr. Jolson had the time of his life. He succeeded in persuading Blanche Ring to sing the chorus. Mildred Cannon, dancing with Paul Cardo, was dressed in a tango costume of orange, gold and green. Frank Carter did well with two songs, and Winter Garden girls behind him. Blossom Seely was prettily gowned in a white frock entirely ruffled and having a black velvet bodice. The ruffles were scalloped and edged in brilliants. Clifton Webb and Elsie Mollenauee and another dancing team called Duval and Boyd were fortunate to escape with their lives. The audience shrieked at their efforts in "modern dancing." Joe Collins and Tom McNean did well with their "Ticking" song from "Suzi." Howard and Howard closed the Sunday show, holding the audience to the curtain.

Lillian Boardman (on the Loew Circuit) is a doll-faced miss who didn't please Mr. Al Jolson Falls this afternoon. From a showy black tailored suit and hat she changed to a pink velvet cloak over a blue dress trimmed in near-fur. The woman with the Geo. B. Reno sketch has beautiful grey hair, worn in a long braid. She first appears in a chiffon cloak. Underneath is a pretty frock of white lace ruffles.

In the December number of the Green book is a short "experience" story by a girl posing for a film company.

Seeing a woman on the stage with delirium tremens isn't a pleasant sight, but it happened in the act of "What It Means to a Woman." Rita Jolivet, the woman, can be good looking or homely at will. The first act has four plays and a few short scenes as a card scene as ever shown on any stage. One of the players, lifting a cocktail to her lips, proposes the following toast: "Here's to me, good women are scarce."

Dorothy Jardon, in "Papa's Darling," at the New Amsterdam, is dressing in her usual stumping style. Octavia Brooke is also well dressed. Her first was pale yellow with sleeves and cape drapery of blue chiffon. In the second act Miss Brooke wore a green and silver chiffon coat. In the last act a gold dress was worn. Alice Dovely chose the full skirts now so popular. The first was a mauve pink taffeta. The last two dresses worn were similar in construction, being of the taffeta and tulle variety. Edna Hunter in a gold dress is a weak imitation of Alice Hegeaman. Edna Hunter was pretty in a white chiffon frock and also in a green-over-white. The chorus all wore striking clothes. The groupings and colorings were charming. One number was dressed in pale blue skirts, blue jackets and yellow shirt waist. Empire dresses of blue brocade were stunning. The entire color scheme seemed to be blue and yellow.

"The Big Idea" at the Hudson hasn't a big idea until the last act. The two preceding are too much Ernest Glen- dinning. Why this young man was chosen for such an important role is beyond comprehension. He doesn't look the part and is too stout, also too short to play opposite Desmond Kelley. Mr. Glen-dinning's manner-isms and a new intense realization Courtleigh does ever so much better, and is particularly strong in the third act. Isabel Garrison, a good-looking matron, wears two gowns. The first is a stunning affair in gold-colored charmeuse, draped in Ninon and trimmed in fur. Her second dress was grey with a short hip flounce of accordion plaitings, Hazel Lowry, a whip-shy-white blonde, has chosen colors not becoming to her blueness. A party frock was in green chiffon, and in the second act Miss Lowry wore champagne-colored broadcloth. Miss Kelley appears first in a white charmeuse frock, made very nicely, except for an ugly back, so fine she gives her a deformed look. A simple black dress was her second choice.

"The Argyle Case," "Within the Law," and "The Deep Purple" sink into oblivion after one sees "Kick In" at the Republic. Here is an underworld play that grips and grips hard. There isn't any real dressing in it, but clothes are hardly missed in the production. Jane Grey, in the first and second act, wears a simple blue serge suit with black satin sleeves. The audience dress was of white chiffon. Katherine Harris is a pretty miss with beautiful blonde curls. In a middle, Miss Harris was gingham. A second dress was a white chiffon frock with a lace bodice. Maidel Turner was flashily dressed in emerald green. She also wore a leopard skin coat over a mus- tard taffeta. Josephine Victor has a much prettier as a brunette. Miss Victor's one suit was raspberry-colored broadcloth.

Trene Hammond is dancing on the New York Roof. Miss Hammond is a beutie vaudeville performer than so- cietty dancer. She is wearing a pretty white charmeuse frock spoiled by a cape and cap (a la Mrs. Vernon Castle) of rose pink velvet.

IN DANGER OF CLOSING.

Cincinnati, Nov. 25.

Two Cincinnati places of amusement are in danger of having to close. One is the Hunan German Stock, the other the Zoological Garden. Aman- dus Horn, director of the stock company, confesses that if there is not a goodly attendance next Sunday night his company will be too feeble to walk any more. The Zoo has given a mortgage on its unincumbered property to a trust company to raise funds to meet a deficit in its current expenses.

THEATRE AT AUCTION.

Cincinnati, Nov. 25.

The Temple theatre will be sold at auction next week. The sale is forced by the Watertown Savings Bank fore- closing a $15,000 mortgage. The building went into the hands of a receiver in July. The building was built in 1906 and cost $40,000.

WALTER'S PIECE CLOSING.

Detroit, Nov. 25.

"The Better Way" by Eugene Walter in which his wife, Charlotte Walker, is starring, is, close here Saturday night. The show will be taken to New York after this run.

Mr. Walters made a statement to the effect that the piece will reopen in New York after the holidays.

VERY NICE, IF TRUE.

From stock to riches might well be applied to Laura Rogers, for four years at the Albaugh Stock, Providence, R. I. Miss Rogers became ill not long ago and went to her ranch at Paden, Okla., to recuperate. She reached there on Friday, Nov. 13, and one hour later an oil vein was discovered which will make Miss Rogers independently wealthy.

"Luxury" Here Xmas Day.

"Lady Luxury," the Rida Johnson Young musical comedy, is to open in New York, perhaps at the Casino theatre Christmas Day or at the Winter Garden. The company will open out of town Dec. 21. Ina Claire, Dazie, Harry Con- nor, Arthur Albro, Forrest Huff and Frank Andrews are in the cast.

Looking for Musical Comedy.

Alice Brady wants to enter musical comedy. Chamberlain Brown has been commissioned by the manager's daugh- ter to find a role for her.

New Crescent Lead.

Leah Winslow has been doing some stock jumping in Brooklyn. For sev- eral seasons she was at the Crescent, Brooklyn, as leading woman. Of late she has been heading the Noel Travers Co. at the Grand. Next Monday Miss Winslow re- appears as the lead of the Crescent com- pany in "Big Jim Garrity."

Cawthorne Sailing Back.

Joe Cawthorne, of the three-star combination in "The Girl From Utah" is sailing back to England Dec. 5, to again take up his engagements over there for George Edwardes.
BILLS NEXT WEEK (November 30)

In Vaudville Theatres, Playing Three or Less Shows Daily

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VARIETY

BY FREDERICK M. MCCLOY

All persons that are solicitous for the advancement and prosperity of burlesque will hail with genuine joy the prospects that attend the introduction of a sensible and distinctly desirable change in the general form of this style of entertainment. It appears to be the fixed purpose of the directors of Lothrop’s Amusement Co. to recommend to the separate managements the introduction of an olio in their shows. The accomplishment of this cannot fail of decidedly advantageous results.

Ever since I first became an observer of burlesque shows I have had a steadily growing conviction that producers of these entertainments are missing the grand opportunity in adhering to the two-act book and excluding the olio. As they stand today, a majority of these shows are unqualifiedly nondescript. Emphatically they are not burlesque because they burlesque nothing. But that is not so much the point for the fact.

The mere misapplication of a word in itself will not work any great damage, and there is no egregious injury committed in calling these performances burlesque, though not an exact definition.

The main point is to make them distinctive, to give them a form all their own. To accomplish this the paramount essential is to get as far away as possible from the characteristics of musical comedy. So long as straight two-act books are used just so long will burlesque compel classification as second-rate musical comedy. Patrons of burlesque houses do not want this. They want broad comedy, rapid fire "bits" and attractive girls in snappy musical numbers. They want tights and decollete gowns and enlivening dances. If this is not done, the show will lack the necessary stimulus.

Inspired, long-drawn-out speeches and scenes are not wanted in burlesque houses.

Variety in its literal meaning, and quick action sans plot constitute the basis of an attractive burlesque show.

There can be no objection to a story, but it must not be involved and its points must be quickly reached without a labyrinth of pointless, wearisome verbiage. To avoid this, the safest way is to combine such material with playing bits, or secure two totally different one-act pieces. Many writers possess the faculty of putting together this sort of material while it is practically impossible to secure a two-act book of sufficient merit or of adequate individuality to exactly meet the needs of a typical burlesque show.

The strongest argument against the adoption of a two-act piece is the fact that many, qualified librettists work only upon a contract calling for a large cash payment in advance and a sliding scale percentage of the gross receipts. Assuming that any one of them could write the kind of show required (which is extremely doubtful), managers of burlesque would not be permitted in paying so large a sum because the short bits or the two one-act skits perfectly serve their purposes. And they can be secured at comparatively trifling cost.

The introduction of an olio to open after intermission is in itself a long step in this direction, and this should by all means be permanently established in all burlesque shows. What it is practically impossible and really unnecessary to secure technically correct burlesque, the adoption of bits or two one-act pieces, giving them all the grotesquerie possible, and the inclusion of a "refined" burlesque shows in a class of their own and give them an infinitely stronger appeal. There are several "refined" burlesque shows on the Columbia Circuit. But they are not getting the money.

A few nights ago I happened to be in the company of three or four of the most widely known vaudeville booking agents, men whose business it is to select acts and arrange the bills for the leading theatres in this country. The subject of new material for those houses was under discussion and it was admitted that there is little of worth in sight to supply the much-needed fresh acts. It was suggested by one of the agents burlesque might be drawn upon with substantial results and the names of 8 or 10 burlesque players were mentioned. Just those few and no more, and they included the five or six exceptionally well-known stars. Curious to know if these were the only names in burlesque with which those agents were familiar, I mentioned no less than 20 additional actors that were identifiably with burlesque for several years, and was amazed to learn my companions could not recall having heard of any one of them. Obviously there is something wrong in the management by which these talented men and women handle their business affairs. It is inconceivable that with the inexpensive opportunities for self-exploitation that are common of professionals who have the ability to make good there should be such utter lack of knowledge concerning them. I know a score of these people who would consider it an affront and a serious reflection on their management if they were told that their names were absolutely unknown outside the narrow confines of burlesque. When a manager wants to engage an artist he is bound by law to give preference to one with a name that is known. Yet the artist is precious little profit in talent whose possessor is so obscure that the mention of his name to men that employ actors means absolutely nothing.

And this brings me to the main point, namely, that the Anniversary Number of Varieties is now in course of preparation. A name displayed in the advertising columns of that publication will make it impossible for any manager to say "I HAVE NEVER HEARD OF HIM."

See the point?

A curiously worded advertisement occupies a prominent place in the street cars. It is displayed as follows:

NO Liquors

But

Groceries

Drugs

Everything

Dry Goods.

A consistent reading of this is No Liquors, No Groceries, No Drugs. But Everything, But In, But Dry Goods

How long would an ad, writer in show business last who would commit such a humorous faux pas?

MAX SPIEGEL MARRIES.

Max Spiegel and Annette Claire Mark, daughter of Mitchell H. Mark, were married at the home of the bride's parents in Buffalo, Wednesday of last week. Immediately after the ceremony the bridal couple left for a two months' trip that will include the several winter resorts of the East Coast of Florida, Havana and Panama.

REPLACING "DAFFYDILLS."

The "Transatlantics," which is one of the shows that were dropped from the Extended Circuit a couple of months ago, has been reorganized and is now in rehearsal. It will take up the time of the "Daffy Dills," beginning next Monday.

NEWARK OPEN SUNDAYS.

After New Year's the Columbia Amusement Co. theatre in Newark, N. J., will give Sunday performances. "The Gay White Way" will be the first show to get the benefit of the extra big day.

WILLIAMSON RECEIVES.

Frank (Bud) Williamson, who was recently operated upon in Toronto hospital, has recovered sufficiently to rejoin his wife in this city. It is expected Mr. Williamson will resume his place in the "Ginger Girls" company at the Columbia Theatre next Monday. Upon his return to New York last Saturday, Mr. Williamson received news of the death of his mother which occurred the same day at her home in Lena, Illinois.

SPLIT AT PERTH AMBOY.

Traveling combinations are no longer booked by Croman & Shannon at the Majestic, Perth Amboy, N. J. The new policy now is a half week of pop vaudeville and burlesque shows on the Columbia extended wheel circuit.

PITTSGIELD OUT.

Pittsfield has been eliminated from the Extended and the shows will play Worcester instead.

PROGRESSIVE HEARING OPENS.

The hearing in the matter of the application of Dr. Geo. E. Lothrop to dissolve the Progressive Circuit was on November 23, before Deputy Attorney General Edelson, at 299 Broadway. It lasted the greater part of the afternoon. Inasmuch as most of the proof and testimony had to come from the books and papers of the Progressive Circuit and through examination of individuals connected with the concern, it was arranged to have Mr. Barton examined as the first witness and prove the case through him. Accordingly Mr. Barton was on the stand all afternoon with the result that he was directed to produce whatever contracts, letters, corporation books and business books of the concern, which Mr. Lothrop's attorney went into the matter very carefully. The two important matters were the investment by the Progressive Circuit of $10,000 each in the company and the application.

It appeared that the Progressive Circuit invested each of these sums in a corporation in which each investment was in the minority and in which it had very little, if any, representation on the board of directors or in the officers. For the investment of these sums of money the Progressive Circuit was to get stock in the corporation. But no stock has been issued to it. It has no security of any kind for this money and no papers or documents to show, except in one instance, Mr. Barton said he thinks there is a personal receipt of Mr. E. D. Stair. The Deputy Attorney General stated that he could not see how the Progressive was protected or secured and that these matters would have to be cleared up and explained. A number of other minor matters were gone into, all showing that the management was made through Mr. Barton and that he managed and financed the matter himself. The hearing was adjourned to December 4, at 2 P. M.

ROSS SNOW INJURED.

Ross Snow, a comedian in the "American Beauties" show, recently met with painful injuries. In attempting to cross the street, Mr. Snow was knocked down by a automobile and sustained a deep cut that extended seven inches across his face. He was removed to a hospital in an unconscious condition and twenty stitches were necessary to close the wound. This mishap followed a public announcement by Mr. Snow's retirement from the "American Beauties" on account of unwillingness to stand a cut in salary.

NO UPSTAIRS HOUSE.

Lansing, Mich., Nov. 25.

The doom of the upstairs picture show throughout Michigan has been sounded. Hereafter none will be allowed to operate one flight or more shows.

The state license for halls is now $20, but the ban is placed on the upstairs exhibitions.
LOVEMAKERS
Sam Howe has outdone his best previous efforts in the production that he has this week given at the Columbia. And this is thoroughly deserved commendation when it is recalled that two seasons ago the beauty and completeness of his production won him the much coveted distinction of the summer run at the same house. Whatever else could be said of it today it cannot be asserted that he is a "cheater" in the matter of scenery and costumes, and in the other details that constitute a literally high class presentation of burlesque. If he has not assembled a great cast he has at least assigned the principal parts to people sufficiently capable to afford him satisfactory support, and his chorus is uncommonly attractive both in appearance and vocal ability.

Some of the reports that have reached here from out of town since the beginning of the season would indicate that this performance was not up to the standard of cleanliness demanded by the Columbia Amusement Company. If there was any justification for such reports Mr. Howe has evidently discarded the offending material.

Double entente is indulged in occasionally, but it is of the harmless, unobjectionably sort that only super-sensitive people might object to. Howe speaks the lines referred to and it may be his duty handling of them that robs them of the offensiveness they might otherwise convey. Suggestiveness much more unsavory has time and time again escaped the censure of the most hypercritical observers of the "poltter" forms of amusement who, encountering it in a burlesque theatre, would let a yelp out of them that would penetrate the inner sanctum of every Chief of Police in the land.

Certain up-State reviewers for the newspapers have recently gone the limit of denunciation in their published criticisms of this performance, and I am assured that not a line or piece of business has been changed since then. This palpable injustice is harmful, notwithstanding the fact that it appeared in obscure newspapers, because there are always people of a perverse condition of mind who delight in sending clippings of that sort to sources where decided damage may be done.

I mention this for the purpose of overcoming any impression that has been created with reference to the Howe show. If there is anything objectionable in this performance so pronounced as to justify such severe arraignment, prudery has reached the state where the crowning limit and product of theatrical entertainment have recourse only to Sunday School tracts to procure admissible material. In addition to a series of pictorially beautiful scenes that delight the eye by their harmonious coloring and quicken the pulses by their animation and rhythmical movement, this performance furnishes entertainment of the sort that is enjoyed by all normal people. There is a story sufficiently connected to sustain interest, and it is full of bright, witty dialogue that moves along principally to frequently occurring situations that throw the spectators into paroxysms of laughter. It is especially noticeable that Mr. Howe seldom utters a line that is not followed by an effect. Howe's imagination, especially in the first part he introduces a chorus girl number that is so skillfully handled the audience is not satisfied until nearly every one of the girls is brought to the footlights. From that time on until its conclusion there is not a moment in the performance that lacks interest.

Countess Olga Rossi, the prima donna, by her winsome presence, her vocal resources in compliments and her exceptional skill as an actress ranks next in importance to the star, and Fred Nolan, in an Irish character part, ably assists in the fun-making. Weber contributes a realistically played Nihlait and Bessie Rosa is an agile and ideally equipped sourette. Vera Desmond is pretty and capable in the ingene role and Adelaide Adair gives a fine performance of a sort of adventurous character. All through the show excellent service is rendered by Albert Marks, William Frick, William Wyant and Bob Algier, and other bits are well played by Joe Fisher, J. Lovin and Frank Burns. The musical numbers have been well chosen, and they are given with enlivening snap and vigor.

The Sam Howe show in its entirety merits commendation because it is generally a production so perfect in its sartorial investiture, so distinctly praiseworthy in its ensemble and so enjoyable in its comedy and musical elements that it fills the division of really worthy achievements in the whole scheme of theatrical entertainment.

FOOT-BALL CAPACITY
New Haven, Nov. 25.

The Grand with May Ward and Her "Dresden Dolls," the only show with girls in town last Saturday when Harvard tucked Yale away with a soothing thud (36-0), held capacity that evening, following a mix-up over the tickets.

The house management was said to have placed all the tickets for the night with the speculators, who got as high as $3 and $4 for them—before Anderson and Bob Armstrong, who were scheduled to spar a few rounds for the edification of the audience.

This was the first of the Columbia Extended circuit shows to play here the fore part of the week. The business for the last three days so far this season has been a cause of wonderment to the traveling managers.

SPECIAL AUTO NIGHT
Milwaukee, Nov. 25.

Bill Vail, manager, Casino, is giving away an automobile every Friday night as a box-office draw. Vail gives a small Ford to the person holding the lucky number at the drawing. It is pulling "em in.

DUPRE SHOW GOING OUT.
The reorganization of Jeanette Dupre's "Own Big Show" will be completed in time for Miss Dupre and her company of burlesque players to open at the Prospect, Bronx, Christmas week.

Miss Dupre says she has 18 weeks of time to follow that engagement. The show started the season on the Progressive Wheel.

"The Blue Ribbons" Starting.

Bill Lindsay, of the Leibach Polka band sent "The Blue Ribbon Girls" over his road this week, to open at Evansville next Sunday.

After that engagement the show will take up a regular route on the Columbia Circuit.

STOCKS OPENING.

Lou Morton, who recently closed up all his musical comedy stocks, intends to put out another company around Dec. 21. Troy, N. Y., will very likely be the first stop. If business is good there the Morton company will remain indefinitely.

Louise Anderson, N. Y., Nov. 25.

Marie Pavey, a local favorite in stock, is set to present her own company here shortly. She is at present in New York recruiting a company through Chamberlain Brown.

Miss Pavey has engaged John Junior, Belle Darcy, Jos. Lawrence and Blanche Frederici for the company. The opening is set for two weeks from Monday.

Louisville, Nov. 25.

The Frank Hawkins Players, a company of eleven people, begins a stock engagement this week at the Grand theatre, Owensboro, Ky. The opening play is "The Girl of His Dreams." There will be a change of bill Mondays and Thursdays.

CLIFFORD AGAIN.
Frankly Clifford announces that he has been engaged to manage the Playhouse, Passaic, N. J., which is now operating stock under the direction of Theodore Lorc.

The Playhouse, starting Dec. 7, will offer pictures and pop vaudeville.

STOCK CHANGES.

Maxwell Driscoll, formerly juvenile with Cohan & Harris forces, has signed with the American Theatre stock, Philadelphia.

Harold Holland was engaged this week for the Wilmer & Vincent stock, Utica, N. Y.

Hoboken, N. J., Nov. 25.

Mary Balar is betwixt and between. She has handed in her "two weeks' notice" and the stock management of the Galey here won't accept.

Denver, Nov. 25.

There have been several changes in the Denham stock. Alice Fleming joined last week as leading woman.

Nov. 30 the Broadway assumes a stock policy, the legitimate bookings being shifted to the Taber.

The Lanz-Mohr stock, which has been playing Omaha, comes into the Broadway under Thomas Mohr's management.

Chennet Succeeds Rhodes.

James Rhodes, former manager of the Empire, Albany, who was transferred to the Gayety, Detroit, at the beginning of the present season, has retired from the management of that house. His successor is George Chennet, former manager of the Club Theatre, Rochester.
NEW ACTS NEXT WEEK

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

Baroness May Young, Hammerstein's. Williams, Thompson and Copeland, Hammerstein's.
Altof Children, 7th Ave. (1st half).
Lane, Platt and Timmons, Orpheum (N. Y.). (1st half).
Sherman and Uttry, Alhambra.
Ramona Ortia, Royal.
Greet and Co., Royal.
Regina Connelli and Co., Bushwick.
Ford and Hewitt, Orpheum, Bklyn.

La Graciosa. Poses.
16 Mins.; Full Stage.
Hammerstein's.

La Graciosa is offering a posing turn with the aid of lantern slide effects and a cartload of scenery. It is entitled "Visions in Fairyland." There are eight drops of scenic showing scenes leading to the inner circle of fairyland where the beauty poses. La Graciosa is a beauty of the brunette type, possessed of a figure which she exouses in fleshings. After the eight drops are slowly drawn up and the beauty is shown standing on a pedestal a number of slides are flashed on her which make her the center figure of views that seem to be enclosed in a frame. Some of the scenes are well worked out and very pretty, although the coloring is at times a trifle garish. There is a red-fire finish in the form of a "Let Us Have Peace" tableau that brought big applause. Several of the other views shown also brought applause Monday night, especially those showing the beauty in fields. One fault may be easily remedied. That was in focussing of the lantern. This means so much to an act of this sort every precaution should be taken to have it perfect in the matter of alignment. This act goes further in the way of effects that are brought about with the use of the lanterns. A rain effect and a snow effect are pretty and sure applause winners. The turn shows class.

Three Diving Nymphas. Diving and Poseing.
8 Mins.; Full Stage (Special Set).
Union Square.

Whoever laid out this act has evolved a novelty in the way of diving turns. There have been any number of diving acts in the past, some with one girl and some with many more, but these three will be kept up in the small time. Each young woman has a pretty figure. The opening shows the trio posing on a revolving platform that sinks out of view behind the tank and is replaced with girls in different attitudes. Six or seven of these pictures are shown and then the diving starts. The act is a very classy number for any small time program, and for full value should be on earlier than the closing spot.

Pipifax and Panlo.
Eccentric Acrobats.
13 Mins.; Full Stage.
Hammerstein's.

The best eccentric acrobatic act since the days of Rice and Prevost. It was the lifesaver of the early part of Hammerstein's bill this week and the clon of the duo was a scream from the start to the finish. His work is exceedingly funny and his pantomime throughout got lots of laughs. The straight man is a mighty clever tumbler. Several of his tricks were applause winners. With a back-drop the scene represents a seashore. The straight appears as a naval officer with the comedian as a sailor. The straight routine in a few turns which the clown tries to follow. The pace is swift and the comedy falls thick and fast. The final fall into the orchestra pit and the general rough-house that follows, with the pulling down of the back-drop brought no end of laughs. The slaps off stage to mark the falls are very noticeable from the front and it would be better if they were worked with the drums.

Dupree and Dupree. Cycling.
7 Mins.; Full Stage (Special Drop).
Colonial.

Opening the show a man and a woman show something new and neat in a cycling act. Single wheels, both high and low, are used, the man riding as sort of an ungibbon. He displays extraordinary skill in balancing. The neatness and good looks of both make the turn a dandy opening one for any bill.

Jimmy Clabby.

Athletas.
10 Mins.; Full Stage;
Pantages, San Francisco (week Nov. 15).

At Pantages Jimmy Clabby was assisted by three men. Two were trainers, the third, Larney Lichtenstein, Clabby's manager. He does the announcing. Clabby demonstrated the principal parts of his gym training which includes three rounds with an assistant. With the exception of Lichtenstein, who wears - Tuxedo, the rest wear white trousers, shoes and shirts with good effect. Lots of pep and snap to Clabby's act, which make this kind of a turn more interesting.

Creecent Quartet.

Songs.
15 Mins.; One.
Proctor's 38th St.

The Crescent Quartet equally mixed, having voices above the average found in small time vaudeville. Mostly operatic selections starting with the "Seestette from Lucia" are sung. They handle this very well for a fine start. The contralto did a solo that went over with a bang. The dressing is so far superior to the average operatic quartet it deserves mention. They wear a smart dressy gowns which look fine and spars. It is an act that should make the big time on appearance. Okabe Japs (8)

Equilibrist Acrobats.
10 Mins.; Full Stage (Special Set).
Palace.

The present Palace engagement of the Okabe Japs marks their American reappearance after an extended tour of Europe. The aggregation, eight in number, work with the prettiest Oriental sets ever displayed on a vaudeville stage, carrying everything down to a special ground mat. Seven men and one woman make up the troupe, "light and faster" being the work. This little chap who resembles in a way an overgrown Billikin, is a marvel at mounting and ground work, keeps continually active and is very prominent in the most difficult of the usual ground and foot juggling with some exceedingly sensational work done on the box platforms. A few pyramids on hand-stands are also injected with excellent results. The Okabes make a splendid vaudeville number for their particular line of work, running up with the two or three of the best in their line. They opened the Palace program and scored an emphatic hit.

Three Shentons.

Songs and Dances.
12 Mins.; One and Full Stage.
Broadway.

The Shentons, Australians, have something a bit different in the song and dance line with their dancing ability standing out considerably in advance of the vocal efforts. The turn consists of two men and a woman, the latter wearing a costume practically all the singing, with the other couple dancing through the various choruses. The opening is a short introduction carrying an explanation of the ensuing work. It is followed by a Dutch number in costume but for some reason or other the dialect is faulty, running a bit more to Scotch. An Eskimo number is also added with an Indian song utilized for the finish. This is far the best of the three and allows for a lot of grunts and watching practically all the singing, with the other couple dancing through the various choruses. The Shentons come to big applause and should guarantee their safe passage over here.

Mathews and Howard.

Singing and Talking.
13 Mins.; One.
Unlon Square.

"All wrong." Two men. One a vaudeville actor acting as relief for a lighthouse tender (just so they can get in above "post house keeping"). This must have gone big in one of the smaller burgs for the team has a back-drop with a lighthouse painted on it. For this, they should be billed as a light comedy act. Very light. After they have given about a song and the gags are over, the comic begins a long routine by the comic putting over a parody on "The Curse of an Aching Heart," which saw the light of day so long ago it's time to set a tombstone for it. A double number got one b w at the finish.

NEW SHOWS NEXT WEEK

Initial Presentation, First Appearance of Legitimate Attractions in New York.

"At the Barn" (Marie Temppest), Comedy (Nov.).
"Polygamy," Playhouse (Dec. 1).

Toby Claude and Co. (4).

"La Petite Revue de Successes, Past and Present."
21 Mins.; Full Stage (Special Drop).

Colonial.

Toby Claude, lately returned from England, deserves much credit for having quite an original vehicle. During Toby's stay in England, every idea gone before had been utilized by every short revue produced there. Then Toby, who has been in England, will try this way and put something new over. William Smythe, who plays in the act, produced it. The turn opens in real Parisian Revue style, with the Compsre and Commerc seated at a restaurant table, the Commerc telling his companion about a certain actress he has seen in different productions in various parts of the world. As he describes the star in "The Belle of New York," her and his companion are put in darkness and Toby and Smythe come out from a back-drop and sing the "When We Are Married" number from that show. In the same way songs are introduced from "The Chinese Moon," "Folies Bergere," Paris, and from the Palace, London. After this the Commerc and the Commerc leave the stage and enter one of the boxes in the front of the house. Miss Claude and Smythe finish the act with "Tippery." Little Toby Claude has picked a very useful vehicle besides a clever helper in William Smythe. The rest of the company help.

Wopman and Horton.

Songs and Talk.
20 Mins.; One.
Proctor's 38th St.

Wopman and Horton form the usual musical team consisting of straight and comedian. The comedian gets the majority of his laughs on appearance. His partner does not possess anything unusual in the way of a voice. The comedian in hand and then act wise act. singer gets a big laugh on his costume (not different from the others) but he made them roll in their seats at the 50th Street. In the pop house this team should find the going easy.

Harris and Randall.

Comedy Sketch.
19 Mins.; Full Stage (Special Set).
Union Square.

This team has a sketch full of bright lines and something of a story that may pass on the small time. It seems too had the playing isn't better. The man is playing a familiar type of rube one-night stand manager, who has an old fashion detective for a turkey girl show. The man's rube dialect is bad and his song manner of delivery instead of being funny is monotonous. The girl also has poor delivery of lines. If someone took the team in hand and then act wise there should be no reason for them not getting a route on the small time, at a regular salary.
The main idea this trio of musicians (two women and a man) want to impress is that it is their first appearance on this side in 17 years. The man and his partner are probably the two over here at that time, for the little girl who handles the large harp does not look as if she had yet seen 17 years. The man's playing on the small harp is about the whole act. He shows real ability and easily outdoes the two other members. The older woman plays a little silver horn affair and she keeps up until the audience is decidedly tired of it. The little girl plays the large harp fairly well for a child. The selections are mostly Irish numbers and the others sound as if they might have been held over from the last visit. The closing number makes them finish strong. A fair musical turn of its kind that will find the audiences in some house most appreciative.

"Memories of '61."  Singing Sketch. 18 Mins.; Full Stage (Special Back Drop). Harlem Opera House.

A good quartet, dressed as soldiers, sings old soldier's songs of the pauses of war stories told by a man dressed as a Civil war veteran. While the stories are told battle scenes are depicted by a series of back cloths. Interesting and patriotic enough to be useful. It appears a later edition of old soldier fiddlers.

Emmett and Emett. Singing Sketch. 16 Mins.; Full Stage (Special Set). Union Square.

A man and woman in a singing sketch designed for the Irish vote. The stage resembles a farm yard scene in Ireland, with a live black crow on a tree stump and a number of doves flitting about. There is a picture of the American flag and woman dress in Irish costume of the period of the early 19th century. Both have fair voices. The woman does very well with counter harmony, while the man is much more noticeable. He is a neat little small time offering.


Johnny Dooley and Yvette Rugel form a likely combination with the former's comedy eccentricities standing out above everything else. Dooley is one of those jumping-jacks who moves in and out of the footlights as though he were on springs. He also works in some acrobatics to good advantage, and employs "nut stuff," announcing it as an imitation of Bert Fitzgibbon. Miss Rugel looking as small of closing number, her voice showing high range, but with the singer having a tendency to swallow her articulation. She is an attractive miss in her Scotch kilt, while the Highland "hilt" closing the man. It is a neat little small time offering.

Frederick M. Griffith. Talking Magician. 12 Mins.; One. Columbia (Nov. 15).

Frederick M. Griffith has evidently been playing in vaudeville for a long while, and has not been in New York in some time. He does magic, all palming, his best handling being in holding them at one time in both hands. It is very good work, also the continual rolling of one of the balls between four fingers. Some trick magic with a corkscrew brings a little laugh. Griffith depends to a large extent upon his talk, nothing wildly funny, but humorous enough in a quiet way. His finish is the old business of informing someone in the audience his future's wife's name. It was seemingly new to the Columbia audience Sunday. 8 cents.

Musical Chef. 11 Mins.; Three (Special Set). Hudson, Union Hill, N. J.

Musical Chef is a man who plays a number of instruments without any particular class to any. His main idea is to have each instrument encased in some article of the kitchen. He takes the coffeepot, china bowl and it is a banjo inside. He then goes from one thing to another, ending up with a bassoon disguised as a harp. Others used are a saxophone, one-stringed broom, and a clarinet. "Chef" has an act which is going too slow at present. It should prove big time material with more snap. Musical turns along similar lines are not uncommon, though the most familiar have been of the farm yard.


The action of this little skit in "one" takes place in the shadow of the Sphinx. The woman has strayed from a party of tourists and the man is an animal collector for a circus. The last one appeals to him for direction. Some flip talk is passed back and forth. The man does two songs and displays a good voice. The act can fit in on a small bill to advantage, although not strong enough for the next to the closing spot.

Klein and Dwyer. Songs and Talk. 10 Mins.; One. 66th Street.

Comedian and straight. Former interrupts talk of partner, then goes into a sob recital called "Mother." Both sit on suit case and sing "Let Me Sleep," using a few daffodills for the finish. Small time.

Helena Phillips. Monolog and Songs. 15 Mins.; One. Polly's, 8th Avenue.

Springfield, Mass., Nov. 25. Billed as presenting "Life Studies in Prose and Song," Helena Phillips has somewhat of a novelty in that she really does present-life studies in a finished manner. However, the songs might profitably be accentuated, which at present carry the act notably a musicalized recitation of Kipling's "Danny Deever" which closes. The first half of the time is spent in the usual monolog anecdote, while the last half is given over to the songs. Here, where Miss Phillips is known locally as Mrs. Chas. E. Evans, she was fairly well received.


Grace Gibson, using a pianist, attempts the solo of the different stars in her character song efforts. Irene Franklin, Connie Ediss and Bert Williams appear to have been her guiding stars. She sings a song recently sung by Miss Ediss at the Alhambra, London. Miss Gibson's efforts, however meet with certain success and she should prove popular.


Val Trinor has a new vehicle that is bound to make them laugh. A special drop on a railroad station in a tank town was used. In itself this is good for a laugh or two. Mr. Trinor is a drummer with dancing shoes as his line. He jumps off the train and bumps into a comely miss who tells him she is an artist's model. After some talk they tell their names, learning they were childhood friends. He speaks of his shoes, and says that he will demonstrate them. This he does with a little dance. Finally decide to get married and end with singing "Home to Indiana." Lots of business that is certain laughs. Trinor does some magical stuff with the changing color of his gloves, which will also attract interest. His partner has a string of slang that can bump the best of them. As a laughing of comedy two-act Trinor and Helen are there. They can fit into any bill.

Eduardo and Elias Canalo. Dancers. 11 Mins.; Full Stage. Hudson, Union Hill, N. J.

Two young Spanish dancers, probably the most authentic of any of the so-called Spanish performers. These two are as real as is possible, former a dancer unexcelled by any steppers who do this type of dancing. His partner is rather happy but is improving, so that now she gets her share of the applause. The boy does some twirling of the feet that is bound to go over. The couple open with "Malaguena and Bollero," a very much Spanish affair in which the click of the castanets is largely. The girl follows with "El Galo," another of this style in which she does considerable bending and squirming. They use "La Cucapanda" next, closing with a whirling trick. This last is the only American movement in the act and they handle it capably. These young people should be working steadily as the boy is a natural dancer and his sister has possibilities.

The De Bares. Water Jugglers; Magic. 10 Mins.; Full Stage (Special Set). Harlem Opera House.

Two people, a man and a woman, in a very fast act start things with experiments in water fountains, first shown in the country by the old Ten Tchi Troupe, a J. Armstrong anymore. The two set a lot out of this style of work and immediately show a few so-called Hindu mysteries which, while not new, prove very interesting. This act should be kept busy.

Eastman and Moore. Songs and Talk. 13 Mins.; Two; One. Harlem Opera House.

Man and a woman with good voices, sing and attempt comedy. With comedy strengthened they will have a good chance for the popular priced houses.
HARRY LAUDER SHOW.

Harry Lauder is back, at the New York theatre for the week. The Scottish comedian put on a very light act on the Monday matinee, but the night house, at the $2 scale, held an ample attendance though not capacity.

Mr. Lauder gave many of the songs and the patter which were not seen last season, while the patter which he repeated was new.

Mr. Lauder gave a bit of future hope for comedy. A boy, Bessie Lauder, was on stage with him, and their "Tommy" dancing at this late date. The "Tommy stuff" has passed its prime, but the "Tommy" fountain of prettiness, and even such an eminent authority on women's dress as Mme. Frances acknowledges her short dancing frock was exceedingly well designed and becoming. (Mrs. Frances did not go to the show, but Mr. Alcott, Daily, with shadowgraphs opened the program.

Lauder did 70 minutes, closing the performance, singing his first five songs in 50 minutes. That appears to be his average per number, 10 minutes.

PALACE.

Dancing predominates at this palace this week with a miniature production building up one section of the program, and another ball-room dancing a terpsichorean touch to the other. Both principals cover considerable territory with their repertoires and the final kick and glide pulls the inevitable curtain over the season's dance craze in vaudeville selections, for it seems well nigh impossible for anyone else to step in and command attention after a gaze at Beassie Clayton and Maurice and Wildflower.

One could comfortably follow the other with no conflict occurring except in the classification of their work. Maurice and Walton, carrying their solo and partnership program, have slightly reconstructed their routine with a general improvement noticeable; Maurice soloing with a so-called "skating waltz," carrying a series of several songs dressed as that of the other sport. It gave the turn the required touch of progressive-ness and forced lobby comment which has its own valuation. The other numbers consisted of the Lube Fado, Waite Classique and Chez Maurice Troit, each scoring an individual hit.

Beassie Clayton, in her second week, was the big hit of the show, her dancing versatility, combined with the general one-sidedness of the program, lifting the act far beyond the efforts of all preceding competitors. Every little detail has apparently been attended with expert guidance, the net result being one of the most thrilling dancing numbers. The orchestra under the direction of Mel Craig calls for individual comment, their intermit-tent overtures most agreeably filling the wafts between changes.

Another welcome addition to the program was Chick Sale in his version of a country school entertainment which has undergone a slight alteration in song department. This characterist is probably the best in present-day vaudeville, at least the best to reach Broadway. He went the limit in encore finally exiting with a short speech.

The show opened with the Okabie Japs (New Acts) making their American reappearance, after which Joe Cook introduced his one-man vaudeville entertainment. Cook's idea has been splendidly worked out into a great comedy number, but the finish is rather rough, introducing an extra character after his first curtain. It could be comfortably dropped altogether.

The main section of the turn is full of comedy angles and coupled with Cook's natural ability in certain lines completes an excellent big time bit. In these days of uncertain originality, a good bit of this type is worth having. The Lauder vaudeville act that should keep him continually busy among those prominent on the big time.

Bert Lamont and His Cowboys, who were changed in position after the "Dance Fever," in a great diversion from the stereotyped singing specialty working in a unique and attractive setting of western origin. The comedy section, although light in importance, keeps this act on the road in its own numbers. The repertoire in use shows sensible selection and the harmony has been excellently constructed. They were a decided hit.

Mike Donlin and Marty McHale are a very agreeable addition, and despite that another profession is responsible for their vaudeville appearance. McHale has a corking good voice, delivers a song with the best, and looks good. Mike fits in perfectly, however, his voice and coloring, and neatly constructed routine of talk and numbers they present one of the best of the baseball specialties of this or other seasons. They were a popular item, and the sentimentality, their efforts deserved a great section of the reception tendered them.

La Milo in her second week closed the performance with the usual interest she has shown. The Harvard football struggle of last Saturday followed, keeping all but a very few pinned to the seats for the final exit march.

86TH STREET.

Tuesday night the house was comfortably filled and the patrons witnessed a show of six acts and a five-reel feature picture as well as pictures of the Yale-Harvard game.

The bill opened with Von Dell, who played musical instruments in a listless way. This chap with his imitations of famous musical artists is not doing as good work as he can. Maybe the opening spot did not please him.

Kris and Duwayne New were next, followed by Kinzie Le Roy and Co., who put over a good hit with a crook play. The crook part is well played and the man taking a character from the usual secondbanter man. The other two fail to impress with his work.

After the feature film Sullivan Pasquella and Co. got the laughs easy. The comedy by the woman is bound to get over in Yorkville and her "r jitter does a little singing that fits in well enough, his "lippery" number going very big. This couple made the best known one by getting the house quickly.

Whelan, Wess and Whelan sang, danced and kidded around in the next to closing spot. The boy is rather on the small side but look out he will be trying to hold the stage during the whole act without giving them a chance. The white suit, with knee trousers, worn by the kid looks somewhat out of place as he tailed either the man or woman.

The Three Glanz closed, showing a good routine of teeth-holding work and general strong-man acrobatic stuff.

HAMMERSTEIN'S.

Business took a bit of "life "at the "Corn." Monday night but even with this there was still room on the lower floor. The customers were late in coming, and this made the first part rather slow. Eleven acts and a couple of pictures programmed. Ten of the acts showed, Gertrude Vanderbilt and Jack Clemmons failing to appear.

There was enough of show, however, without the missing turn, and the program could hardly be moved to the last night. The speed was confined to the last half. The first section didn't get under way until Franklyn Ardell and Co. appeared closing the first part.

The Pathe Weekly was the opener and a little comedy cartoon was flashed in lieu of intermission.

The Althea Twins opened the show with singing and acrobatic dancing. The girls had a hard time, due to the audience and a sick fall. Their"show" was excellent, but they managed nicely at the finish with the acrobatics. Daniels and Conrad with piano and violin had the next spot and got enough applause for two bows. "The Six Acts" (New Acts) moved up one after the matinee. In the third spot at the show the comedian got a lot of laughs with his fall. Harry Adler and Anne Airline who followed were a laughing hit and got all out of the spot that could be expected.

Franklyn Ardell and Co. in"The Suffragette" closed the first part. The "Auntie " (New Acts) opened the "G政府采购"

Franklyn Ardell made no attempt to stick to his lines Monday night and just kidded through the entire act. He was a laugh all the way. His reference to the "tea" story going the rounds on the big street right now brought a laugh from the regulars.

Opening after the comedy film Wellington Cross and Lois Josephine were a nice little hit. They have one number, "The Broadway Crawl," evidently intended for a production, and it seems as though the audience could have stood for more of the single verse and chorus offered. Their closing number in an antebellum costume put the act pleasantly indeed.

La Graciosla (New Acts) one of the Venus type with a number of lantern slides next. Their"show" applause came for the most part from the upper section of the house. Perhaps they could see more from the heights.

Walter C. Kelly (held over) with a bunch of new sets of jokes for this week was the laughing hit of the night. He left from the start and finished strong to great applause. Billy Montgomery and Florence Moore preceded the Six-Day Bike Race winner who closed the show. It is the same old Billy and the same (not old) Florence. There is
the same fast patter, piano playing and good time for all concerned. The team were equally great with Kelly.

Grenda and Goulette, the six-day race champs finished the show with a good act when doing some Acrobats in a box. The act interested and got some applause at the finish, although the riders did not hold the audience in.

COLONIAL.
Monday night at the Colonial, Society reigned. Some social organization took over the house and occupied the boxes in a body. This section presented quite an interesting evening dress predominating. In the other parts of the theatre attendance was rather light.

Irene Franklin is the headline, and next to closing, she quite justifies the billing in the applause line. After singing four new songs Miss Franklin was forced to sing two of her old ones ("The Waitress" and "The Chorus Lady") to which was added a big hit. Of the new songs "All Wrong" seemed to get the most. Bert Green as usual got right in through his piano efforts.

Song to the headline, Doyle and Dixon were the favorites. The boys' easy style and manner in delivering songs and getting into dances made good from the start. Half way through though it was dull to listeners. Carl Demarest, the violinist, at first shows that he can play classics on the fiddle with the best of them in vaudeville. After two, Demarest switches into rag and gradually works up some difficult dancing all the while playing away on the violin. Demarest held up his position (No. 2) in a way that should keep him busy for a long while.

Mlle. Lucille and her "Cockie" caught on from the start. The little cocktail against tradition certainly seems to possess a wonderful lot of intelligence. Anyway, it really is an amusing bit and the boys, you can't know instantly with what comfort. "The turkey trot" done by the bird on a table while accompanying itself with its own "rattigne" works up into a wonderful comedy idea. The imitation of a cockerel also helps to make the act an interesting item. Mlle. Lucille possesses looks and personality enough to make an excellent stage picture.

Chick Salie had little trouble in turning "The Exceptional and Extraordinary" his country school entertainment is perhaps one of the truest of stage caricatures.

Valerie Bergere and Co. in "The Locust and the Panama" did strongly at the finish, but at serious moments the audience seemed in the opposite mood. Miss Valerie's support in the sketch is not very convincing and what could be made of the sketch is rather spoilt by their really indifferent playing.

The Wille Brothers in an equilibrist act closed the show and as late as this hour they were drawing good houses.

The four Europeans only do a few acts, but any audience could realize the difficulty in accomplishing these, and the act should make a dandy opener or finisher of any program. Toby Claude and Doane Dupree, BROADWAY.
The early arrival of mid-winter weather may have had some effect upon the Broadway attendance this week, the Tuesday evening gathering being a little off in numbers in comparison with the usual exhibition at that time.

The show ran rather long, even to a tedious point near the finale when one or two of the program's best specialties were scheduled to appear. The air property presented a series of short reel comedies which served to handicap the early turns to some extent, but with the vaudeville section well on its way, the tension loosened up and the performance assumed a momentum.

Nana and Alexix properly share the bulk of the billing with Mr. and Mrs. Mark Murphy, both gathering reasonable applause, the Murphy vehicle taking down the usual business that it does with the parents no effort. Although classified in vaudeville's "Who's Who" as a pupil of the old school, Mark Murphy retains all the essentials of the best of modern comics and of his type audience, one could hardly pick a better skit. From introduction to finale the pair scored a continuous laugh, nicely climaxd with an excellently composed finish.

Nana's whirlwind dances held the usual interest, but in general the turn has somewhat deteriorated, the scenery bearing the earmarks of time-wear, and there is something shabby side. Formerly a splendid number for the two-a-day houses, in its present state it can just about measure up to the standard of the Broadway sphere, where it seemed to fit nicely. Notwithstanding, the work of the pair is still worthy of a better production and with a little attention to details there seems no visible reason why they should not regain their former class.

Le Sere and Le Sere opened with a contortion routine, working on the trapeze as well as on the ground. The woman acts as undertaker through-out and does some commendable work, although best effort can barely reach above the small time circuits. While extremely clever in some feats the absence of any degree of gracefulness will hold the Le Sere back.

The Three Shentona (New Acts). Josephine Sabel's return to vaudeville embraced a repertoire of three songs with her personality predominating, although she still managed to drop a few signs of a personality combined with her effervescent delivery should carry her through. She walked off with a welcome at Broadway that promises well.

Sally Farren is seen second only to the Murphys in the laugh column, and while a familiar combination to many present, looks good for an indefinite attraction on the small screen.

Moore and Jenkins (colored) slackened the speed somewhat with a rather dry routine of talk, but earned some applause on the pedal endeavors. Following the Murphys their comedy specialty was handled nicely by Shenton's, who appeared a bit earlier, did not offer a favorable contrast for the colored men.

Sentry and the Skowood Sisters, showing a long list of singing numbers, had a rather difficult spot in next to nothing, I must say, they were applauded admirably. The girls make a splendid appearance, and Sentry can handle a ballad with the best. Their burlesque melodrama has been well staged with the usual flair through the short moving picture used and had they been afforded an earlier spot, might have taken down top honors. As it is, they did exceptionally well.

Keefe, Lunceford and Wheeler harmonized nicely enough, applause, and Potter and Hartwell, who closed the show, kept the majority in for the finish.

AMERICAN ROOF.
Business stopped the American Monday night was far bigger than it has been on the Roof in many moons. Manager Potsdam made several changes in his show and they appeared to help the bill instead of hurt it.

Instead of a dull intermission the Roof showed a Keystone comedy, and at the close of the show a serial picture was run.

The bill was started quietly by Filiniom, a comic magician. Crumpler and Clipper speeded things up with talk and songs. Crumpler was formerely teamed with Glass. The new partner gave a good account of himself. The boys and the colorized boys scored with their "checker game bit" at the close.

Elise LaBerge and her two splendidly trained dogs became big favorites. It's a good right act and some neat poses are offered. "The Apple Thief" in particularly had them applauding. Browning and Fields added comedy imps. The Fields with Bergere (nicely and a boy named Lewis) is the little Joe Fields of burlesque. He proves a bully partner, and brings some of his former burlesque "bits" into play.

The "Diving Fly" was the title of a sketch that pleased. A grafting business man flim-flams an old man and in turn is outwitted by a slangy girl who turns out to be the old man's daughter. Fairly well acted.

Simpson and Dean got away slowly, but cleaned up with their comedy dancing finish in "one." Byron and Langdon followed and the "nance" detective role of the man was just as funny as ever.

Burton, Hahn and Lewis had a song routine, faded and worn. The Three Shentona are an attractive little closer, the balancing and teeth-holds holding up the turn.

UNION SQUARE.
There was one act on the bill at the Union Square. Half of the week that pulled the entire show out of the ordinary class and made it an entertainment that pleased. This was the only turn that showed speed enough to be being taken out of its present company and gone with a faster program. The act is billed as "The Diving Nymps" and there are three of them. Business at the box-office for the second act was fine, the lower floor being about half empty for the last show of the day.

Opening the bill Prince Kanton and Co. presented a juggling turn. George Donaldson had the second spot with songs and passed. Frederick, Don and Mel were the third position and a reel of pictures of the Yale-Harvard game followed. The picture got over.

Following it Harris and Randall (New Acts) presented a sketch that was not at all effective. Quid and Bok took a flop toward the end. Mathews and Howard (New Acts) followed and did another flop. Emmett and Emmett (New Acts), a skilling sketch, passed over like a drop of water with some of the old favorite Irish ballads. The Hearst-Selig Weekly followed. It looks as though all the cameramen in Europe at present who are taking scene are making out for the big offices willing to have their commands posed for the movies. It is becoming very tiresome.

Maston and Melville (New Acts) were down next to closing with a song, ragtime talk, with one specialty did fairly with the few of the audience left. The Nymps closed the bill, "The Futility of Revenge," a picture drama as the finisher.

PROCTOR'S 5TH STREET.
That business is good in the neighborhoud houses in New York was demonstrated at Proctor's 5th Street Theatre Monday night, as the management witnessed the show Manager Buck served up.

The bill started with Baker and Murray, who have a wrong idea about an opening song, and it is not until the second number, "Snieder's Grocery Store" (sung by the girl) that the audience knows they are there. The dancing at the finish is carried too long. The opening turn this couple fared nicely.

Walker and Ill with their "bedroom sketch" were "No. 2." The action in the comedy is carried so far at times it is not always amusing. The laughs were coming quite freely all during the act. The Crescent Quartet (New Acts), "No. 3," put over the applause hit of the week's first half bill.

Miss Logan and an acrobatic trio, were pushed into the middle of the program and the work was appreciated. Burgham, Yant and Co. followed the acrobats and had the laughs coming with their slap-bang comedy with the chauffeur. The finish does not leave the right impression and might be changed, for at present the people slip away before the audience is gone.

The Artois Troupe, next to closing and the second acrobatic turn on the bill, got the spot owing to a full stage setting for the Scotch Lads and Lassies who_looked very pretty but were not doin the Scotch act. The Scotch looked very pretty but were not doing an earlier spot to their advantage.


John J. Murdock, of New York, connected with the United Booking Offices, has been elected president of the new Hunter Arms Company, Inc., of Fulton, N. Y. The Hunter concern is the reorganized company of the same name which failed for over a million dollars recently.
SHOWS NEXT WEEK.

**NEW YORK.**

A PAIR OF SILK STOCKINGS—Little (7th week).

**CHIN-CHIN**—(Montgomery and Stone)—One (5th week).

CLASSICAL REPertoire (Palliy Nellson McAllister, One (7th week).

DADDY LONG-LEGS—Gala (10th week).

DANCING AROUND (Al Jolson)—Winter (14th week).

DIPLOMACY—Empire (7th week).

FRENCH DRAMA—Century Lyceum (24 week).

GRAND OPERA STOCK—Irving Place.

INNOCENT—Olympia (13th week).

PAT'S TO ADVERTISE—Colonn (13th week).

KICK IN—Repertory (7th week).

KICK IN—Rehearsal (7th week).

MARIE TEMPEST CO. (Repertoire—Comedy)

OUTCAST—(Kitee Ferguson)—Lyceum (5th week).

ORFEALI—Candler (10th week).

PAPA'S DARLING—Amsterdam (6th week).

POLGOCKY—Playhouse (Nov. 30).

PYGMALION—(Mrs. Campbell)—Wallack's (8th week).

PILOT'S DAUGHTER—Centry (2d week).

RED潛—(Sudden)

SISTER—(Inetta)

THERE'S A GIRL FROM IVY-—Knickerbocker (3d week).

THE GARDEN OF PARADISE—Park (2d week).

THE HAWK—(J. F. M. Merrill)—Maxine Elliott (8th week).

THE HIGH COST OF LOVING—36th Street (7th week).

THE LAW OF THE LAND—48th Street (7th week).

THE LILAC DOMINO—44th Street (6th week).

THE MARRIAGE OF COLUMBINE—2d week.

THE MIRACLE MAN—Astor (11th week).

THE PLAYBOY—Eagle (15th week).

THE PHANTOM RIVAL—Belasco (9th week).

TWIN BEDS—Fulton (11th week).

WARS OF THE WORLD—Hippodrome (2d week).

YOSEMITE—(Day's 2d week).

TRAVELING STOCKS.

Gertrude Ewing is reorganizing her company to reopen Dec. 25, the stock star to feature “Camille.”

A three-night stock bills to embrace Daughter of Eve,” “St. Elmo” and “His Wife’s Peril” is going out under the direction of Harry Burton.

ALCAZAR DAVIS HERE.

George Davis, manager of the Alcazar, San Francisco, who, in New York, making his headquarters at the Oliver Morosco office.

The celebrated Alcazar is to play pictures, but said the regular season of stock would reopen there Dec. 27.

OBITUARY.

The infant daughter of Mr. and Mrs. Jack Jennings (Jennings, Jewell and Barlow) died Nov. 4.

Mr. and Mrs. Sidney Jarvis are mourning the death of their baby boy.

Henry W. Brown, father of Leon Brown, died at Dixmont, Me., Nov. 15, at the age of 76. Mr. Brown was well known to the theatrical profession and a veteran of the Civil War.

IN MEMORIAM.

Our Dear Beloved Father

JAS. W. BINGHAM

Wm. S. McGuire died suddenly in Atlantic City of apoplexy Oct. 27. He was connected with the New York Evening Mail at the time of his death, but had previously been a active theatrical manager. McGuire was 52 years of age.

NEW ACTS.

The Harmony Revue (Joe Meyer) is under way with four boys and four girls.

The Laudey Strikis,” produced by Daniel Frohman, with three people, is in rehearsal.


Phil Morris is reorganizing his “Vacation Days.”

Jesse Standish has returned to vaudeville in a singing act.

Minnie Allen has a new sketch.

Louise Mink has a new sketch for vaudeville.

De Ball and Mulchay, from musical comedy, in a sketch in “one.”

Lettie Javell, former stock lead, Poli’s, Washington, has accepted a vaudeville sketch.

Mabelle Estelle, of the Brownell-Stork stock, Buffalo, will enter vaudeville with a new sketch Dec. 16.

BALTIMORE’S MOST BEAUTIFUL.

Baltimore, Nov. 25.

Baltimore’s newest theatre, the Hippodrome (Eastaw street, north of Baltimore), opened Monday night to an enormous crowd. Mayor O’Malley made a felicitous speech, after Marion S. Pierce, Philip J. Sheck, proprietors, and Charles E. Lewis, manager, had addressed the audience. The house is the most beautifully decorated in the city and seats 3,000.

For the opening week, a bill of seven acts booked by the Loew Circuit is given. It is a 50-cent “top” price house.

AUGUST, K. C. DIRECTOR.

Edwin August has been engaged as director for the Kinetophoto Corporation. The Kin has also enlisted the services of Tom Terriss, who will both play and direct in future features.
**ALCO DISAGREEMENT SETTLED.**

Dissensions among the officers which put the Alco Film Corporation into a receivership for one day last week, were smoothed out last Saturday and on Monday the concern was operating as usual under its old directorate headed by Walter Hoff Seely, president. At Lichman and William Sievers, the latter of St. Louis, sold their stock to President Seely. With the signing of contracts for the sale, papers were also signed discontinuing the suit. Following the discharge of the receiver Monday, a statement was issued by Alco setting forth that Mr. Seely and his associates who had bought the Lichman and Sievers stock had brought new capital into the enterprise.

At the signing of the new contract President Seely and his associates were represented by J. B. Hedges and Messrs. Lewis and Hayes. At Lichman and Sievers the representatives were ex-Congressman William S. Bennett of New York.

A statement from the office of Alco on Tuesday made it plain the transfer of the Lichman and Sievers stock has put an end to any misunderstanding which may have existed as to the stability of the enterprise. Alco exchanges throughout the country wired expressions of their confidence in the Seely regime.

The releases already announced by the concern will be made by the reorganized Alco, and the Alco line of supplies will be continued uninterrupted. Photoplays featuring Florence Nash, Mabel Tainter, Olga Petrova, Jane Cowl, Beatriz Michelena and others will be completed and released in the near future.

Harry Cohen becomes manager in place of Lichman. He was formerly manager of the General Film Co., feature department, and later head of the Popular Players and Players Co., a contributor to the Alco program.

John D. Dunlop, a New York banker and financier, has entered the directorate of the Alco Corporation. He declared this week that he had become allied with the enterprise after scrutinizing it closely. He is said to bring strong backing to the concern.

This statement issued from Alco headquarters gave the list of manufacturers allied with it as All Star Feature Corporation, California Motion Picture Corporation, Popular Plays and Players Inc., B. A. Rolfe, and Life-Photo Film Corporation.

**REICHENBACH AT ALCO.**

Harry Reichenbach, who recently resigned as chief publicity promoter for the Lasky Co., joined the Alco Monday, in charge of its press department.

**CASINO PICTURE POSSIBILITY.**

There is a prospect of the Casino becoming a home for pictures definitely, following the term of four weeks the World Film Corporation has taken on the Shubert house.

The World opens its feature policy there Monday. If it returns a profit, the Shubert will be willing to listen to proposition to leave the Casino in the picture field, according to a report.

**FRAMING A BUYER.**

San Francisco, Nov. 25.

Both the press and public of Hollister, Calif., vigorously protested last week against the methods used by Mr. and Mrs. George Wheatley, who reside there, to effect the sale of the M. P. theatre, Viola. It seems the Wheatleys got hold of Fred Murphy and his mother, Mrs. Carrie Klas, and induced them to visit the Viola several evenings when it was packed. Later, representatives of the theatre went to the house to Murphy and mother for $500.

During the following week Murphy learned he had bought a lemon. To lessen the loss attempted to sell the fixtures and learned they were tied up with a mortgage, so he closed the house and left town after taking the following notice on the door, "We came to business with hope, money and faith in humanity. We depart with our money gone, hope and our faith in humanity shattered."

The papers declare that the Wheatleys had paid $250 while the town on the evenings Murphy visited the theatre prior to purchasing it.

**FILMING VAN LOAN STORY.**

The first moving picture company to go to Bangor, Cal., took possession last week, and in this is the first part Bosworth and a company of 25 are putting on some lively Western scenes for the opening reel of Charles E. Van Loan's "Message to Buckshot John."

For the big scene of the capture of the Bad Jake Kennedy gang, who "shot up" the town of "Clayton," the entire cast was employed out. School was dismissed, stores deserted, the residents "Kennedy," "Buckshot John" and their followers tore along Main street the citizens helped to make the scene.

With the last of the company. In the cast are Courtney Foots, Art Accord, the famous cowboy, Karl Von Schiller, Helen Wolcott and Rhea Haines. Mr. Bosworth himself plays Buckshot John.

The Smalleys have completed the "False Colors," a four-reel story of theatrical life, and will begin Monday on "Sunshine Molly," a story of the oil well country written by Mrs. Smalley (Lois Weber). Mr. Smalley will direct the production and he and Mrs. Smalley will play the leads.

The entire company will be taken to Midway, Calif., the center of the oil well region.

**HAZEL DAWN RE-ENGAGED.**

The Famous Players Co. has re-engaged Hazel Dawn to star in the screen version of "The Love Route." Miss Dawn some time ago played before the camera in the Famous Players' production of "One Smart Girl." Famous Players' announcements this week included the statement that the subject "The Step Sister" promised as a Christmas surprise is a film version of "Cinderella" with Mary Pickford in the title part. The subject will be released in the Paramount program Dec. 28.

Two new dramatic classics lately accepted by the Famous Players, are the pictures "Are You a Mason?" and "The Dictator," in both of which John Barrymore will appear.

**PARAMOUNT'S REPORT SYSTEM.**

The Paramount Picture Corporation has sent out to its theatre managers a blank form of report which is to be filled in by the managers who Paramount films are shown.

Each manager is expected to "classify" pictures, after the fashion of the present-day vaudeville manager, who reports on each act. The exhibitor is requested to jot down on the report whether the film is good, fair, poor or indifferent. This in turn is mailed to the picture people, who plan to buildup instead of go down.

It will also give the manufacturer a line on future booking. The maker of feature film benefits greatly in a financial way through these reports.

**DAILY PROGRAM MAKERS.**

Ludwig G. B. Erb, president of the United Motion Picture Producers, Inc., the concern affiliated with Warner's Features, Inc., which proposes to release a daily program of 21 reels a week, a few days ago made public the identity of the various concerns associated in the enterprise. The United opened offices and began the booking of its one and two-reel daily releases. This week's list includes 10 subjects, an increase of three. Other additions will be made from time to time until the total of 21 is complete.

These are the concerns which make up the United Producers:

Albuquerque Film Manufacturing Co. (G. S. Hamilton, president), using the brand Luna films, with Dot Farley, the comedienne; the Crystal Film Co. (Joseph A. Golden, president), with Superba as its brand; Features Independent, which has produced single reels elsewhere under another name; Gene Gauntier Film Co., with the brand Gauntier films; Mittenthal Film Co., with Starlight films; the Nelson Film Co. (J. Arthur Nelson); The Smallwood Film Production Co. (featuring Ethel Grandin); St. Louis Motion Picture Co., known for its brand of "Premier films," and L. G. B. Erb Co., the enterprise of the United, Inc., executive, whose brand will be the Pyran.

It is proposed to put out one-reel and two-reel comedies, comedy-dramas, Western pictures and educational subjects in conjunction with the feature films made by Warners, Inc.

**WOMEN FREE.**

The National Winter Garden, a 1,500-seat theatre located on the East Side of New York, made a public announcement admitting women free during the matinees.

**LARGE IMPORTATIONS.**

In a report issued from the Customs office from Oct. 3, 1913, to June 30, 1913, films and apparatus imported into this country reached 44,717,523 feet, valued at $889,500.
The Strand Co., embarks Edeson Fitch's "real" film production for the National Bio-Photo Co. in Chicago, is on the verge of being completed December 15.

Jack Pratt, director for the All Star Feature Co., has temporarily moved to New York, which company, with a company of 15 heads by Jane Cross Road, will start producing a feature picture for the Strand. The company will make its headquarters in St. Augustine, and the picture house is being planned for Fourth and Market streets, San Francisco.

Miltvent is enjoying a vacation during the week, in the midst of a typical California studio. Her salary goes right along.

The Glash sisters, Lillian and Dorothy, are connected in the motion picture business, which William Christy Cabaniss is directing.

Sam McFarlane is no longer connected with the United States Office of Motion Pictures. He has been assigned to the Department of Commerce.

Frank Lloyd, formerly attached to the Turner Special Feature Co., is hereafter to direct one of the companies that will build up the new Rex brand. With Lloyd will be George Steiner, the producer, and Jack Blake, the writer. Marc Robbins, director of the company.

Harry Joel Parker has taken his wife and child to Los Angeles, to join the popular Play Fashions Co., and is now negotiating with several companies relative to its picture production.

The California Feature Co., has secured in to the service of the company, Miss Mrs. Wiggs of the Cabbage Patch," in which Robert Young will be featured. The California Co. plans some new "westerns" this winter.

Oscar Turner forces are making a picture out of Hugh Conway's novel, "Called to Duty," in the cast are Robert Young, Herbert Rawlinson and William Worthington.

In "The Heart of Maryland," feature, the company has made arrangements with Carter as the star and Herbert Brenon the director of the picture. Bylaw will produce the picture, and at the last, according to Miss Missie Fuller, the company will have the principal roles.

The company is making the picture, "The Idler," and has landed 550,000 in the Play and Players Corporation.

Charlie Van Loan, a former Charles Van Loan, is the 'future sim' for the Beauhans Co.

The American Co. plans to make a new policy announcement within the next few weeks. William Garwood is now playing leads for the firm. He was formerly with the American Co. of London.

The Kleine Co. is making arrangements to release the "My Little Girl" cartoon feature, "Maddy," in the United States, but the dates are secret. It has been secured by the Nonpareil Co. and will now be rushed to completion.

Pictorial views of the Harvard-Yale football game taken Saturday in New Haven by the Colonial Co. this week, have shown this week at the Palace, New York.

Mabel Taliaferro and her supporting company, "The Play Girls," are now making "The World's Last Love" for a few weeks. The picture has been produced and the playing cards and motion picture cards and will now be rushed to completion. The picture will be released in a few weeks.

The Temple theatre, Toledo, Wills Kansas City: Palace, Little Rock: Strand, Houma, La., and the Mary Anderson, Louisville, are among the six pictures released by the Alco program.

Joseph Skirball, Pittsburgh, and Chicago manager for the Alco, was in New York a few days ago. He reported the opening with Alco features in the New York East River, has been built at a cost of $100,000 by Clark & Rowland.
**VARIETY**

**DAILY RELEASE REVIEWS**

**The Tale of a Coast.** Comedy. Claude Gillingwater's latest letter in pocket change has changed many times. Medio-
cre. Nothing to see. Decidedly poor.

**Dr. Guitar.** Comedy. Just another medicine show.Cursorily written, full of villainy.

**Rebel Within.** Drama. Strong detective tale neatly mounted.

**Blackbeard.** Story. Not particularly well made.

**Love Minx.** Comedy. Many small infants get many laughs. Film country due from usual comedy reel.

**Ninety Black Boxes.** Drama. Peculiar love story was surprising. Made Gable mix up.

**Two Backward Reels.** Comedy. Dr. Kettlewell gives too heavy for everyone put on picture. Trivial.

**Million Dollar Mystery No. 2...**

**The Two Inns.** Comedy. Last two reels have some thrilling climaxes. Mystery still un solved.

**The Invisible Women.** Comedy. Assailed by Fraser.
THE CIRCUS MAN.

Thomas Bradock... The Theater Roberts Mary Bradock... Mabel Van Buren Frank J. Mason... Hubert Whitehead Elmer Lord... Raymond Hatton Don Cas冷静 O. Col. Grand... Fred Montague

Packed full of action... How George Harr Meade

The release of the Paramount program under the Juvenile Features production is a typical one. The presence of Thomas Bradock is practically a guarantee of success. Mr. Grey's work is always a delight to see, and the fact that he has been given a chance to show his ability as a performer is all the better. The picture is well made, and the story is a good one, with a happy ending. The acting is excellent, and the photography is well done. The picture is sure to appeal to the juvenile audience.

THE LURE OF MILLIONS.

Frank Gustavo... 24

Sympathy. The picture is well acted, and the story is well told. The photography is good, and the picture will appeal to all who enjoy this type of story.

THE TORREADOR'S OATH.

A fatigued Fat Man.

The scene was evidently taken from a book, and there is a lot of action in it. Photographically perfect and with a very good cast, it will be a success. The story is well told, and the acting is good. The picture is well worth seeing.

VARIETY.

THE DESPERADO OF PANAMA.

Frank Gustavo... 24

The story of a foreign spy, written by J. B. Loscos, and directed by H. P. Picquer.

The picture is well made, and the story is well told. The acting is excellent, and the photography is well done. The picture is sure to appeal to the foreign spy audience.

THE LAST DANCE.

Lina... 24

Margaret

The picture is well made, and the story is well told. The acting is excellent, and the photography is well done. The picture is sure to appeal to the dance audience.

THE MAN BEHIND THE DOOR.

Frank Gustavo... 24

The picture is well made, and the story is well told. The acting is excellent, and the photography is well done. The picture is sure to appeal to the mystery audience.

THE SAGE BRUSH GIRL.

The picture is well made, and the story is well told. The acting is excellent, and the photography is well done. The picture is sure to appeal to the western audience.

THE TYphoon.

The picture is well made, and the story is well told. The acting is excellent, and the photography is well done. The picture is sure to appeal to the action audience.

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FOR HOME AND COUNTRY.

An English war drama in two reels, entitled "The World's End." The story is of a young Englishman who joins the cavalry and is sent to the front. He is killed in action, and his death is mourned by his family. The picture is well made, and the story is well told. The acting is excellent, and the photography is well done. The picture is sure to appeal to the war drama audience.

SEEDS OF JEALOUSY.

A three reel Nemo, made that there is no need to go out to see it. The picture is well made, and the story is well told. The acting is excellent, and the photography is well done. The picture is sure to appeal to the comedy audience.
Bime.

"Bime."

"Seeds of Jealousy" has been adapted to motion picture form and will be shown at the Hippodrome, New York, with remittance, to Variety, New York.

"Another Possible Censor."

Philadelphia, Nov. 25.

Indications that the Catholic Church movement, responsible for the recent issue of a "white list" of plays for the present season, may extend its scope to cover pictures as well, were given in an interview with the Rev. John J. Wheeler, the general secretary of the movement.

After stating that it is important for all persons to realize that the movement was defensive and not offensive, Father Wheeler sketched out our tentative plans by which those concerned intend to safeguard the public from pictures which are considered offensive.

"From the first," he said, "the movement has been asked to take some definite attitude upon this phase of modern amusement and since, under present conditions, plays are constantly being adapted to motion picture form (some of them having been banned from our white list), we feel that the subject cannot be longer ignored by us. Though we have taken no drastic steps looking toward any censorship of pictures for our parishes we feel the time the movement could, at least, promise cooperation with the efforts of individuals and organizations to curb the possibilities of evil in the movies.

He added that whatever measures in this direction might be taken could be carried out through such bodies as the Knights of Columbus and the Holy Name Society.

Maurice DeVries, formerly of the Hippodrome, has the post of treasurer at the Broadway.
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*with*
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**ALSO**

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*with*
**BEULAH POYNTER**

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Gould & Ashley, Baltimore Variety
Gray Trio Variety N. Y.
Grees Karl J. Mirabish, Sr. Bingen, Rhein Germ
Guernsey, Laura, Variety London
Guyt Osa Variety N. Y.

H

Hagan & Australian Variety N. Y.
Harmon, Fegen Touring England
Harrach, Great & Company, Buda Chicago
Havlans, The Variety, N. Y.
Hayes & Variety N. Y.

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Okabe Japs, Keith's Providence
Orr & De Costa Royal Bronx N Y C

P
Parillo & Frabito Alhambra N Y
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Pedersen Bros Keith's Louisville
Pederson Mysteries Colonial N Y C

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Featured with
"ROSELAND GIRLS"
Management: James E. "(Stiletto) Cooper

Francis Elliott
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Charming Widows 30 Gayety Baltimore 7 O'Day Richmond.
Cherry Blossoms 30 Murray Hill New York 7 Star Brooklyn.
City Belles 30 Academy of Music Jersey City 7 11-14 Gayety Baltimore.
City Sports 30 Star Brooklyn 7 Trocadero Philadelphia.
College Girls 30 Empire Brooklyn 7 L O 14 Westminster Providence.
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Polly of the Day 30 Star & Garter Chicago 7 Ewingdale Chicago.
Polly of the Pleasure 30 Polly Chicago 7 Columbus Indianapolis.
French Modena 30 L O Polly Chicago.
Gayety Girls 30 Casino Boston 7 Columbus New York.
Gay New Yorkers 30 Empire Newark 7 Casino Philadelphia.
Happy Way 30 Empire Philadelphia 7 Empire Hoboken.
Hollywood 30 Academy of Music Norfolk 7 Gayety Philadelphia.
Ginger Girls 30 Columbia New York 7 Empire Savannah.
Girls from Hollywood 30 Gayety Buffalo 7-9 Bantable Syracuse 10-12 Lumbergt Utica.

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Girls from Joyland 30 Gayety Philadelphia 10-12 Grand Theatre.
Girls from Polly 30 Grand Boston 7-9 Worcester Worcester 10-12 Empire Holyoke.
Girls of Quincy 30 Empire Chicago 1 Gayety Detroit.
Gayety Girls 30 Empire Toledo 7 Columbus Chicago.
Happy Widows 30 Princess St Louis 7 Gayety Kansas City.
Hastings Big Show 30 Gayety Toronto 7 Gayety Buffalo.
Hello Paris 30 Garden Buffalo 7 Star Toronto.
Heart Cheerers 30 Haymarket Chicago 7 Standard St Louis.
High Life Girls 30 Buckingham Louisville 7 Standard Cincinnati.
Honeymoon Girls 30 Gayety Detroit 7 Gayety Toronto.
Liberty Girls 30 Columbia Chicago 7 Princes St Louis.
Lovekickers 30 Casino Brooklyn 7 Music Hall New York.
Marchion’s Own Show 30 Westminster Providence 7 Gayety Boston.
Martin’s Roller Show 30 Empire Montreal 7-9 Empire Albany 10-12 Grand Hartford.
Monte Carlo Girls 3-5-7 Gayety Detroit.
Monte Carlo Girls 3-5-7 Gayety Brooklyn.

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Variety Leading Woman
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Corinna Ford, Jack & College Boys

MARTELLE: HEB! Where managers come to pick acts, and actors to filller material

Passing Review of 1914 30-2 Jacques 0 H Waterbury 8-5 Gilmore Springfield 1 Howar.
President: Winners 30 L O 7 Westminster Providence.
Robinson’s Carillon Girls 30-2 Empire Albany 3-5 6-8 Grand Hartford 7 Casino Boston.
Rowley Girls 30 Gayety Omaha 7 L O 14 Gayety Minneapolis.
Rowley Girls 30 Gayety Kansas City 7 Gayety Omaha.
September Morning, Gories 30 Standard St Louis 7-9 Kansas City.
Social maid 30-2-3-4 Euphemia 3-5 Lumsford, 7-9-10-12 Omaha 7-9.
Star & Garter 30 L O 7 Empire Newark.
Syndicated Shows 30-2 Empire Hoboken 6-7 Empire Brooklyn.
Tango Girls 30 Standard Cincinnati 7-9-10-12 Cleveland.
Tango Queen 30 Trocadero 7-9-10-12 Empire Hoboken 6-7 Empire Brooklyn.
Tango Queen 30 Century Kansas City 7 L O 14 Polly Chicago.
Tempest 30-2 Norfolk Worcester 3-5-7 Empire Holyoke 7 Murray Hill New York.
Tennessee Queen 30 Columbia Indianapolis 7 Buckingham Louisville.
Tropicana 30 Gayety Rochester 7-9-10 Grand Hartford.
Tropicana 30 Century Kansas City 7 L O 14 Gayety Cincinnati.
Watson's Big Show 30-2 Grand Hartford 7-9-10-12 Empire Albany.
Watson's Big Show 30-2 Century Kansas City 7 L O 14 Gayety Cincinnati.
Watson's Big Show 30-2-3-4-5-6 Grand Hartford 7-9-10-12 Empire Albany.
Wheeler's Ladies 30 Century Virginia 7-9-10-12 Empire Chicago.
Zalntha's Show 30-2-3-4-5-6-7-8-9 Richmond 7 Academy of Music Norfolk.

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BIGGEST HIT IN BURLESQUE SINCE "WINE, WOMAN AND SONG"
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WITH SAM SIDMAN, GERTRUDE HAYES and an All-Star Cast
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Pound Mrs. P

Powers Julia (C)

Prince Archie (C)

Prior Berrie

Prior Billie (C)

Putter Eva

Ranch Frank (P)

Raymond Jim

Reader H. W

Reese Lola (C)

Reilly Sime (C)

Remy Jack

Clarence L. S

Rinaldo Mr

Rivett Casner

Roach Jack

Robinson Mable (P)

Robt Lotus (C)

Rockwell Louise (C)

Roehm Will (C)

Rolando Charles

Romero Hugo A

Rosse Allen

Rosse June

Rocks Francis

Rose A J

Roy & Francis (C)

Royal Jack

Roy The

Rutter Jack

Russell & Lotta

Reynolds Carrie

Rubber B B

Schultz Lilacs

Scott & Wallace (C)

Shartuck Truly

Shaw Billy

Shopper Rolley

Shubert B (C)

Silver Jane

Shilder Ed

Small Ada

Small Johnny

Small Sisters

Smietta Tri (C)

Snyder F (C)

Snyder & Hallo

Sodler Manager (C)

Sprague L C

Spur George

R Aive

THE WINDSOR theatre, which has been playing vaudeville of the 10, 20 and 50 variety, has changed its policy to 10 and 20 a ticket.

McCarthy and Woolcott went into the bill at the Majestic on Monday to replace Missy, who would not open the bill.

Alfred Lattel is the third father of a boy. Mrs. Lattel is known on the stage as Elite Yokes.

George Baldwin will replace Valadka Sorita when she opens at the Winter Garden later in the season.

K. R. Douglas, manager of the 'Gabriel' pictures, was called to New York this week on an urgent business for Warner & Laucke.

Richard Watson, the manager of Louis Wilson and Kitty Morton at the Palace last week on account of the sickness of Mrs. Morton.

Joe Sullivan has routed Dan Melo and Mildred Woods over the 'Association.' They will open in Watertown in South Dakota.

Sheppard Butler, formerly Sunday editor of the Chicago Herald, has been made press agent of the Film Arts Theatre during the run of the Universal pictures.

A stock company will occupy the Film Arts Theatre after the first of the year, if present plans materialize. Such plays as 'Alice in Wonderland' will be given.

Elridge Pomeroy, former manager of the Harlem's Cafe, Joe Asarre, stopped over in New York to obtain suitable talent for his place.

The 'Good Fellow' is the title of a new tableau (4) that will have its premiere in Gary Sunday. The Chicagoans will be members of the cast.
Attention! Agents and Managers

HARRY ALLAN

Now being featured over the Pantages Circuit in the Motorcycle Sensation, "THE DIP OF DEATH," will open on the ORPHEUM CIRCUIT the first week in February, 1915, in his latest original thriller.

"The Electric Dial of Death"
(The Acme of All Motorcycle and Cyclecar Acts)

WARNING: I am the inventor and originator of this amazing and thrilling offering. All copyists and pirates will be prosecuted to the full extent of the law. I request all agents and managers to refrain from booking imitators and pirates.

HARRY ALLAN
Permanent Address, care VARIETY, San Francisco.

There is a rumor extant that "Real" will be brought to Chicago a little later, and possibly to the American Music Hall, although no definite announcement has been made.

The Century Opera company opened at the Auditorium Monday night before a large and fashionable audience. Those in charge reported that the season promises to be a prosperous one.

"A Fighting Chance," a prize-fight play that was stopped by the police when playing at the Virginia Theatre, was offered at the Academy. An injunction was obtained, restraining the city from interfering with the play.

Mrs. Ralph Russ, wife of the motion picture man at the Majestic, was operated upon for appendicitis last Sunday morning at the American Hospital, hospital, according to Dr. Richardas, playing the Colonials, injured one of his toes while doing his dance and was cared for by Dr. Max Thome, Col. Bill Thompson, still at the hospital, is able to get out for walks and is improving rapidly.

AMERICAN MUSIC HALL (Joseph Garritt, mgr.)—Helen Ware in "The Merry.
BLACKSTONE (Edward Wappler, mgr.)—Maude Adams in "The Legend of Lenda.
CORT (U. J. Herrmann, mgr.)—"A Pair of Bows," still finding favor.
FINE ARTS (Albert Ferri, mgr.)—Last week's "Consequences.
GARREL (John J. Garrit, mgr.)—"Pe-o My Heart," getting good at office returns.
ILLINOIS (Augustus Pitts, Jr., mgr.)—"The Little Cat," in the closing week.
LA SALLE (Joseph Bransky, mgr.)—"The Candy Shop" opened Monday. The Great
OLYMPIC (George C. Warren, mgr.)—"Pots- and Pettimouter," getting the biggest return in town.
PRINCESS (Samp Gerson, mgr.)—"Kitty MacKay" opened Sunday night.
Powers (Harry J. Powers, mgr.)—The "Missaline Lady" playing to just fair busin

MAJESTIC (Laurence B. Glover, mgr.; art. Orph.)—Adeline Genes breathed and gave selections from her repertoire of songs assisted by Serée Lutzkevich and Milo Yaster. The act was a triumph, especially for Milo Yaster, who received an ovation. The bill went well from start to finish, and the house seemed to be in a good to enjoy everything offered. Creasy and Darrow got by his with their sketch. "The Man Who Remembered," and Claire Rochester won new triumphs with her two voices. She was a distinct hit, offering songs that ran from the gamin to high soprano. Her pleasing personality gained her immediate attention and she won her way in no time. Nat. M. Wiltse, down next to closing, got a lot of hearty laughs. His bulling from the rear of the stage and got him into the good graces of the Monday afternoon audience in a lift. The Kaufman Brothers popped into favor in "I" spot and went so well that they came back stopping the show. Lee and Cranston, in second place, got much applause with their line of Irish songs. The act is neatly dressed and makes a certain special appeal. Nat. Nasaro and his company of acrobats made a deep impression, closing the show. Mr. Nasaro is a thorough showman and he knows how to put an act together. The midget in the act is particularly active, and some of the feats displayed are away out of the ordinary. The act was of such drawing power that it held the audience intact. McCarthy and Wool-

HEADLINED FROM COAST TO COAST

JONES, LINNICK AND SCHAEFER'S
MIVICKERS
WEEK MONDAY NOV. 16
J. K. EMMET & CO.,
VIOLA CRANE IN "THE STRICTEST"

ADDED STAR

SOPHIE TUCKER CLARISSA ROSE

MURRAY LIVINGSTON

DICK MILLER OGDEN QUINCEY

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VALENTINE FOX THREE DONALS

OTHER BIG ACTS

Management, FRANK BOHM

Great Northern Hip (Fred Erbert, mg.
art. W. V. M. A.).—Good, brisk bill on the day shift, running smoothly and with several high spots of interest. Rodriguez, a wire walker, opens show, offering several novel feats. Billy and Edith Adams, who produce, do no cleverly and make a nice impression. They are graceful and have some ideas of their own in regard to dancing. They are well done, though the act gets a bit long. "The Little Cat," in the closing week, is well done. They opened with a dance that allowed them to get over the act nicely. They are good in the show, and then go into an acrobatic act which is a盘活 of life. They are very skillful in this big time, for they offer an act that has lasting worth which makes the audience stick. The bill went smoothly throughout and seemed to tickle the audience immense.

GREAT NORTHERN HIP (Fred Erbert, mg.
art. W. V. M. A.).—Good, brisk bill on the day shift, running smoothly and with several high spots of interest. Rodriguez, a wire walker, opens show, offering several novel feats. Billy and Edith Adams, who produce, do no cleverly and make a nice impression. They are graceful and have some ideas of their own in regard to dancing. They are well done, though the act gets a bit long. "The Little Cat," in the closing week, is well done. They opened with a dance that allowed them to get over the act nicely. They are good in the show, and then go into an acrobatic act which is a盘活 of life. They are very skillful in this big time, for they offer an act that has lasting worth which makes the audience stick. The bill went smoothly throughout and seemed to tickle the audience immense.

W. V. M. A.—Hit of the bill in this house was Mr. Mirell and Harry in "The Sugar Plum Girlie and the Marshmallow Boy." They took the house by storm. Simultaneous Brothers and Mora opened the bill with a triple act comedy act. They work at a swift gait and get over neatly. Harry Neuber, a monologist, has a style of his own and makes good all the way through. He presents a neat appearance and, in the position on the bill, did remarkably well. Charles Wayne and Co. in "The Long Count," by George, did get by, although their act is not the best in the world. They closed with a dance that allowed them to get over the act nicely. They are good in the show, and then go into an acrobatic act which is a盘活 of life. They are very skillful in this big time, for they offer an act that has lasting worth which makes the audience stick. The bill went smoothly throughout and seemed to tickle the audience immense.
Crawford and Broderick, a man and woman team, appeared before admiring and appreciative audiences. Here is the result of an interview with Professor Alphonso, who laid great stress on the fact that the show has captured the hearts and imaginations of the New York public. He said:

"The show is truly a product of the San Francisco theater, and it is a delight to see how the audiences have taken to it. The cast is well-balanced, and the material is fresh and full of interesting elements. The acting is excellent, and the production is top-notch. I am very proud of it."
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AUDITORIUM (Wodewood Novel, mgr.)—"Newspapers and Their Baby," caterers to park hotels through the season.

PALLACE (W. J. Bullaft, mgr.)—"Golden Ghetto" Fair attendance.

HILLBILLY ST. THE DEUTSCHFELD BAND—In the Krt. New-York... House filled at each performance with colored flags and pennants.

With Johann Gosnald as the sosten, the Philharmonic Society of New York gave the first of its current women's concerts here at the Lyric Music Hall, evening of a large and enthusiastic audience.

Anna Pavlova, the Russian dancer, came to the U.S. for a single performance Nov. 28.

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DENTIST

STREET THEATER BLDG.

BOSTON.

By J. GOLDBERG.

KRITIKH (Robert O. Lawson, mgr.; agent, U. B. O.)—Little Hillie bawdy featured and punning act, much bigger than his previous performances. Crenchelie and Louis ette McLain, who scored big; Fred Bruch and his sister, next. Most musical; achievement; Gordon, Finley and Hewitt, should have been better spot. Harris and Hewitt, open at the Boston Theatre.

FJIOU (Harry Guinlin, mgr.; agent, U. B. O.)—Small house catering to an exclusive audience.

Park—Dark. No explanation of delayed opening of Paramount Theatre. Has gone into the florentine opera house this week.

CAYLIE (Al Remoree, mgr.; agent, U. B. O.)—Novel pictures and acts that can beth taken advantage of being used successfully.

ELLI (Charles J. Rich, mgr.;—Margaret Anglia in "Lady Windermere's Fan" open Mon. night and close Thurs. for the next Two weeks.

MAJESTIC (Charles J. Rich, mgr.);—Sam Bernard in "The Girl from Kayne's Good."

WILLBUR (E. D. Smith, mgr.;—William Hodge in "The Man from Home." 20th week to excellent business bolstered up by heavy advertising campaign for small capacity theatre.

TREMONT (John B. Schoepe, mgr.;—"The Yellow Ticket," opened with unexpectedly cordial reception Monday night, although well prepared. Rather strong dose for a Boston audience but will probably fare well.

BOSTON (Robert Jeantpere, mgr.;—Opened Monday with the eight-reader. "The Clock," and will play features until September. When the house will probably be torn down.

PLYMOUTH (Fred Wright, mgr.;—Cyril Maude in "Trumpy"—picking up heading. Books selling three weeks in advance.

COHT (John "Bob" Cat, mgr.;—"Peg." 12th week, with business holding up so well it will probably play into 1925. Florence Martin in the lead by her own merits and some clever stage stunts has made a big name here.

SHUBERT (E. D. Smith, mgr.);—The Piano Show of '14"—on for another week.

HILLDORF SQUARE (John Craig, mgr.;—Stock. "Too Much Johnson" drawing big with this. Open at the Adolphus and has earned local house.

HILDA (E. D. Smith, mgr.);—The Broadway show of '14"—on for another week. No business.

HORTON OPERA HOUSE (W. H. Macdonald, mgr.);—Beginning this week for the Paramount Theatre, well advertised, the feature to gether with grand opera orchestration. Supporting act will continue to be determined by the number of the ultra-exclusive type.

INTERNATIONAL (Charles J. Harris, mgr.);—Second week of a new show to business showing a small house, the most magnificent ever seen in the US., which seats 3,000. Harris and Weaver, open at the Paramount Theatre.

LOEWE'S ORPHANS (V. J. Mood, mgr.;—GAYETY (George Gitcheller, mgr.);—"Giner"—Luky he. FOR THE PRICE OF AN AUCTION.

CASINO (Charles Waldron, mgr.;—Billy Watson's Big Show.

GRAND (George E. Lathrop, mgr.;—The Tanguy's Fair.

HOWARD (George E. Lathrop, mgr.);—"Girls from the Follies." Miss Muriel O'Leary.

The death of Minnie Turner in Danger was unknown here last week. She died at her home in the afternoons of Mrs. Johnson, and was best known as a classical dancer. She danced the "Blue Dream." Mlle. Fuller.

BUFFALO.

By CLYDE F. HEE.

TRICK (James M. Curry, mgr.);—"The Midnight Girl" opened to good house. First time here and delighted an audience appreciative of good music. Cast excellent, staged beautifully. Now in a big play, closed last night.

PANAMA (W. J. Buckstaff, mgr.);—"The Stairway to Heaven." Capital dancing and light and good direction. Nice cast, which pleased an audience which included enough from the first night of the curtain to the final fall.

STARK (J. J. Gordon, mgr.);—"The Corsican." Last fall. Marie Dresler in "A Mix Up." GAYETY (J. W. Mather, mgr.);—Stone and Pillion opened return date to capacity. Fair House, keeping up and good and good business. Capital cast pleased an audience which included enough from the first night of the curtain to the final fall.

THIS (E. D. Smith, mgr.);—"The Piano Show of '14." Last fall.

WELCH'S (E. D. Smith, mgr.);—"The Piano Show of '14." Last fall.

A few of our regular patrons who are authorities on dress, having the distinction of being the "Best Dressed Men in New York."

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ALL MATERIAL, SONG, TITLE, ETC., OF
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("COWBOY MINTREST")
ARE FULLY PROTECTED BY COPYRIGHT AND REGISTRY
ALL INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED
MONDAY MATINEE, OPENED SHOW. MONDAY NIGHT, ON "NO. 7" AND TOOK JUST 7 BOXES. PALACE, NEW YORK.
NEXT WEEK (Nov. 30)
ORPHEUM, BROOKLYN
Booked Solid by THOS. J. FITZPATRICK

DETOIT.
BY JACOB SMITH.

THE TEMPLE (C. O. U. lines, mgr.; agt. U. R. O.—" Sergant Bagby," good sketch; "The Telephone Tangle," snappy; Mimick, laughs; Ryan and Lee, very good; Mayo and Tally, hit; Minnie Campbell, good; McAllan and Carson, roller skaters, opened; Four Nights, strong act.

MÖLÉS (Dr. Paul C. Dulitz, mgr.; agt. Lyle)—James J. Morten, laughs; Joe Macanley, in good sketch; Morton-Jewell Troupe, comic songs, excellent; Miller, Armstrong and Ford, pleased; Victoria Four, well known.

ORPHEUM (H. P. Williamson, mgr.; agt. Fantasie)—The Riding Duttons, equestriens or unusual merit; Clarmont Bros., opened; Elisa Gardner, well liked; Gordon Bros., clever dancers; Al Burton, pleased; Milton and Dolly Nobles, good.

FAMILY (J. H. McCarron, mgr.; agt. U. R. O.—James Kennedy and Co., comedy skit; George and Nathan, singing monologues; and Westmon, good; Oliver and White, good; Elgin and Stone, jr. well acted sketch; Gardner and co., operatic vocalist; Carrie Little, good; McAllan and Whalen, good.

COLUMBIA (M. W. Schrothberg, mgr.; agt. O. C.—"Love's Masterpiece," well acted; and

NATIONAL (C. R. Hagedorn, mgr.; agt. Hoy)—"Universal Circus," well acted."

DETROIT (Harry Parent, mgr.);—Charlotte Wilson, "The Honeymoon Girl," by Eugene Arthur; and

Manager Parent of the Detroit opera house reports an enormous advance sale for "Watch Your Step."

The proprietors of the local dancing schools have formed a association to combat the dancing in public cafes. Despite a local ordinance prohibiting dancing where liquor is sold, all of the hotels and leading cafes persist in it; the dancing masters claim it is cutting in on their business, as people will not pay for dancing when they can go to cafes and dance free.

George Chenel is the new manager of the cherry theatre, succeeding James Rhodes, whose resignation took effect Nov. 22. Chenel was last seen in Detroit as manager of the original "Madams duerry" company. Of recent date he has been located in Rochester, N. Y., as manager of the Cherry theatre. Mr. Rhodes, who formerly resided in Albany, has gone east.

B. Harten Starr has resigned as manager of the new Empire on Woodward avenue and is succeeded by W. M. Smith, formerly assistant manager.
MR. MANAGER--
YOUR ATTENTION, PLEASE
THE ACT THAT REDEEMS ANY BILL AND STAMPS IT CLASSY
LITTLE MARION WEEKS
"THE MINIATURE PRIMA DONNA"
The youngest perfect coloratura soprano in the world, who has refused to star for production managers, is in vaudeville to stay
AN ACT YOU CAN'T GO WRONG ON
The only artiste in the world on the vaudeville stage who sings The Doll Song in character from The Tales of Hoffman, opera's most difficult singing role
Personal Management NICK HANLEY
ASTOR PRODUCING CO., 1531 Broadway, New York

EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI

Ethel Mae Barker
Just Returned from Europe
THIS SUNDAY (Nov. 29)
COLUMBIA, New York

WILLE BROS.
Masters in the Art of Equilibrism
Direction, PAUL DURAND Management, HENRY WILLE

COLONIAL, NEW YORK, THIS WEEK (Nov. 23)
DIRECT FROM THE FIRING LINE.

"IT'S A LONG, LONG WAY TO TIPPERARY"

THE MARCHING SONG OF THE ALLIES.
A Delightful Irish Ditty that is NOT a War Song.

Written and composed by JACK JUDGE and HARRY WILLIAMS.
It's Sweeping this Country NOW—ARE YOU SINGING IT?

KATE SILVER AND BILLY GRAY

First New York Appearance
Harlem Opera House
Nov. 28-Dec. 2

Direction, PETE MACK

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Playing Keith Time.
For a GOOD OPENING NUMBER, start the bill right, apply to
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Offers "THE LUCK OF A TOTEM"
A REAL ACT

THE DE BARS
JUGGLING WATER FOUNTAINS
Direction, PETE MACK

THE PELOTS
"Fun in a Tavern"

Mme. Hendrikje Cornets de Berin, who was preparing to appear in Wagnerian opera when the war shattered her plans, has arrived in Minneapolis to visit her sister.

NEW ORLEANS.
By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.)—Pleas- ing show. Ovar and Ovar, Interesting: Fred Korn, whistler, amusing; Liana K. Carrera, a well-staged number; Stewart Burnes, bit; Edwin Stevens, thoroughly entertaining; Lisa Artherbelle, engaging singer with poor selections; Olympic Trio, the conventional organization.

TULANE (T. C. Campbell, mgr.).—"Peg o' My Heart."

CRESCENT (T. C. Campbell, mgr.).—Al. H. Wilson. DAUPHINE (Low Rote, mgr.).—Stock bur- lought.

HUNTING (K. A. Stibler, mgr.).—Emma Bunting stock in "St. Elmo."
LYRIC (J. H. Peresb, mgr.).—Peresb- Goppe Players in "Under the Lamb."
ALAMO (Will Guerringer, mgr.).—Vaude- ville.

Jesse Youngblood and Gladys Arnold have combined, maternity.

Malt Caulfield has forsaken vaudeville for street advertising, being signed up for an indefinite period. Caulfield caused trouble Saturday when he called a competitor a "sandwich man."

Geo. H. McKeune, scene artist of the Orpheum circuit, is looking over (not overlooking) droop, wise and actions of the local Orpheum. Mr. McKeune knows as much about exteriors as some night watchmen, and a whole lot more about interiors than some surgeons.

Consternation at a local small time theatre when the actor refused to give some wood- choppers a chord.

Alexander Sandow, a strong man, is being held here at the instance of Birmingham au- thorities.

8th AMERICAN SEASON

ALICE LLOYD
IN VAUDEVILLE

Representative, PAT CASEY

All Communications care VARIETY, New York
MORAN, King, Neuss, Mott, and Kelly.

IN Fullerton, audience.

Ryan registering, consequently Man’s akech Wood.

LeVan.

The KNICKERBOCKER.

Monday.

To be the star, the management, which has been in for some months, has arranged for a personal appearance of the favorite.

The Seventh National Apple Show, held November 16-22, in point of attendance and quality of exhibits was the best of the series.

TOLEDO.

GRAND (A. J. Small, mgr.), "Winning of Waterloo Worth," opened well.

ROYAL ALEXANDRA south week. "The Appeal."
 OUR THEATRES
HOUSE SHOWS
INSTEAD OF
WOUNDED
SOLDIERS

OUR HOMES
ARE SAFE

WE SHOULD
BE THANKFUL
EDWARD MARSHALL

BASE BALL PLAYERS
ARE VERY
SCARCE ON
THE STAGE
THIS YEAR

UNCLE SAM
RELEASES
MILLIONS OF
DOLLARS OF
BANK RESERVES
TO STIMULATE
BUSINESS

THIS BUNK
IS PASSING

ALL
EUROPE
BUYING
AMERICAN
PRODUCTS
HELLO EVERYBODY!!! Except for not being with you for the few weeks, but we have just come from the front (of the house) and it looks very much like we are on the way. The morale of the troop is not as good as it was a month ago. There are always the same old tricks of the trade, but with a quick change of pace, he caused the return to the rear and an attack for a reinforcement. This left no coming between the right and left wings. Luckily our leader was left in front of the firing line in a trench, just beyond the front, he stood the attack bravely and with a few desultory and numerous volleys managed to hold the position until we returned.

(If any of this has been censored by the censor, let us know.)

Very Fifty-Fifth Yours,

Vardon, Perry and Wilbur

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The acknowledged superior of all feathered entertainers. The only trained birds doing a back somersault on horizontal bars.
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A COMEDY WITH A TWIST
The classic Electrical Act in the business. Built for laughing purposes with really funny conclusions. (Comedy not suggested)

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Hazel Rice
(Veruvality My Middle Name)
A Toe Dancer that CAN Sing
Direction MAX LANDAU

Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Direction, Fred Ward Playing U. B. O. Personal Management, NICK HANLEY
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