

TEN CENTS

VARIETY

VOL. XXX. No. 1.

NEW YORK, FRIDAY, MARCH 7, 1913.

PRICE TEN CENTS.

The cover features a central portrait of actress Una Clayton, framed by a decorative border of laurel leaves. Above her are two circular portraits: Doris (left) and Mary Elizabeth (right). Below her are two more circular portraits: E. L. Martha (left) and Minnie Allen (right). The entire design is flanked by two ornate columns. On the left column is a shield-shaped label with the word "Dramatic" and on the right column is a similar label with the word "Variety". At the bottom center, there is a decorative flourish and the signature "EDGAR M. MILLER".

DORIS

MARY ELIZABETH

Dramatic

Variety

UNA CLAYTON

E. L. MARTHA

MINNIE ALLEN

EDGAR M. MILLER

CHRIS RICHARDS

ENGLISH COMEDIAN

ADA REEVE

WALTER C. KELLY

CONSTANCE

CRAWLEY



SAN FRANCISCO
"EVENING POST"
Jan. 6, 1913.

**"The Virginia Judge" Continues
To Amuse, As Does The
Eccentric English Chap.**

Chris Richards, billed as "The Eccentric English Chap," certainly proved that he was aptly captioned. He does not appear to have any set act, but is on the stage for the sole purpose of making the audience laugh, and he does it. He is the most amusing of eccentric dancers and appears to be able to do anything he will with his elongated legs. You want to see this fellow from "across the pond." Outside of Walter C. Kelly, he got the biggest applause of last night.

LOS ANGELES
"RECORD"
Jan. 21, 1913.
ORPHEUM.

It's a far cry from Constance Crawley, famous Shakespearean actress, to Chris Richards, an India rubber comedian of the English type, who does nothing but act foolish in a side-splitting way. But these two—artists in their own line—are the headliners on a mighty good bill this week. Miss Crawley appears in an Oscar Wilde tragedy, and is ably assisted by Arthur Maude. Chris, who got most of the laughs of the evening, practically ties his agile limbs in knots and is a genuine "scream."

OAKLAND "ENQUIRER," DEC. 30, 1912.

**ENGLISH PERFORMERS DIVIDE HONORS
AT THE ORPHEUM**

An English comedian and an English comedienne divide the honors at the Orpheum theatre this week. And when you say that Chris Richards is dividing honors with Ada Reeve you are complimenting the eccentric person in no doubtful terms.

Furthermore to say that any two are dividing the honors in the bill this week is to praise both in an unstinted manner. Chris Richards has been brought from England for the circuit, and proves one of those "finds" rarer than the roses in the Arctic.

With apologies we pause to remark that he's the gentleman who put the "trick" in "eccentric." Richards is a splendid juggler, a nimble dancer, a rapid bone-twister, an excusable clown and somewhat of a singer.

If vaudeville producers have a better eccentric than he, they're keeping him dark.

And who ever heard of a theatrical man hiding other people's ability.

Communications Care **H. B. MARINELLI**
PUTNAM BUILDING, NEW YORK

DOROTHY JARDON

SENSATIONAL TRIUMPH IN

"OH! OH! DELPHINE"

Shaftesbury Theatre, London (Indefinitely)

VARIETY

Vol. XXX. No. 1

NEW YORK CITY, FRIDAY, MARCH 7, 1913.

PRICE 10 CENTS

VARIETY IS "BLACKLISTED" BY UNITED BOOKING OFFICES

Actors, Agents and Music Publishers Ordered not to Advertise in it Under Pain of Punishment. Managers and Employees Forbidden to Bring Paper on "Sixth Floor"

The United Booking Offices has made its "blacklist" against VARIETY very pronounced by sending representatives to music publishers informing the business men who control the larger share of the popular song trade that if they again advertise in VARIETY, all singers using their songs in theatres booked by the U. B. O. will be ordered to take the numbers off.

These instructions to music publishers followed notifications to agents and actors booking through the United that they must not advertise in VARIETY, under pain of having all "United time" canceled. The "blacklist" against VARIETY by the U. B. O. has been in effect among the agents and actors for nine or ten months now. It was ordered simultaneously with the instructions to house managers last summer that VARIETY was not to longer enjoy the courtesy of any local Keith theatre.

Last week E. F. Albee, general manager of the agency, sent a message into the "big room" that hereafter no one could bring VARIETY into the sixth floor of the Putnam Building, which also includes the Orpheum Circuit. The Orpheum Circuit, since taking its orders from Albee, has submitted to any demands made by the powers that gave Martin Beck such a thorough whipping last summer.

Messrs. Albee and John J. Murdock have been openly notifying acts and agents of the "blacklist" against VARIETY. They personally have furnished sufficient evidence to charge them with conspiracy did the publisher of VARIETY care to take any steps to prevent or stop the "blacklist." Mr. Murdock made a statement at Christmas time that he personally had kept \$15,000 worth of business out of VARIETY's Anniversary Number.

The music publishers approached by the U. B. O. representatives in most instances demanded to know by what right the agency was attempting to tell them how to run their business. In answer the publisher was informed "everyone else had fallen in line." The music men, when asking the names of those who had agreed not to advertise in the paper, were told the names would be given later.

Up to date, as far as VARIETY knows, the only music publisher who acceded to the request of the United not to advertise is Harry Von Tilzer. Mr. Von Tilzer informed a VARIETY representative of the command and his acceptance of the instructions. Mr. Von Tilzer is a vaudeville actor at times, and the instructions not to advertise in VARIETY were probably coupled with a notification he would not be allowed to play further engagements in "United houses."

The "blacklist" taking in Von Tilzer has become talked about. Several acts which have expressed themselves as maintaining an independent position regarding the spending of their own money, have said they intended taking off the Harry Von Tilzer songs through Von Tilzer becoming an annex of the United in its warfare upon VARIETY. One or two big acts now in musical comedy volunteered the same statement.

The music publishers may meet to talk over the matter of the "blacklist" if all are approached. There is a feeling among the publishers that they should not allow the U. B. O. to dictate to them for the reason if the United can succeed in this instance, it may afterward take advantage of it to become financially concerned in one publishing house, excluding the songs

(Continued on page 8.)

AFTER THEM FOR PALACE.

Chicago, March 6. Napierkowska, the foreign classical dancer, and "The Eternal Waltz," both playing the Orpheum Circuit, have been recalled to New York. It is said they are wanted there to open at the Palace. Neither act has appeared in the metropolis.

It is now said the Palace will not open before March 24, owing to the first date reported (March 17) starting Holy Week.

DILLINGHAM IS HAPPY.

"Sometimes the 'less' one has, the better it is," said Charles B. Dillingham the other day. "Not so long ago," he continued, "I had 13 shows, and now I have but one; but this one is yielding me a larger profit than the 13, some of which were heavy losers. I no longer have any longing to pose as a magnate, preferring to continue at my present gait without 'killing' myself."

CONEY ISLAND VAUDEVILLE.

Arrangements were completed this week whereby Walter J. Plimmer will book in vaudeville shows for two places at Coney Island this summer, contracts being signed with the management of Stauch's Casino and with Mrs. S. Nadler, who controls Inman's Place, opposite Henderson's.

AUCTION OF WALNUT ST.

Philadelphia, March 6. Tomorrow (Friday) the lease, good will and outstanding bookings for the Walnut Street theatre will be sold at auction in this city.

"AMAZONS" IN MAY.

From present plans it looks as though "The Amazons," which Charles Frohman is reviving for a New York run, will not open at the Empire here until May 1 although it was expected to come to Broadway around Mar. 24.

The show, with an all-star cast, will be rehearsed in Chicago.

The Julia Sanderson show, "Sunshine Girl," will play out the season at the Knickerbocker, probably closing June 1.

ANOTHER MURDOCK FAILURE.

The Cabaret Department of the United Booking Offices, in charge of Helen Lehman, will cease to exist tomorrow (Saturday), having been a losing proposition.

All kinds of methods were resorted to to bolster the enterprise, but without success. The usual heedless tactics which prevail with those in charge of anything with which J. J. Murdock is connected, were tried, but to no avail.

In one instance they even went so far as to send for a young man, who booked one cafe show, and informed him that unless he turned the furnishing of the talent over to their Cabaret department his brother, with a big act in vaudeville, would be cancelled.

But, in spite of these strategic maneuvers, the department failed to yield a revenue.

It is just another added to Murdock's many failures.

SHORTAGE IN COMEDY ACTS.

The United Booking Offices finds itself short on comedy acts for next week and March 17. There is a shortage of other turns also. The Keith New York theatres are reported very shy of feature attractions for the future. The condition is said to be worrying the bookers.

There are many acts available but in the system evolved for securing turns by the U. B. O. no act is available unless it consents to play at the price placed on its services by the bookers who have never seen it.

Several vaudeville feature turns now "laying off" are talking about organizing road shows composed of acts.

TORONTO APPOINTS CENSOR.

William Banks, a newspaper man of this city, has been appointed by the Board of Police Commissioners, censor of plays and theatres.

The appointment is the result of continued agitation here against what were regarded as indecent features in the visiting burlesque shows.

Banks is vested with all the powers of a police officer in addition to that of censor, and has two assistants.

\$120,000 GUARANTEE WORRIES TALKING PICTURE PROMOTERS

Murdock Concern Reported Having Obligated Itself to That Amount With Edison Company. Managers Refusing to Contract for Edison "Talker." Tate Signs Kinemacolor to Supplant "Sensation" That Failed

A guarantee amounting to \$120,000 made by the promoters of the Edison "Talking Picture" to the Edison Film Company is said to be causing the interests represented by John J. Murdock much worry. The Edison Co. is reported to have been guaranteed it should not receive less than this amount from the proceeds of the talking picture.

It has been said along Broadway the past few days vaudeville managers negotiating for the "Edison Talkers" turned back to Murdock over \$100,000 of pending contracts for them. The managers gave as the reason they would not tie up with the Talkers for three months, as required by Murdock. Most of the managers who had seen the subjects so far shown on the screen stated they did not want the talkers at any price, or for any time.

This attitude of the managers is said to have been brought about through another talking picture now being shown privately in New York, and about which nothing has as yet been printed. It is storied that Gaumont, of Paris, had his representative look over the new talker, and made application immediately for the foreign rights. The newest talker is along the lines of Gaumont's Phono-Opera, and is commented upon by those who have seen it as being as near perfection as a talker can get. Monday it was said Murdock was unsuccessfully trying to locate the address where the private exhibition of this talker could be seen. It will be released in a few days. Rights are being quietly disposed of.

While a price list has been sent out for the Edison Talker for houses not carrying the "Keith" name, the Keith theatres have not had the talker charged up on the salary list at any specified amount. It is said, when this is asked about, that the price will be fixed later.

The failure of the Edison Talker is reported to have been a severe blow to Murdock, financially and otherwise. He advocated the proposition, dragged managers over to the Edison works in Orange to inspect the pictures, and manipulated the scheme throughout. It is said Murdock was so sanguine over the talker he refused to give a private exhibition to the managers in New York before publicly showing them, believing he could secure a higher price for the talker after they had been exhibited, although any number of managers could have been signed up for long terms at a private seance, owing to the connection of Edison's name with the venture.

When the Proctor contract for the "Talkies" at the Fifth Avenue expires, it will not be renewed, according to a statement by a representative of the circuit.

This week's exhibition of subjects in the Edison Talker is the poorest yet. "Faust" with four people and "Jack's Joke" with five people, both "studio" sketches, were shown. The phonographic arrangement was irritating, and the voices resembled noise more than tones. With the picture itself uninteresting the talker lost its last chance and has been pronounced all along the line as "through."

One New York manager was asked if he thought the Edison Talker was still drawing business to his theatre. "Not a dollar," he replied, "after the second Monday."

—
St. Louis, March 6.

Frank R. Tate has signed a contract with the Kinemacolor company for the presentation at the Columbia and Grand Opera House of the colored films. Tate has exclusive rights to the Kinemacolor films for the St. Louis "downtown" district. It is only recently that he installed the Edison Talking Pictures in the Columbia. Almost immediately after the first presentation of the "talkies" he opened negotiations for Kinemacolor and will show them at both houses March 24.

—
Pittsburgh, March 6.

The Edison Talking Picture will be shown here for the first time next Monday at the Grand Opera House.

—
Cincinnati, March 6.

For some unannounced reason, the Edison Talking Picture has had its first appearance at Keith's, this city, postponed for two weeks.

—
Chicago, March 6.

The Edison Talking Pictures are undergoing a severe tryout here this week. The comedy film is what the people have wanted to see, and after the one shown this week it is a certainty the pictures will not do. It was difficult at times to make out what the people were saying and the talking robs the pictures of their greatest asset, the restfulness that goes with the silent movies.

The talking instead of enhancing the pictures simply annoys.

At both the Palace and the Majestic Monday the pictures worked well. There wasn't a flaw in the running. At the Majestic in the afternoon many walked out while they were on and at the finish even when the principals came back and took bows there was no applause at all. The Palace audience in the evening showed no more enthusiasm.

The general verdict Tuesday was that the Edison pictures are an out and out fliv.

NEW ACTS BOOM BUSINESS.

(Special Cable to VARIETY.)

London, March 6.

The Tivoli show this week is a revelation to the patrons of that hall.

Business had been very poor at the house for months, but now looks big owing to a drastic change in the calibre of the turns.

Among the new acts are Harry Williams and Nat D. Ayer, who made a substantial hit; "The Knight of the Garter," a bad comedy sketch; Coakley, Hanvey and Junlevy, a successful but resorting to "pluggers"; Ida Crisp; and Fred. Farren passed nicely; The Rastime Gypsy Girls, a troupe of seven dancing violinists, poorly dressed and arranged, that made good playing tag.; Gretchen Lady Quartet of girls, cellist, violinist, pianist and singer, successful.

FROG EATER BOOKED.

(Special Cable to VARIETY.)

Berlin, March 6.

McNaughton, the frog eater, now at the Circus Busch, has been engaged by Hammerstein's, New York, to appear on the Roof there, commencing June 30.

—
The Hammerstein's Roof season will open June 16.

GAUMONT'S TALKER.

(Special Cable to VARIETY.)

Paris, March 6.

Gaumont is presenting at the Hippodrome a new phono-film talking picture, being the Grand Guignol 40-minute sketch "Asile de Nuit," as played at the Theatre Antoine. The pictures are realistic while the dialog is quite distinct.

This is the best "talking picture" yet produced in Paris.

Exhibitors are much interested in the Gaumont "talkers," about which reports have been coming this way for some time. It is said the Gaumont concern cabled for a complete description, with rental prices asked, of the Edison talker when first presented in New York.

HOWELL WITH V. T. C. C.

(Special Cable to VARIETY.)

London, March 6.

Burt Howell, who resigned from the local H. B. Marinelli branch last week, joined the booking staff of the Varieties Theatres Controlling Co. Monday.

TOBY CLAUDE DROPS OUT.

(Special Cable to VARIETY.)

London, March 6.

Toby Claude rehearsed with Jack Mason's new act for two weeks and then refused to spend money for costumes and production. Negotiations are off, as a consequence.

KINEMACOLOR AT COL.

(Special Cable to VARIETY.)

London, March 6.

The Kinemacolor Company here is said to have made a year's contract with Oswald Stoll's Coliseum.

For the week of Feb. 3 last, Oswald Stoll placed both the Kinemacolor and Gaumont's Chrono-Chrome pictures on the same bill. The signing of Kinemacolor for a year is the result.

SAILINGS

(Special Cable to VARIETY.)

London, March 6.

Following sailings are reported:

March 1 (for South Africa), Hyde Cody Trio, Frank Lynne, Marjory Clark, Alice Pierce (all booked by Sydney Hyman).

March 6 (for New York), (Reported through Pall Mall Exchange), Clarke Family, Mr. and Mrs. Andy McLeod, Mr. and Mrs. Willie Gardner (Baltic); March 7, Miss E. Beresford (Augusta Victoria); March 5, Adas Troupe (Philadelphia).

March 5 (for New York), (Reported through Daw's Exchange), Mr. and Mrs. Clarence Johnson, Mrs. E. Kraton, John Crichton, Fantino Troupe (Philadelphia); March 9, Mr. and Mrs. Easton (Geo. Washington); John Dillon (Ionian); March 16, Olive Felton (Oceanic).

—
Sailings from New York for Europe, reported through Paul Tausig & Son, 104 East 14th street:

March 5, Mr. and Mrs. Max Hart, Josephine Davis and Billy Geller, Hong Fong, Bert Clark and Hamilton (Mauretania); March 12, La Maze Trio, Horton and La Triska, Bissett and Scott, The Schmettans (Franconia); March 1, The Takiness (Princess Irene).

March 12, Bissett and Scott (Franconia) (postponed from the Oceanic).

March 4, Hong Fong (Kronprinzessin Cecilie).

March 5, Wilson Mizner, Perl Barti (Mauretania).

March 8, Arthur Deagon, Maida Lane (Oceanic).

March 1, Margaret Mudge (Carmania).

NEW SOUTH AFRICAN HALL.

(Special Cable to VARIETY.)

London, March 6.

The Palladium, Johannesburg, is reported by cable to VARIETY's London office from Ben Belleclair to have had a tremendous opening.

MINSTRELSY REVIVAL CERTAIN.

(Special Cable to VARIETY.)

London, March 6.

A revival of blackface minstrelsy appears to be a certainty in England. The Palladium Minstrels are now working two companies, one in the provinces doing tremendous business, the other outside London, in the Gibbons halls, also doing big.

George Evans' entire troupe is being negotiated for, to play in opposition to the Palladium show in the provinces. Primrose and Dockstader and others are almost sure of big offers.

Other blackface American acts are certain to be sought from now on.

"MAGIC FILM" AT GAITEY.

(Special Cable to VARIETY.)

London, March 6.

The new show to be put on at the Gaiety by George Edwardes, will be "The Magic Film," now playing in Berlin.

EMPIRE REVUE NAMED.

(Special Cable to VARIETY.)

London, March 6.

The Empire's new Revue is called "If Three Weeks."

ALBEE, WEBER & EVANS AGENCY MIXED UP IN MONEY SCANDAL

The Vaudeville Booking Office Controlled by John J. Murdock Mulcts an Act of \$100, 'tis Charged. Case for Damages Against Frank Evans for Permanent Injury Another Issue. Recalling Jack Levy's Expulsion From United Booking Offices for Taking \$75.

The law firm of Dennis F. O'Brien & M. L. Malevinsky has been retained to prosecute an action against Albee, Weber & Evans to recover damages for personal injuries received by Isabelle Grey through an alleged assault by Frank Evans, of the firm. The amount asked is \$10,000.

The case has several angles, one scandalous, in which it is charged Evans mulcted the actress out of \$100 on a promise to secure bookings in big time vaudeville, which he failed to do.

It is a notorious report and has been ever since the Albee, Weber & Evans agency was formed that John J. Murdock is the controlling spirit in it. E. F. Albee loaned his son, Reed, as a member of the concern, for the purpose of deceiving actors into the belief the connection would give them an advantage in bookings, something the vaudeville acts have never been able to realize upon. It has not been openly claimed Albee, pere, participated in whatever profits the agency may have made, but it is common talk the active members of the firm are allowed a drawing account weekly, with a percentage of the profits, the remainder going to Murdock wholly, or divided between Murdock and Albee, senior.

E. F. Albee is general manager of the United Booking Offices, the "big time" vaudeville "booking trust"; Murdock is "Executive Manager" of the same institution. Albee, Weber & Evans book almost exclusively through the United Booking Offices.

Some time ago, when Jack Levy, an agent then placing acts with the U. B. O., was expelled from that agency, it was stated his expulsion followed the discovery he had received \$75 from a vaudeville act, known as Perry and White, in addition to the usual commission. It was admitted by all the parties to that interesting transaction, however, that Mr. Levy secured the "time" or engagements for Perry and White as promised.

In the case of Albee, Weber & Evans, it is charged that \$100 was extorted in advance to secure contracts that were never forthcoming. The alleged permanent injury was an aftermath of the extortion. Miss Grey says she called at the Albee, Weber & Evans office to see Evans, to whom she had given the money. Asking him why no engagements had been secured, it is claimed words followed, when Evans pushed the woman into a chair. The sudden jolt is alleged to have injured her permanently, and since the injury Miss Grey has been in a nervous state bordering upon prostration.

The act Miss Grey has appeared in was known as Isabelle Grey and Co. It is a "three-act." The \$100 is said to have been paid to Evans in three

installments; \$50 being turned over on the first demand, \$45 later on, and a payment of five dollars completed it. While immediate engagements were agreed upon in return for the \$100, none came forth. Miss Grey called at the agency and demanded either contracts or the return of her money. After this conversation, the act received three scattering weeks, two down south. None of the time received was in a theatre booked by the United Booking Offices. After waiting two or three months, Miss Grey again called, demanding the return of her money, when the alleged assault followed.

In view of the extreme action taken against Mr. Levy for accepting \$75, the vaudeville people aware of the charges in the Grey case are waiting to see what steps will be taken against the agency in which Murdock is so deeply involved. Murdock is the man who had the high wave of reform overwhelm him to the extent he ordered the expulsion of Levy.

Many "raw things" in bookings have been charged up against Albee, Weber & Evans. It has been no unusual occurrence for Albee, Weber & Evans to learn their names had been placed on U. B. O. contracts, which entitled them to commission from acts they had had no business dealings with.

It was the example of the Albee, Weber & Evans firm "standing in" with Murdock that got a couple of other agencies in the Putnam Building in which members of the United Booking Offices are interested. One agency under a one-man name is almost as notorious as A. W. & E. for its connection "upstairs." The other end is a well-seasoned grafter, who is looked on as "opposition" to Albee, Weber & Evans through trying to "steer" all the acts he can "downstairs" (into his own agency) from his U. B. O. chair.

The other member of the A. E. & W. concern is Harry Weber, against whom no complaint nor scandal has attached since he came to New York from Chicago. Reed Albee, the son of E. F. Albee has been away for some time. A short while ago, although ostensibly a member of the agency and drawing an income from it, Reed Albee wrote George M. Cohan, asking for a position as an actor, saying he needed the money. Frank Evans was very friendly with Murdock in "the old days out west," and was associated with him in several deals Murdock unsuccessfully attempted to promote in that section.

MRS. POLI ILL.

New Haven, March 6.

Mrs. Poli, wife of the vaudeville manager, is seriously ill at her home here.

EXCHANGING CIRCUSES.

An exchange of circuses may occur in 1914. While in Dresden on his last visit to Europe, Joe Miller, of "101 Ranch" fame, tentatively reached an understanding with Sarrasani's Circus that next year, the "101 Ranch Wild West" will be sent to Dresden, while Sarrasani's Circus is to come over here, the respective owners of the performances operating the other fellow's show on the local equipment.

Sarrasani's Circus travels over the Continent. His cars built for the foreign gauge will transport the "101" outfit. The Millers will do as much for the Sarrasani Circus on this side.

Sarrasani is exhibiting in a building at Dresden costing \$2,500,000. He gives a complete circus performance, opening the show with a lion act containing 27 animals.

The "101 Ranch" opens this season at Hot Springs, Ark., April 5. It will then shoot east, playing a week in Brooklyn during May.

While in New York Mr. Miller gave the picture right for productions to be made on his Bliss, Okla., ranch, for \$10,000.

March 5, on the ronprincessen Ceglie, 18 Indians will go oven under the charge of Wayne Beasley, to appear in the Indian Show at the Crystal Palace, London, in May. Miller secured the Indians for the English performance.

ANIMAL ACT BROKEN UP.

Chicago, March 6.

Arnoldo's Leopards are no more. A. Arnoldo leased the animals from Gorge Trumbull, who owns a circus which plays along the coast route. Later Arnoldo gave Tome Saxe a chattel mortgage on the animals. Saxe started to foreclose, then Trumbull stepped in and carted off his property. Arnoldo and Saxe will have to settle their little difference between themselves.

WOULDN'T OPEN SHOW.

Chicago, March 6.

Leo Carrillo left the bill at the Majestic Monday, refusing to open the show.

At the Palace the Ramsdell Trio did not arrive in time for the Monday matinee. The management phoned to the local Orpheum office for an act. Carrillo was sent over to the Palace, after walking out of the Majestic. He was placed "No. 3" at the matinee. At night the Ramsdells were in the bill and Carrillo left.

PAULINE QUICKLY BOOKED.

The Mauretania Friday brought back Pauline, the hypnotist. He has been booked to open at Hammerstein's March 31.

OPENING AT FRISCO.

New Orleans, March 6.

Lora Lloyd, former wife of Norman P. Cummings, a Chicago millionaire, will enter vaudeville, opening at the Orpheum, San Francisco, the early part of April in a sketch called "The Village Store."

Miss Lloyd has been visiting here for some time with her mother, who has been ill.

"BLACKLISTED" ACT BOOKED.

The United Booking offices has become so hard pressed for attractions it has been obliged to break one of its own rulings with Carter De Haven. Mr. De Haven opens Monday at the Colonial. Feb. 23 De Haven appeared at the Winter Garden, in the Sunday night vaudeville bill.

The United has threatened to cancel acts appearing at the Garden in the Sunday shows. One or two of its "detectives" are at the Garden each Sunday evening.

The same night De Haven played at the Garden, Clark and Hamilton were on the program. Monday morning bright and early some one in the U. B. O. sent for Bert Clark, and informed him he could not play "United time" through having appeared there the night before. Clark, only half awake, asked when he had requested any time from the U. B. O. Clark and Hamilton had already signed with the Shuberts.

Clark and Hamilton are sailing tomorrow (Saturday) on the Oceanic. Mr. Clark has engaged with the Shuberts as principal comedian for a forthcoming production, signing for 35 weeks at \$600 weekly.

PANTAGES LOSES PUEBLO.

Chicago, March 6.

Pantages has crossed Pueblo off the books. The house has always been a losing proposition and after May 1 will be on the market.

SUING DAVIS FOR DIVORCE.

Louisville, March 6.

Adele Blood, now with "Everywoman," has started an action against her husband, Edward Davis, for divorce, alleging desertion. Mr. Davis is defending the suit.

MAASE ON VACATION.

Toward the end of this month Leo Maase, New York representative for H. B. Marinelli, will take a trip across the water, including a vacation of four weeks. He expects to return about July 1.

EMERSON-FORD ENGAGEMENT.

Chicago, March 6.

Eddie Emerson (Emerson and Baldwin) and Dora Ford (original Four Fords and now of Mabel and Dora Ford) will be married before Emerson and Baldwin leave for their annual European tour.

The Ford sisters will continue together, going over to the other side.

McGIVENEY PLACED.

The English protean player, Owen McGiveney, has been placed for the Eastern time by the United Booking Offices.

McGiveney came into New York after headlining over the Orpheum Circuit.

SELECTION FOR MISS MENDUM.

The Orpheum Circuit has selected for Georgie Drew Mendum a sketch by Edgar Allan Woolf, called "It Pays to Advertise," a comedy with a cast of four. It opens March 17.

POP SHOWS IN CHICAGO LOOP; OLYMPIC CHANGING POLICY

Kohl Interests to Operate Latter House. Other Will Follow Shortly. Jones, Linick & Schaeffer to be Represented. Great Northern Hip May Leave W. V. M. A.

Chicago, March 6.

The invasion of "The Loop" by pop vaudeville managers has long been expected, but the suddenness with which the Olympic rumor hits out is a little startling.

There have been various rumors regarding the Olympic for some time back and when the Klaw & Erlanger-Shubert friendliness lately broke out speculation as to the disposal of the surplus houses left the Olympic among the uncertain ones.

Aaron Jones tried to secure the Colonial a few months ago for pop vaudeville. Klaw & Erlanger were willing the house should go to the pop managers but they could not deliver for that special entertainment. Jones, Linick & Schaeffer did not give up hope with the falling down of the Colonial proposition. Aaron Jones stated last week the firm would positively have a popular priced vaudeville house within "the Loop" by the coming season. It is this and one or two other reasons that make the report of the Olympic's new policy almost a certainty.

The Olympic is a Kohl-Castle property. Vaudeville was played there for a long time, but during the past five or six years it has been a combination house. There appears to be but little doubt the house is to be run under the direction of the Kohl interests as a pop vaudeville house and will be another link in the chain of pop houses which the Kohl and allied interests have signified their intention of forging through Chicago. The exact nature of the entertainment that will hold forth at the Olympic could not be ascertained. One story places the prices at 10-20-30 while another runs the admission scale to 50 cents. The house is but a stone's throw from the Palace (playing big time vaudeville) and with a 50 cent admission the Olympic would be forced to give big shows. The Olympic has a capacity somewhere around 2,200 and the location is of the best.

A well founded report has it that the Western Vaudeville Managers' Association will discontinue supplying acts to the Great Northern Hippodrome within the next few weeks. This is an indication of the authenticity of the Olympic rumor and also a move which many have long expected.

It has always been considered rather foolhardy for the Association to supply acts to this house which is within "The Loop" and must be considered opposition to the larger houses in the same district.

The Great Northern was formerly the Lyric, a Shubert theatre and has been operated as a pop house for about six months. The management took over a lease of 11 years on the property at a yearly rental of \$40,000, considered outlandish at the time, but

the house has made good and is clearing up a tidy sum each week.

At present the Great Northern Hippodrome is the only "Loop" pop house, but it will not carry that distinction much longer. The date of the Olympic's opening has been rumored as early as March 24. "Hindle Wakes" is now playing the Olympic, having moved up from the Fine Arts theatre.

AMERICAN'S BIG BILL.

Next week is the Anniversary of Loew's American theatre. The management has booked in a bill that measures in cost somewhere in the neighborhood of \$2,000.

The bill contains George Armstrong, Molasso's "La Somnambula," for the first half; Shrodes and Chappelle, Gertrude Van Dyck, Watson's Farmyard, Spiegel and Dunn, Ryan and Richfield, and Sig. and Edyth Franz.

RECOVERED DEPOSIT.

Eva Davenport recently paid a deposit of \$100 to one Edward P. Moran, a local playwright, arranging to pay a balance of \$400 upon the delivery of a sketch which Moran was commissioned to write for her. Moran failed to deliver the script and the actress sued to recover the sum.

The playwright commenced a counter action for the balance of \$400 but Judge Spiegelberg and a jury in the 5th District Court decided in Miss Davenport's favor.

SID GRAUMAN PINCHED.

San Francisco, March 6.

On a complaint sworn to by Mrs. Evelyn Cook, a chorus girl of this city, Sid Grauman manager of the Empress, was arrested by Detective Redmond at the St. Francis hospital, where he was a patient, charged with contributing toward an exhibition of offensive to public decency. Grauman was later released on \$500 bail.

Mrs. Cook told the police that Grauman had taken her and another girl to a resort in Commercial street, where they were compelled to witness an immoral exhibition.

A fine of \$200 was imposed on Grauman Wednesday.

GOOD FOR THE UNIONS.

"The Class Struggle," a one act play by Mary Squires, known as "The Seattle Cyclone," is to be presented in vaudeville. It has been endorsed by organized labor unions because it treats of the capital versus labor question in a manner favorable to the working man. There will be five people in the cast—Florence Gerald, Molise Campion, H. H. McCullum, Estelle Reilly, Amanda Wellington.

PORTLAND EMPRESS OPENS.

Portland, Oreg., March 6.

The new Empress, the latest of the S-C coast theatres, seating 2,000, opened Monday night.

WOMAN TRAINER ATTACKED.

Lessick Anita, the trainer of the chimpanzee, "Sweeney," was attacked Monday in New York by the animal and removed to the hospital suffering from savage bites and lacerations.

The woman was booked for Poli's, Meriden, Conn. She tried to drive "Sweeney" from one cage to another in order to ship the animal when he sprang for her throat. The doctors say she will recover.

TANGUAY'S GOOD MONDAY.

Albany, March 6.

When the Eva Tanguay Road Show of vaudeville acts played here Monday, the box office recorded \$2,200 for the day.

The Tanguay show as played here had besides Miss Tanguay the Lozano Troupe, John Ford, Mary Hampton and Co., Musical Hodges, John H. Keese, Bonamor's Arabs, Maurice Burkhardt and Elinore White. Home-Lind and Co. left last week at Providence.

CAUGHT "STANDING IN."

Atlantic City, March 6.

Last week two employees of the City Square, a picture house on Atlantic avenue, were arrested for working a "system" of re-selling tickets and were held under \$200 bail for the grand jury.

The persons concerned were Joseph Rodgers, ticket taker, and Mabel Nixon, ticket seller. The latter admitted at the hearing the doorman would return a certain number of tickets out of each hundred and she would re-sell them, the proceeds being divided between them.

Eddie O'Keefe suspected a leak. One of the local sleuths caught the pair in the act. The pilfering had been going on for two weeks.

Efforts have been made to quash the case.

KENYON CHANGES.

Pittsburgh, March 6.

H. R. Pollak, of Pittsburgh, and Joseph Emerson, of New York, have taken a long lease on the Kenyon (North Side) theatre. They will take possession March 10.

The name of the house will be changed and it will be made a union theatre. Heretofore it has been an "open shop" establishment. The pop vaudeville policy will be continued. A total of \$100,000 is involved in the transaction.

HUGH MCINTOSH COMING.

San Francisco, March 6.

Hugh McIntosh, the Australian, controlling the Rickard Circuit of vaudeville houses here, is coming direct to America sometime in May.

DEFERRED HONEYMOON.

Maude Lambert and Ernest Ball will sail May 17 on the George Washington for the other side. It is a deferred honeymoon trip for the recently wedded couple, although Miss Lambert and Mr. Ball may accept engagements on the other side that have been tendered them.

They are trying to induce their vaudeville representative, Jenie Jacobs, to go with them. Miss Jacobs has a good rest coming to her, and her physician advises one. Last Friday while Jenie was about to utter "Ah" (something) her jaws refused to work after the "Ah," remaining set until the dislocation was righted. The occurrence sent Miss Jacobs to her doctor. He informed the agentess it was a case of nerves that needed a little quiet. Jenie had never heard the word before.



MAIDA LANE

Who leaves on the Oceanic this Saturday for London. A gingery singing and dancing soubret, Miss Lane will probably appear in one of the ragtime productions on the other side. Formerly known as Maida Dupree, she established herself on this side as one of the most versatile dancers. Miss Lane has chosen another name owing to the many "Duprees" or "Duprees" upon the stage.

BATTLE SEEMS VERY LIKELY BETWEEN LOEW AND B. F. KEITH

Big Time Manager Retaliating Upon Loew for Taking St. James, Boston. Reports Loew Girding for a Fight, With Prospects of Playing 50-cent Vaudeville Against the United Booking Offices.

There is a growing impression the Loew Circuit is preparing for a battle with the United Booking Offices. This will take place through the Loew houses or some of them raising the admission price to 50 cents and putting in big shows.

The feeling between the two circuits has grown so unfriendly, according to reports, the Loew people, foreseeing trouble, have decided to meet it upon arrival in a proper way.

This is said to be one of the reasons why Joe Schenck, general booker for the Loew time, postponed his European trip recently.

Offers outstanding for acts for next season at full salary are said to have emanated from the Loew booking office.

B. F. Keith has finally concluded arrangements to take over the lease of the National theatre at Second avenue and Houston street, formerly conducted as a "Yiddish" playhouse by Adler & Thomashefsky.

Negotiations for the placing of Keith vaudeville have been in progress for some time. The house is owned by the Minsky Realty Co., of which Max D. Steuer is a heavy stockholder. It has a seating capacity of 1,892, and a roof garden with a capacity of 1,200. Its owners have been asking an annual rental of \$72,000, which included several lofts. Several months ago the Keith people offered to furnish the show at the National for 50 per cent. of the gross, which was rejected.

Around the Family Department of the United Booking Offices it is freely asserted that Keith intends to materially enlarge his "pop" circuit and will have a number of new small time houses in New York and elsewhere.

The taking over of the National on the East Side, which is between Loew's Delancey street and Avenue B houses is said to be designed as a retaliatory move due to Loew's enlarging his holdings in Boston with the St. James.

From time to time come reports that the United will take over the Saxe houses—the 116th Street theatre and the Halsey, Brooklyn, which are not believed to be yielding any fabulous returns.

MISS LOFTUS BETTER.

New Orleans, March 6.

The Orpheum, has for its feature attraction Cecilia Loftus, who recovered from her illness in Memphis last week in time to open Monday.

GEO. GOTTLIEB ENGAGED.

An announcement has been made by Mr. and Mrs. Philip Hano, of 1166 Riverside Drive, New York, of the engagement of their daughter, Leila, to Geo. Gottlieb. The wedding day has been set for June 7.

Mr. Gottlieb is the booking man for

the Orpheum Circuit, giving his especial attention to the large middle-western vaudeville theatres supplied by it. His particular charge has been the Majestic, Chicago, where some of the best bills of this season have been played.

MILLERSHIPS WITH BERNARD.

The Millership Sisters will join the Sam Bernard company, Monday night.

Johnny Stanley is once more "at liberty." He says he will take a much needed rest, having worked two consecutive weeks.

BLAIR AND SIMPSON DISSOLVE.

San Francisco, March 6.

Sam Blair and Jules Simpson, who recently formed a new booking agency here, dissolved partnership this week. Simpson, who has been the Australian representative of the Brennan-Fuller Circuit, sails March 11 for the Antipodes, while Blair, representative here for the Honolulu Amusement Co., takes the same boat for Honolulu.

SURPRISE IN GRAND MARCH.

All is in readiness for the third annual ball (formal) of the Vaudeville Comedy Club which will take place at Terrace Garden Monday evening, March 10. The committee on arrangements has worked early and late in planning some new and novel features. As in other years a "surprise" will be furnished during the grand march.

WATTERSON BUYS IN SCHWARTZ.

The latest music publishing combination is Henry Watterson and Jean Schwartz. Mr. Watterson has purchased an interest in the Schwartz publications. The business will continue at the present stand under the concern's trade name, Jerome & Schwartz.

Mr. Schwartz had been negotiating with the Dreyfuss brothers, but the deal fell through after articles of incorporation were drawn.

RABINER LEAVES PROCTOR.

The F. F. Proctor booking office no longer possesses Jules Rabiner. He left the agency Saturday.

The houses booked by Rabiner are now handled by George O'Brien, who is placing the bills for all the New York State Proctor theatres, including those in New York City (small time).

SAWTELLE SHOW ON RAILS.

Cortland, N. Y., March 6.

The Sig Sawtelle Show is going on the rails for the first time this summer. It will have a 15-car equipment. The Sawtelle outfit has been a wagon show.

TALKING ABOUT K & E-SHUBERT.

There is still talk and speculation going on about the disposition of the surplus theatres in the new Klaw & Erlanger-Shubert understanding. It is said the final papers bearing upon the matter between the two "Syndicates" will be signed this week, when work in earnest will commence upon the separation of the theatres into classes, pools or divisions.

Pat Casey is the most often connected with the left over theatres. It is confidentially believed on the street that most of these houses will go into vaudeville by next season.

Another argument used why the "Advanced Vaudeville" agreement between the legitimate managers and the United Booking Offices can not be enforced is that a clause in that agreement says the signers must not play the style of vaudeville bill then given by Percy G. Williams or B. F. Keith. The "style" of those days has passed away.

It is quite well known the judgment obtained against Felix Isman, by the U. B. O., assignee in the first case tried under the agreement was a "frame-up," between the U. B. O. attorney and Isman. The agreement was if Isman would permit the judgment to be taken, without trial of the action, the U. B. O. would waive any claims against him under the agreement. It was put through in this way, and it is said Isman received a satisfaction of the judgment recorded against him, without having to pay anything for it.

HEDWIG REICHER AND SKETCH.

The latest recruit to vaudeville from the legitimate is Hedwig Reicher, who is to appear in the two-a-day in a sketch by Martha Morton Conheim, entitled "Countess Laura." Rehearsals are now in progress.

MAX HART SAILS.

The Mauretania Wednesday morning had as passengers Max Hart and his wife (Madge Fox). Mr. Hart left earlier than anticipated. He will remain away six or seven weeks.

Mr. Hart's representative in London is Ernest Edleston, and he will make his headquarters at the latter's office there.

LOEW BOOKING MT. MORRIS.

The new Mt. Morris theatre, which opened last week, has a show booked by the Loew Circuit, though it was announced the attractions would be furnished by the U. B. O. Family Department.

Loew is said to have lifted several liens on the property.

COMBINED SHOW FOR SUMMER.

Johnny Robinson and Frank Spellman will frame up a combined show for the summer, playing it to the best advantage. They lately disbanded their Elks' Club circus, after a successful tour appearing in local armories under the auspices of local Elk lodges.

Mr. Spellman left Monday for Columbus, where he will establish a branch office to his New York headquarters, for the convenience of Ohio state fair managers.

SOPLY LEE HAS AN ACT.

Besides serving as temporary act for Hammerstein's and keeping the front door from being clogged up with tickets during the Fay Templeton engagement, Solly Lee, Hammerstein's faithful servitor in blue (with a cap) has worked out an act for himself next season.

Solly Lee did a turn at Hammerstein's for two weeks, taking a vacation from the door every performance to appear upon the stage. During his acting career Mr. Lee received so much attention and flowers it was predicted his days as ticket taker were numbered.

For the coming season in vaudeville there will be Solly Lee surrounded by several stage hands, all before a special drop. Meanwhile Solly Lee is studying music, taking lessons every morning, and in the evening following the closing of Hammerstein's theatre listening to Caruso sing out of a three-dollar record. Solly says it seems so simple the way they charge \$3. for a Caruso record that he should have gone in the singing business years ago, before he commenced to grow stout from drinking too much water.

SENSATION AT TOLEDO.

Toledo, March 6.

This week at Keith's theatre is a sensational one in attraction and attendance. Monday brought out record attendance for the house, to see "A Persian Romance," with Katherine Osterman and Louis A. Simon starred. The stars and act are tremendous hits and the town is talking about the musical comedy in vaudeville.

This is Miss Osterman's native city. The residents are making good for her acknowledgement of it.

NEW PRODUCING FIRM.

A new vaudeville producing firm has been formed. Wilford Buckland, formerly with David Belasco, and Dr. Kramer compose it. Dr. Kramer is also connected with the vaudeville productions placed under the direction of Arthur Hopkins.

GETTING MONEY AT BENDER.

Utica, N. Y., March 6.

The Bender is getting some real money this week for Freeman Bernstein of New York. Monday, with snow on the ground, was the best day the house has yet had, excepting Saturdays.

Bernstein last week purchased all other interests in the theatre. It is playing vaudeville and looks like a good proposition even at this Lenten season.

PLEASED WITH S.-C.

Detroit, March 6.

J. M. Ward, manager of the Broadway theatre, has expressed himself as well pleased with the Sullivan-Considine Road shows now playing his house.

S.-C. have furnished the bills for the Broadway since it opened recently. Business has been very big.

STRICT ON SUNDAYS.

The orders by the police for a strict observance of the "Sunday law" in the presentation of performances on the Sabbath were still in effect last Sunday.

WHAT THE ACTOR MUST DO

Some acts are saying they have received offers for next season at their salary, but not from the present big time agency. Where these offers are coming from no one else seems to know, and the acts concerned will not divulge the source. While everyone will hope there is to be an "opposition" (besides the road shows), reports of this kind should not prove a bar to the big time actors getting together for mutual protection.

The Times Wednesday morning printed a story that between 150 and 200 of the principal legitimate actors have agreed to band themselves together for an "equitable" contract. Wilton Lackaye gave an interview to the paper in which he set forth the objects. While the legitimates may want a contract approved by them, it's odds on they have been talking among themselves and have decided to get together in case the Klaw & Erlanger-Shubert alliance grows too intimate. This salary thing is generally the subject of discussion among any managers who engage actors.

It's very curious the legitimate actors, at the first signs of future trouble, should provide themselves with a means to combat it through organization, while the big vaudeville actors who have been through the whole thing before, remain perfectly quiet, allowing a man who has practically no investment in the vaudeville business to set the limit of price on their earning capacity or ability, and then make them take it.

The price for the big time in the east will be the price for the big time in the west next season. No one need be deceived about the western big time. The west is taking its orders from the east. The east has the west sewed up. It was delivered last summer, and it's only a question of time, if the big agency in the east doesn't blow (which is very likely) that the west and the east will be booked from one desk in one room.

Why wait until these things happen, when it is always too late, to get together to help each other? Now is the time, and it's even late enough now. The actors should study the bills around the country and see for themselves how really helpless the big time managers are. Take the 12-act shows in New York. Two or three acts pulled out of any one of them would break up the performance. No act gets a proper chance. The things are thrown together. One program has held four acts in "one" succeeding one another. On two bills the headliners closed the performance. The show plays badly, the audience doesn't like it, it discourages the actor and drives the patron away from the house.

The fact that the 12-act bills are badly arranged has nothing to do with the acts on it, but it does prove the big time agency can't get the material it should have. If there is a shortage now, now is the time to get after them, for there will be less to draw from next season. If the big time acts would get together right now, take in the big timers who have gone into musical comedy, also those that may play in

Europe for awhile, together with the big acts that have taken the small time routes in preference to being a big time football, where would the big time manager get off next summer? The big time actor, organized, would come pretty nearly telling him.

Besides the big time bills and the other things, it looks as though there would be a raft of road shows organized for the coming season. One can't get away from the returns. If the Hoffmann show can get nearly \$50,000 in three weeks in Philadelphia, and when claiming to have nothing beyond a polished up vaudeville program, there's money in the road show thing. Dressler and Tanguay, both and each of them, if they will stick to the one-nighters, can get a world of money. Either or both of them with a strong program behind her can go into the three-day and week stands. "The Passing Show" is breaking all records in Chicago. It's a vaudeville road show. The big time acts with these organizations are playing consecutively, no transportation, only one commission, and getting their regular salary each and every week. They don't have to stand in hallways or have office boys give them instructions, nor do they have to pay money to get a route. The road shows when organized will have to be strong to stay out, but they are going to be organized and will take away many actors now on the big time. One Broadway manager is framing a road show for next season that will have seven acts, six of them box office stars, and it will cost him \$9,000 weekly in salaries. He says he can make all the money he wants with that combination.

The point to the road shows is that they will create opposition to the big time, and the big time must have the acts to stand them off. Particularly will the big time be in a bad way for comedy turns. If the big time actors are pulling together when the managers come around, they will be able to make some conditions for themselves in this awful vaudeville booking affair that has developed the present season.

The other day the big time agency asked an act where it would play if it didn't play for it. The act said for the opposition, without knowing what the opposition was. They talked to him for an hour and one-half in an attempt to have him sign a contract, and they didn't know anything about the opposition either.

Thirty-two agents were called in to be instructed they mustn't hold out on Atlanta. Atlanta would have to have a show each week, and the agents must supply it. Thirty-two agents listened to that talk. Atlanta uses seven or eight acts weekly. Suppose all the big time houses needed acts, and they will need acts!

Go on, get together. *Sime.*

\$1,000,000 HIP.

Milwaukee, March 6.

Announcement is made Saxe Bros. will build a Hippodrome at Third street north of Grand avenue, seating 3,500, at a cost of \$1,000,000. Work will start May 1.

VARIETY IS "BLACKLISTED."

(Continued from page 3.)

of all other music publishers for the benefit of the personally conducted house. The publishers also say they may inform the U. B. O., if pressed, that they will withdraw all their songs from stages of "United houses," which would leave every theatre short of acts. All of the publishers have known of the "blacklist" since it was started.

Notwithstanding the "blacklist" and the instructions to actors directly given or received through vaudeville agents, some acts have continued to use VARIETY as a medium for publicity, although any number of others have been frightened by the threat of the penalty.

The actor is seldom found who has any regard for the U. B. O. or its officers. Telling the actor where he must and must not advertise was pouring acid on the always open wound the U. B. O. never fails to leave with anyone connected with it in any way.

The United Booking Offices "blacklisted" VARIETY upon this paper printing certain news matters the agency had found it easy to suppress in other trade publications. When gaining its control over the vaudeville "big time," the U. B. O. believed that control through influence in advertising patronage extended to the theatrical trade press. VARIETY saw no reason to alter its policy because Messrs. Albee and Murdock had driven Martin Beck into obscurity, at the same time B. F. Keith purchased the Percy G. Williams' theatres, and continued on its way of printing the news weekly. The "blacklist" by the U. B. O. against VARIETY raises the issue whether through control or influence with advertisers, the agency can throttle this or any other theatrical paper.

Since the United agency commenced the "blacklist" VARIETY has been going along on the theory that if it is of any value as a newspaper it must be independent and untrammelled by men who want it to be their organ for the purpose of removing the influence VARIETY has with the vaudeville actor. VARIETY is the only theatrical paper printing news containing information necessary to and sought by the travelling vaudeville. The United agency heretofore has found the trade press easily "handled," by giving it office or theatre advertising, something VARIETY has never solicited from it.

VARIETY has never solicited the announcements of theatres in any town as advertising matter. It has refrained from seeking this sort of patronage with the purpose of standing clear of entanglements with theatre managements. This publication is the only one that has never carried a list of current local attractions in its advertising columns.

STOLE THEATRE RECEIPTS.

Des Moines, Ia., March 6.

Safe crackers blew open the safe at the Orpheum theatre early Monday morning and stole \$2,000 in cash, and valuable jewelry belonging to the cashier, Carl Joseffy. The strong box contained the Saturday and Sunday receipts. Police have no trace of the thieves.

WATCHING TAB BUSINESS.

Chicago, March 6.

The business done at the Lincoln by "The Flirting Princess" the first three days of last week was watched with interest by all the vaudeville people. The form of entertainment which bids fair to revolutionize the pop vaudeville policy out of town had not had a fair showing in Chicago up to this time. What a metropolitan audience would think of the tabs was uncertain.

Business done by "The Flirting Princess," formerly a big Chicago musical success, was satisfactory to the management. Sunday was the best the house has had under the present management, with Monday and Tuesday trailing along very well. Wednesday with bad weather the business was not as good, still up to expectations. "Stubborn Cinderella" will be the next tabloid attraction played at the Lincoln the date being set for some time in April.

RESTRICTED TABS.

Boyle Woolfolk, of Chicago, has reached a final bargain with the Lefler-Bratton Co. for the tabloid production of three of their pieces, "Whose Baby Are You?" "Buster Brown," and "The Dingbat Family." Woolfolk is only to play the last two pieces in territory which will not be touched by any of L-B's road shows.

A TAB CLOSED.

"A Parisian Frolic" was stilled after the Monday night show at the Academy of Music. It was a tabloid musical comedy, with 12 people, produced by the New York Tabloid Co.

Frank Bryon promoted the company, but withdrew last week, his interest being purchased by J. K. Bradshaw and Sophie Bruman. The remaining stockholders of the corporation completed the production. It was closed in the William Fox house for want of fullness in the entertaining department.

NEW STRAND 10-20 HIP.

The Mitchell Mark corporation is progressing rapidly with the preparations for the construction of the new Strand theatre on the site of the old Brewster Block.

According to the plans, it is designed to convert the large plot into a hippodrome, with a water tank on the stage, and present a show there that will permit of the charge of 10-20 for admission.

An enclosed roof will also be converted into a theatre, designed for the presentation of musical reviews. The management has been dickering with Flo Ziegfeld to place the shows in the upstairs auditorium.

WANTED FOR ROAD SHOW.

John J. Collins and Joe Sullivan journeyed to Providence on Saturday of last week for a visit to Ethel Barrymore, with a view to persuading the actress to head a "road show" which they designed to surround her with.

Ben Harris has been approaching vaudeville acts to sign with him to join a "road show," to be headed by Vesta Victoria.

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ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by Thursday morning. Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION
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Foreign 5
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Joe Jacobs has returned to New York. He is resting here.

Murray J. Simons is reported to be very ill in a Long Island sanitarium.

The Frey Twins sail on the Cedric June 5, opening in Glasgow June 23.

S. Jay Kaufman sails for England March 22.

Rosita Mortila is rehearsing a new tango dance with two men.

A liquor license has been obtained by Wonderland.

Beulah Dallas has replaced Margaret Flavin as prima donna with Miner's "Americana."

The Majestic, Spring Valley, Ill., has been closed by order of the State Fire Commissioner. It's a legitimate house.

William Orford's Elephants, a foreign turn, opens shortly on the Orpheum Circuit.

The Wonderland theatre has raised its prices for the week-end from 10-20 to 20-30.

Frank Cruickshank has severed connections with the Jos. M. Gaite's attractions.

Al. Jolson will direct the Elk's minstrels at Corry, Pa., which takes place April 1-2.

Frank and Walter Vincent journeyed to Mobile last week to see their father, who died Saturday.

Paul Porter and Alice Sullivan, of Blanche Ring's show, "The Wall Street Girl," will make their debut in vaudeville at the closing of the company in Pittsburgh next week.

The Bird Millman Trio will go with the Barnum-Bailey show this summer.

Mike Bernard and Violinsky have jointly signed with the Watterson-Snyder-Berlin music company.

"The Dream Man" with eight girls led by Joe Ward is opening this week to "break in," under the management of Manny Cohen.

Arnold Wolford, abroad many months, is now on the ocean bound for New York.

Rena Arnold, formerly Donovan and Arnold, is in New York with a new "single" act by Jack Gorman.

The Cecil De Mille Co. is planning to produce in the spring a new play by Harry Scarborough.

Lucy Berdell has replaced Helen Valley in the travesty act, "As It May Be."

Nick Hufford and Dell Chain are the parents of a daughter, born in Columbus last week.

Jack M. Lewis, German comedian, has signed with Boyle Woolfolk's "Seminary Girl" tabloid company.

Pastori, the Hungarian prima donna, is announced as coming to America to appear in a new musical comedy.

Orville Harrold, recently divorced from his Indiana wife, has married Lydia Talbot, a New York singer.

"A Night With the Sculptors," a "model" act, opened on the Nixon-Nirdlinger time Feb. 24.

Earl J. Rigler (Ardell Bros.) of Canton, O., and Agnes E. Lynch, of New York, were wedded Feb. 3.

W. M. Cale (McCowan and Cale) has "doubled" with Smith O'Brien, while McCowan has joined "The Silver Wedding."

Thomas M. Dougherty has leased the Wildwood (N. J.) theatre, formerly Baker's, and will install a pop vaudeville policy.

"Robin Hood" established a new record in Trenton, N. J., last week. It played one performance Feb. 24 to \$1,903.

George Storrs Fisher has left the act, "The Movies" and on Monday resumes his stock playing at the Star, New York.

Joe Hart sails in two weeks, to assist in staging his submarine spectacle at the London Opera House, and also to put on in England "Everywife."

Lewis and Dody have cancelled Memphis and New Orleans for this and next week. Dody is undergoing an operation on his throat.

Hong Fong, the Chinese "single," sailed March 4 to open at the Hippodrome, London, March 17. Marinelli booked the turn.

Charles Frohman has a new light comedy production which will be put into rehearsal in about two weeks. The cast has not yet been completed.

P. F. Shea at Springfield (Mass.), operated on for appendicitis at Dr. Gane's hospital, 137 East 63d street, last Friday, is getting along nicely.

Eddie Miner, after a long stay in the south, returns to New York to suffer a relapse and is now confined to his home quite ill.

Cohan & Harris denied the report this week that they had disposed of the picture rights to a number of their former Broadway successes.

Vera Michelena has been engaged for Geo. W. Lederer's "Seventh Chord" which opens March 23 at Power's, Chicago.

Willie Hammerstein is negotiating with Lady Constance Richardson trying to get the title to leave England and show itself at "The Corner."

H. H. Frazee expects to sail for Europe during April. Frank Tannehill who returned from there the other day may go back with him.

G. Molasso placed "La Somnambula" on the Loew time (without Nina Payne), to open yesterday at the 7th Avenue.

Valeska Suratt was unable to appear at Oklahoma City Sunday night in "The Kiss Waltz," owing to illness. A big audience was disappointed.

Charles E. Taylor, the western Wheel burlesque manager, says he is not in any partnership with Charles Franklin in operating a chain of theatres in the northwest.

The Mabel Paige Stock Co. has entered the tabloid field and about the middle of the month starts a tour of the Interstate, playing "The Cutest Girl in Town."

The new house built by the Savannah Photoplay Co. at Savannah, for colored folks only, opens March 10 with three vaudeville acts and three reels of pictures.

"Sunny Smiles," a farce comedy by Frances G. Cochran, has been released to Harry Williams and has been placed in rehearsal with a cast headed by Alice Henderson and John Gaunk.

Mabel Hill, at the Winter Garden, only appears in "The Yellow Jacket" number with Al Jolson in "The Floncy-moon Express." Miss Hill was held over from the Hoffmann show.

Elizabeth M. Murray will have her first real try at New York vaudeville week of March 31 when she comes to Hammerstein's. Alf Wilton arranged the date Wednesday.

M. B. Leavitt is revising his book, "Fifty Years in Theatrical Management" in preparation for a second edition, the first run having been completely exhausted.

T. P. J. Powers, a brother of W. W. Powers, the elephant trainer, is beginning to book the Kilties Band, of which he is manager, for its 20th trip around the world.

Plans are afoot for the construction of a huge summer resort across the river from Cincinnati and just below the Fairbank Dam on the Kentucky side.

Kline L. Roberts, of Columbus, a former newspaper man, has been engaged as business manager of the Cincinnati Symphony Orchestra Association.

"The Purple Road," the new Jos. M. Gaite's musical show and the last production Gaite's will make this season, has its premiere at Atlantic City March 17.

Harry Carroll (Carroll and Fields) is announced to wed Ethel Davies, a sister of Rene Davies (Mrs. Geo. W. Lederer). Carroll has signed a contract to write exclusively for the Shapiro music firm.

Mr. and Mrs. Nat Phillips went through their roles in a farce at Gary, Ind., while their baby boy lay dying in Kalamazoo. A wire announcing his death summoned the parents to that city last Thursday.

Jones and Sylvester substituted this week at Proctor's, Newark, for Donovan and McDonald. Jim Donovan's voice cracked on him. Harry Sylvester had his throat operated upon last week by Dr. R. Teick.

Harry G. Somers will very likely add the new Gary (Ind.) theatre to his Indiana and Michigan string. The Northern Indiana Investment Co. is building the Gary theatre which will be finished by September.

The latest drink of the Rialto is the "dictagraph." It's a real drink to be sure, but one actor told another the best definition was that it's a cocktail with ingredients which make themselves heard before and after drinking.

The Theatrical Protective Union No. 1, of New York, has adopted a resolution that no member shall be allowed to work in any shop under the union's jurisdiction where more than one shop boy is employed.

The Strong theatre at Burlington, Vt., splitting with the Opera House, Plattsburg, N. Y., beginning March 24, will be booked hereafter by Walter Plimmer. The houses were formerly booked by Warren Church, Boston.

The Sullivan-Considine road shows, going out to the Coast, now play the Halsted Street Empress, Chicago. The bills for the Cottage Grove Empress are filled in by the Chicago office of the S-C Circuit.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Lent May be Affecting Business. Established Hits Remain Best Drawing Cards. Many Changes in Chicago Theatres. Four New Productions Open This Week in New York.

The legitimate theatrical business did not hold up any too strongly during February. Lent may have had its effect on the box offices. Last week in particular business fell off all over the country, until Friday night, when it picked up. The unusualness of this was a Friday night.

In New York the established hits seem to remain the best attractions in money returns, with one or two of the newer shows taking rank in the front line of money makers. This week four new shows have opened here.

VARIETY's monthly estimate of the business being done in metropolitan theatres is as follows:

"A Good Little Devil" (Republic) (9th Week). Matinees heavy, evenings much lighter. Running around \$9,000 weekly.

"All for the Ladies" (Sam Bernard) (Lyric) (10th Week). Last week's gross reported at about \$10,000. Doing a fairly steady business.

"Fanny's First Play" (Comedy) (26th Week). Still continues to heavy returns.

"Fine Feathers" (Astor) (9th Week). Has dropped to around \$6,000. Will soon go on road.

Irish Players (Wallack's) (4th Week). Nothing to speak of.

"Joseph and His Brethren" (Century) (8th Week). Business gone to pieces. Too bad beautiful production neglected at reasonable prices of admission. Cuts in cast to reduce operating expenses.

"Milestones" (Liberty) (25th Week). Has dropped below \$6,000. Going out of town shortly.

"Never Say Die" (Wm. Collier) (48th Street) (17th Week). Running under \$5,000. Also due to vacate pretty soon.

"Oh, Oh, Delphine" (Amsterdam) (23d Week). Big business holding up same as when production was at Knickerbocker. Drawing between \$18,000 and \$20,000 weekly. Show a big advertiser, using page space in several local dailies.

"Peg o' My Heart" (Laurette Taylor) (Cort) (12th Week). Solid hit. Playing capacity, \$11,500 weekly.

"Romance" (Elliott) (4th Week). Surprising success. Caught on from opening night. Pretty play, doing between \$8,000 and \$9,000.

"Stop Thief" (Gaiety) (11th Week). Matinees better than at night. Running between \$6,000 and \$7,000. Expected to remain the season out.

"The Argyle Case" (Robert Hilliard) (Criterion) (11th Week). Growing strong. Doing between \$11,000 and \$12,000. Commenced to advertise this week in Evening Sun, a paper generously patronized of late by K. & E. attractions. Evening Journal only

draws to top of house, which managers have learned by experience.

"The Conspiracy" (Garrick) (11th Week). Holding up at around \$9,000.

"The Firefly" (Trentini) (Casino) (14th Week). Dropping off. Now doing about \$8,000, rather small for house. Soon going out.

"The Honeymoon Express" (Winter Garden) (5th Week). Started at over \$30,000 and getting over \$28,000 during depressed period. Show expensive, about \$14,000 weekly to operate. Bigness of production equal attraction with cast.

"The Lady of the Slipper" (Globe) (19th Week). Business off just a trifle, but still doing \$15,000.

"The Man with Three Wives" (Webster & Fields) (7th Week). Going out Saturday. Has done very little. Questionable if having a winning week.

"The Master Mind" (Harris) (3d Week). Looks like house is being freely papered, especially down stairs. May have done \$4,000 last week. Helped by page ad in local daily that draws upstairs. Show is being pushed hard through management's faith in it, and against adverse criticisms.

"The Poor Little Rich Girl" (Hudson) (7th Week). Playing to steady \$10,000 business, perhaps a little more or less.

"The Spy" (Empire) (8th Week). \$4,000 weekly, liberal estimate.

"The Sunshine Girl" (Julia Sanderson) (Knickerbocker) (5th Week). Very nearly continuous sell out. Getting between \$15,000 and \$16,000. Establishing Julia Sanderson as strong personal drawing card. Show generally pronounced bad.

"The Whip" (Manhattan) (15th Week). Phenomenal business keeps up. Between \$24,000 and \$26,000 weekly.

"Under Many Flags" (Hippodrome) (27th Week). No material change from last report.

"Widow by Proxy" (May Irwin) (Cohan's) (2d Week). Started slowly last week, but picked up nightly. With big Saturday might have touched \$7,000. Not doing business that should have come from the notices.

"Within the Law" (Eltinge) (26th Week). Capacity all the time.

"Years of Discretion" (Belasco) (11th Week). Running around \$14,000. Yielding big profit to David Belasco, who has house and production. His profit last week on this show and theatre reported at \$8,700.

"The Miracle" (Park) (3d Week). Moving picture spectacle. Started at \$1.50 top admission. Reduced to one dollar Monday. Played to \$4,000 each of the first two weeks, leaving loss for management. Symphony orchestra out to cut expenses. Doesn't look as if

New York wants classy picture show at high prices.

Chicago, March 6.

The complexion of the "loop district" is almost entirely changed with the coming in of March, and there is no way of telling how all the new attractions are going to take with the public. As a general thing, business has been a little quiet, owing to Lent, but there has been no astonishing falling away of business. "The Passing Show of 1912" is still keeping up its phenomenal business and promises to break all records for a run in Chicago.

"The Sun Dodgers" (American).—Played to about \$7,500 on the final week. "The Red Petticoat" opened rather quietly Sunday night.

"Bella Donna" (Blackstone).—Nazimova did well with the matinees. Played to between \$6,000 and \$7,000.

"Everywoman" (Chicago).—Pretty well patronized. Playing to about \$6,000.

"Our Wives" (Cort).—Eleventh week, bringing in about \$6,000 per week.

"The Rose Maid" (Colonial).—Had a nice little run and pleased. Final week about \$7,000. Advance sale for Ziegfeld's "Follies" over \$11,000 before the opening.

"Hawthorne of the U. S. A." (Cohan's Grand).—Went on road last Saturday night. The box office returns have been \$6,000 to \$6,500.

"The Passing Show of 1912" (Garrick).—Keeping up remarkably well. Last week \$16,000, slight falling away over previous weeks.

"The Rainbow" (Illinois).—Around the \$9,000 mark for final week.

"The Top O' The Mornin'" (Olympic).—Mildly successful. Final week about \$5,000.

"The Perplexed Husband" (John Drew, Powers).—About \$9,000 final week.

"Bought and Paid For" (Princess).—Nineteenth week, doing about \$6,000.

"The Blindness of Virtue" (Studebaker).—Here for twelve weeks, did fairly up to last week, when a slump happened.

"Hindle Wakes" (Fine Arts).—In small quarters, has been doing about \$3,000 weekly.



GYPSY COUNTESS VERONA

Who played a return engagement at the WINTER GARDEN, New York last Sunday and repeated her former success. Booked sold.

"DREAMS" IS OVER.

Cleveland, March 6.

Philip Bartholomae's production of "When Dreams Come True," had its premiere here Monday night and is regarded as a sure hit. The curtain did not fall until 12:30 on the performance but the entire audience remained seated and had the curtain up for recalls seven times at the finish.

Joseph Santley scored a great personal success. The other best hits are Marie Flynn, May Vokes and John Slavin. The piece has a magnificent production.

Wednesday afternoon at four o'clock the management gave, by actual request, a public exhibition of the costumes for women only with the lady principals and show girls wearing them, with B. Altman's female representative explaining the styles. It proved a big social event.

"IRON DOOR" REOPENS.

Johnstown, Pa., March 6.

John Cort presented Monday night at the Cambria, Allan Davis' drama "The Iron Door." The local press was lavish in its praise of the work. They describe it as tense and realistic.

The principal roles are held by Corliss Giles, Russ Whytal, Wilson Day, Douglass J. Wood, Eugene O'Rourke, Leo Donnelly, Wayne Campbell.

The show was withdrawn after the New York engagement for reorganization.

"CRADLE SNATCHER" FAIR.

Boston, March 6.

"The Cradle Snatcher" with Robert Loraine (under the management of the Lieblers), opened at the Plymouth Monday. It is said to be a fair play, although some of the notices were adverse.

SHOWS IN FRISCO.

San Francisco, March 6.

Both the Donald Brian show at the Columbia and "Little Miss Brown" at the Cort were proclaimed hits on their local opening. The patronage at both houses has been of healthy proportions. Considering Lent, the business has been satisfactory at the Alcazar (stock) and the Savoy, where the Kolb and Dill Co. is giving a revival of "Hoity Toity." Receipts are light at the Imperial. The advance sale for the Tivoli opening is heavy.

CONSTANCE STRANDS AGAIN.

San Francisco, March 6.

Another "strand" is recorded for Constance Crawley, the English actress, who had a like experience not so very long ago at the Macdonough, Oakland, following a financially disastrous trip through Canada.

Venice, Cal., is reported as the scene of the last failure. Word comes from there the "Standard" players have placed salary claims against Miss Crawley and her late manager with attorneys.

The tour was reported under the general direction of D. J. Kennedy, a well known coast impresario, with headquarters at Hanford.

DEPARTMENTAL VIOLATIONS MAY STOP THEATRE BUILDING

New Royal in Bronx in Tangle Through Violations Placed Against It By Building Department. May Not Be Completed. \$175,000 to \$200,000 Invested.

All sorts of complications have arisen over the construction of the new Royal theatre (Bronx) being built by a corporation headed by Frank Gersten.

The Corporation Counsel of New York early this week secured a court order restraining the contractors from doing any further work on the building until the violations laid against the structure have been cleared up. This was in the form of a temporary injunction. Argument was set for yesterday (Thursday) on an order to show cause why the injunction should not be made permanent.

There are some serious building violations which may make it well nigh impossible to complete it in compliance with the law.

The most serious violation laid against the building is said to be on the walls, which are not of the required thickness.

Between \$175,000 and \$200,000 is reported to have been used in the construction of the building. In order to complete it within these amounts some alterations of plans were made, according to the story.

The reports of the Royal trouble have said the Building Department became angered as the theatre was being pushed to completion in the face of the violations laid upon it.

John Cort told a VARIETY representative Wednesday everything had been straightened out and that work would continue right along. Cort plans to open the Royal April 17 with Margaret Illington.

WILLARD ON CONTINENT.

(Special Cable to VARIETY.)

London, March 6.

Three months on the Continent have been secured from Continental managers by H. B. Marinelli for Willard. "The Man Who Grows," an American freak act.

Willard will first appear at Madrid, Spain, March 22, returning to England for scheduled engagements, before taking up the other time. His salary on the Continent is higher than that paid here.

LIONEL LEAVING WITH FILM.

Lionel Lawrence sails for Europe March 15, taking with him a new feature film, just manufactured by the Monopol Film Co., to be produced at Abram Kaffenberg's moving picture house in Paris.

It is designed to boom the picture as a special American production, with a lecture to be delivered in French by an American, i. e., one Lionel, who is though many may not suppose it, a past master of the language.

GABY SIGNS RENEWAL.

A renewal for six weeks of her present contract with the Shuberts was signed Monday by Gaby Deslys. This will give the French girl almost three months more at the Winter Garden. The first engagement was for 16 weeks. Gaby renewed at her present salary, \$4,000 weekly.

Wednesday at Cherbourg, Gaby's mother sailed on the Kaiser Wilhelm to join her daughter in New York.

Before reaching an understanding with the Shuberts other producing managers placed bids for Gaby's services, if she intended retiring from "The Honeymoon Express." Flo Ziegfeld, though confined to his home by illness, had a scout out for the Parisian blonde, while Julian Alfred, over here representing the Alhambra, London, also hovered in the vicinity of the Winter Garden, with Gaby as his objective point for the new revue the Alhambra will produce this spring.

NO MORE MUSICAL PIECES.

Chicago, March 6.

It is understood here Mort H. Singer has concluded not to produce any more musical comedies.

OUT OF "PASSING SHOW."

Chicago, March 6.

Adelaide and Johnny J. Hughes, the dancers, have left "The Passing Show" at the Garrick. They are at Mt. Clemens. Some unknown trouble was the cause of their departure.

THOMPSON STILL IN "LUNA."

Frederic Thompson has not severed connections with Luna Park. Arrangements have been made for the new summer season with Thompson acting as a sort of managing director. The new Luna Park Co., is understood to be paying Thompson salary.

CLOSED FOR REORGANIZATION.

"The Little Millionaire" closed Saturday night pending a reorganization of the company.

Charles King, who has been playing the former George M. Cohan role joins "The Geisha" revival.

DRESSLER AT W. & F.'S.

The Marie Dressler Players, with their vaudeville road show, may be the succeeding attraction to "The Man with Three Wives" at the Weber & Fields theatre. The Dressler show will probably be shown at \$1.50 top admission. A couple of strengthening turns are to be secured for the bill.

"The Man with Three Wives" is going on the road. In place of Dolly Castles will appear Laura Hamilton. Miss Castles leaves for Los Angeles to rehearse for "The Tix Tok Man."

TOLD HICKS WHERE TO GO.

Seymour Hicks, the eminent English comedian, and his wife, Elaine Terriss, are in New York on a visit. Monday night Mr. Hicks hunted up his old friend Willie Collier and sat chatting with him in the latter's dressing room.

The Englishman said to the American, among other things, that he was anxious to see as many American shows as possible while here, and asked Collier's advice as to which he should select.

Quick as a flash, and without malice, Collier replied:

"First of all, you really must see 'Stop Thief.'"

Hicks laughed more heartily than anybody present.

WAYBURN ENGAGED BY YEAR.

A year's contract has been entered into between the Shuberts and Ned Wayburn who is the producer for the firm's musical comedy attractions.

Mr. Wayburn will receive \$26,000 for his year's work, getting the money rain or shine.

APOLLO LEASE RENEWED.

Atlantic City, March 6.

The lease of the Apollo theatre made by the Nixon Amusement Co. with Joseph Fralinger, expiring April 13, has been renewed for a term of years. S. F. Nixon is the main lessee concerned.

The renewal sets at rest all talk of the Philadelphia magnate taking over either of the new theatres now building here.

HELEN LOWELL RESIGNS.

Chicago, March 6.

Helen Lowell, starring in "The Red Petticoat," handed in her resignation Monday night after the first performance in the American Music Hall. She gave as her reason flowers had been handed over the footlights to some member of the company.

When in Boston about \$200 worth of flowers were brought to the theatre, but owing to a rule they were not allowed to go over the footlights to her. When this rule was broken at the American Music Hall, Miss Lowell grew highly incensed and handed in her "notice."

Later it was said Miss Lowell had recalled her resignation and will remain with the show. "The Red Petticoat" is not considered a success here.

STRAINED FEELING.

Douglas Fairbanks, starring in "Hawthorne, U. S. A.," will close his season in two weeks. There is said to be a straining of the entente cordiale between star and management.

REVISING "AT BAY."

Chicago, March 6.

"At Bay," with Crystal Hearne and Andrew Mack, which was to have opened here March 9, has been indefinitely postponed. "The Lady from Oklahoma," with Jessie Bonstelle featured, will take up the time.

"At Bay" will go under the revision process and may be sent on at a later date. The decision to hold out the piece was not made until the eleventh hour.

SOME BUSINESS IN BALTIMORE.

Baltimore, March 6.

"From Broadway to Paris," with Gertrude Hoffmann, opened at the Auditorium Monday night to \$2,038, taking all records of the town for a single performance of a regular travelling attraction.

Julian Eltinge in "The Fascinating Widow," opened Monday night to a \$1,596 house.

This is Eltinge's third return engagement here. He will break his previous records. A special matinee Friday has already been announced for him at Ford's. Ford's is a smaller house than the Auditorium.

ACCUSED OF WATCH LIFTING.

San Francisco, March 6.

Edna Loftus, the one time chorus girl, and later the wife of Harry Rheinstrom, scion of a family by that name in Cincinnati, figured in a police episode here last week when one Curtis Hayden, an acquaintance, made a noise about having been relieved by her of a gold watch in one of the well-known downtown hotels.

Nothing came of the examination in the office of Captain of Detectives Mooney, and no charges were pressed against the girl. She has declared her intention of taking the first boat to Honolulu.

FINDING OUT EASTER MONDAY.

"What Happened to Mary," which Owen Davis dramatized from the stories of that title in the Ladies' World, and has been produced on the road by Lee Morrison with Olive Wyndham in the title role, will be brought on to Broadway Easter Monday.

SHOWS CLOSING RUNS.

William Collier has two more weeks at the 48th Street theatre, when he will have played 20 weeks in New York—the longest run of any star in the metropolis this season.

He goes from there to Newark, then a week at the West End, and jumps direct to the Princess, Chicago.

"Fine Feathers" will leave the Astor March 22. As yet no attraction has been booked in by Cohan & Harris to follow it. Some special show may be formed for the house, if nothing available shortly appears.

March 15 will wind up the engagement of Emma Trentini and "The Firefly" at the Casino. It is understood the Shuberts and William A. Brady revival of "The Beggar Student" will be the incoming attraction.

Arthur Hammerstein has Nina Morgana rehearsed in the Trentini role and she will play "The Firefly" on the road tour that has been outlined.

"The Beggar Student" is being rehearsed in Chicago by the Gilbert & Sullivan Opera Co., which has been on tour for some weeks past. DeWolf Hopper will play General Ollendorf and George Macfarlane will enact the title role. Others will be Kate Condon, Blanche Duffield, Anna Wheaton, Viola Gillette, Arthur Cunningham, Louise Barthel and Arthur Aldridge. William J. Wilson will be stage director.

WITH THE PRESS AGENTS

As contracts call for William Collier's appearance in Chicago, the last two weeks of his New York engagement will start at the 48th Street theatre Monday.

"Liberty," commemorating the 20th anniversary of the Empire theatre, will be produced for a limited number of performances at the Empire beginning March 11. In the cast will be John Mason, Martha Hedman, Julian LeStrange, Lennox Pawle, Charlotte Ives, Emily Dodd, Sydney Herbert, Wilfred Draycott, Wigney Percival.

Florence Webster, now in the Trentini role in "Naughty Marietta," under the direction of the Mittenhalt Bros., has signed an eight years' contract with them.

Lew Garvey has been engaged as general press representative for the William Fox circuit, replacing Harry Reichenbach, who resigned last Saturday.

Willard Holcomb is looking after the publicity work for the Kinemacolor Co. in New York.

Blanche Ring, under Frederick McKay's management, will appear in a new play "When Claudia Smiles" some time in the spring, prior to a long engagement in either New York or Chicago. Harry Conner and Emma Janvier have been engaged for her support.

"Fine Feathers" began the third month of its New York engagement at the Astor Monday night.

Harry Sothorn has been engaged by A. G. Delamater as stage director for the Tyrone Bower revival of Shakespeare under Delamater's direction.

Sallie Fisher is now appearing in vaudeville, making her debut in Milwaukee last week.

The new Christie MacDonald show, with music by Victor Herbert, has been named "Sweethearts."

The Werba & Luescher press department put over another daily story Sunday night when the police stopped what W. & L. had announced was to have been a professional performance of "The Master Mind" at the Harrie theatre. After the inspector had played his hand the show took place a few minutes after midnight. The papers used it for its news value.

The 14th Street theatre hopped into print Monday without the aid of a press agent. Two men got into a fight, one knocked four teeth out of the other's mouth and theatre attaches separated the combatants. The police did the rest.

New York newspaper artists and cartoonists will be the guests of the Shuberts at the Hipp next Saturday night.

A complimentary dinner will be tendered DeWolf Hopper at the Hotel Astor March 23 by the Friars' Club. A reception will be held at 6:30 with the dinner following at 7:30 p. m. The committee, in addition to chairman William Collier, includes Ralph Frier, Geo. M. Cohan, Ryan Walker, Jean C. Ives, Augustin MacHugh, Fred Block, J. Fred Zimmerman, Jr., R. H. Burnside, Mike Simons and John J. Gleason.

As one Dr. Frederick Frans Friedman of Berlin is getting columns of space in the New York dailies and is proving conclusively that he has one star press agent it has been suggested that William Hammerstein arrange for a "lungers' week" at the Victoria and let the tuberculosis doctor use the lobby over there as an office. Doc Friedman has been unable to land an office to test his much-heralded consumption cure so Hammerstein stands a good chance of copying a lot of good newspaper space by booking Friedman for a week. As W. H. distributes a well-known brand of "con" of his own it would be interesting to see the results in the paper if the two publicity "docs" got together.

Arthur Stanford, formerly in support of Elsie Janis, will be leading man in the new Blanche Ring show.

Charles Elliott, who formerly did press work for the Robert Mantell show, said to have been dependent over ill health, was removed to the J. Hood Wright hospital March 2 as the result of an unsuccessful attempt to end his life with a safety razor blade. He will recover.

When Jos. M. Gaites produces "The Purple Road" at the Liberty theatre Easter Monday Victor Maurel, the former Metropolitan Grand Opera barytone, will be seen in one of the principal roles. "The Purple Road" is the work of Fred de Gressac (Mrs. Maurel) and Cary Duncan with music by Heinrich Reinhardt.

Jos. W. Stern & Co. has secured the music publishing rights of two new grand operas. They are "Cricket on the Hearth" and "Kubeligen," both of which have been presented in the principal cities of the United States and Europe. The Stern catalog now includes "The Rose Maid," "The Spring Maid," "The Siren" and "A Modern Eve."

PRESS OPINIONS.

The Five Frankforters.

On the whole an agreeable change from the common or garden type of play, the play with a punch and the one without it, the melodrama and the farce.—Times.

The feeling of the entire play was romantic and idyllic, and it afforded an evening of delicate and delightful entertainment.—World.

"The Five Frankforters" is a serious "comedy" and an uncommonly interesting and fruity one.—American.

Was received for the most part with close attention and favor by a discriminating audience.—Herald.

It is a comedy of placid but undeniable charm which exercises its potent witchery over the audience throughout every scene.—Sun.

The American Girl.

The piece proved not to be the typical Broadway musical comedy, departing from the formulas in several particulars. For instance, there were only a handful of principals on the stage when the curtain went down on the first act. Then all the members of the cast, even the prima donna, worked. As a result the audience warmed up to the piece.—Times.

The score is characteristically Sousaesque. It bristles with stirring march numbers and spirited ensembles. It is likewise variegated, waltzes and other rhythms interspersing the more vigorous marches.—World.

Lillian Russell Talks.

Most of the time Miss Russell keeps up a very interesting Chautauqua talk, letting the public in on her new secret of "how to live one hundred years." Summed up, it is to pick oranges in a California grove and to avoid wearing one million dollars' worth of jewelry.—Herald.

If she didn't tell you exactly how to live to be 100 she splashed forth a few gorgeous remarks.—American.

The Ghost Breaker.

With its delightful unreality and clever company "The Ghost Breaker" seems to have qualified for a steady job at the Lyceum.—Herald.

It managed in spite of an impossible plot to hold interest.—Sun.

"The Ghost Breaker" doesn't merit either extended or serious consideration.—Times.

The first and last acts, each in their own way, were interesting, but the intervening sections were made up of the trashiest kind of stuff.—World.

BIG STAGE IN SMALL HOUSE.

The stage of the new Princess theatre looks almost as large as the 299-capacity auditorium. The stage is 28 feet deep. It has an opening of 50 feet.

The Princess, opening next Monday, is the personal venture of F. Ray Comstock (Comstock & Gest). The firm will occupy the second and third floor as offices. The dressing rooms take up all of the top floor. A small balcony running around the theatre has boxes only. Mr. Gest, who expected to sail Wednesday on the Mauretania, has postponed his departure until April 3.

NO SHOW IN NEW ORLEANS.

New Orleans, March 6.

New Orleans' leading legitimate theatres, the Tulane, Crescent and Dauphine, will be closed Holy Week, owing to the absence of available attractions. It is the first time on record all three were closed at the same period.

"Bought and Paid For" was underlined for the Dauphine for next week, but the show has gone in another direction, and as a consequence the house will probably be closed. It would have done here not less than \$8,000, it is estimated, on the showing of advance demand.

ANDERSON BUYS ALCAZAR.

San Francisco, March 6.

G. M. Anderson, known in motion pictureland as "Bronco Billy," and director chief of the coast forces of the Essanay Film Company at Niles, Cal., added the word "magnate" to his other titles last week when he became the central figure in a realty transaction that changed the ownership of the site of the old Alcazar theatre on the north side of O'Farrell street, directly opposite the Orpheum.

The name of John Morrissey, former magnate of the Orpheum, was associated with Mr. Anderson in the deal, but the latter disavows the idea that anyone but himself is at present interested in the purchase.

\$350,000 is the sum stipulated in the transaction.

The property has a frontage of 87½ feet and a depth of 137½ feet.

Coincident with the report of the transfer came the announcement the property is to be improved with a vaudeville theatre of modern construction and with a seating capacity of approximately 2,000. This was later denied by the new owner, who admitted the possibility of a playhouse, but not for variety entertainment.

"VIVIAN'S PAPA," RING'S SHOW.

The new show Blanche Ring expects to open in at the Illinois, Chicago, later this month is the Leo Ditrichstein piece, "Vivian's Papa." It will be called "When Claudia Smiles" as the Ring show.

Six musical numbers have been written for it by Billy Jerome and Jean Schwartz. R. H. Burnside is to stage the show.

WILLIAM DEAN ILL.

William Dean, general stage manager for David Belasco, is confined to his home with illness. An operation threatens.

"MISS NOBODY'S" LAST DATE.

Hammond, Ind., March 6.

"Miss Nobody from Starland," Mort H. Singer's road show, is announced to close here about March 16 as the piece is to be condensed for vaudeville presentation.

Olive Vail is featured in it.

"The Girl from Rectors," Max Plohn's "No. 2" company closed its road trouping Tuesday night in Augusta, Ga., the closing due principally to the illness of George Page and wife who are principals.

BETTY SCOTT'S NERVE.

Chicago, March 6.

The Chorus Girl's Ball at the Coliseum Annex last week drew out a few of the regulars, but the affair was cooked up by the management to have the girls bring their Johns.

A few took a chance (after looking over the assembly), but many were frightened away at the first glance.

Betty Scott, of "The Passing Show," walked around the hall once on a wager, and gave the natives a chance to see what a regular girl in real clothes looked like. Betty deserves something for her nerve.

FIGHTERS TRAVELING.

The combination of fighters sent out by H. H. Frazee, opened at Youngstown, O., March 4. The troupe will go to the Coast. In the party are Luther McCarty, heavyweight; Eddie McGoorty, middleweight champion; Packy McFarland, lightweight; Johnny Kilbane, featherweight champion and Johnny Coulon, bantamweight champion.

In Chicago the show may remain two weeks, perhaps going into the Auditorium there. The billing announces the fighters will meet all comers.

"FRANKFORTERS" STARTS WELL.

The Shuberts production of "Five Frankforters" looked like a winner Tuesday. A strong sale was reported at the box office, with the reviews of the show uniformly favorable.

At the Broadway "The American Maid" was received with divided opinions. John Cort, who put the show on, said Tuesday he had a hit in it.

"The Ghost Breaker," with H. B. Warner, at the Lyceum (also opening Monday night), received a panning from the press.

PIRATING "READY MONEY."

H. H. Frazee is sending out letters to all the managers in Canada and the United States notifying them that a company calling itself "Verna Fulton," supported by The Allen Players, including the Royal Hungarian String Quartet is pirating "Ready Money." He has programs on his desk showing that the piece has been played in Canada without his knowledge or consent.

After March 15 the Frazee business offices will be located in the Longacre theatre, at 48th street and Broadway.

GARDEN AT \$12,000.

The Garden theatre is still on the market. According to latest report, it is being offered for rental at \$12,000 per annum, with no wild dashes on the part of managers to secure the "bargain."

IRISH PLAYERS LEAVING.

Robert Loraine, now at the Plymouth, Boston, will end his engagement March 24. The ingoing attraction there will be the Irish Players also under the Lieblers' management.

The revival of "Everyman," opening atop the New York Century (at the Children's theatre) March 10, will last until Lieblers have a new children's play ready for presentation on the roof.

BOWES HAS ENOUGH.

E. J. Bowes, whose newest production, "The Bridal Path," now reposes in the storehouse, will make no more productions this season, having gone south to join his wife, Margaret Illington, on tour in "Kindling."

LOOKING FOR A PLAY.

Joseph Conyers, best remembered for his work as the star in "Our New Minister," is getting ready for another road tour, providing he can find a play.

Conyers is devoting all his spare time to reading manuscripts.

FACTS FROM THE WOOLY

Gottlob & Marx own a big picture house in San Francisco and deposit the dimes in the same bank as the \$2 they get at the Columbia.

George McSwegan, for many seasons in the box office at the Columbia, San Francisco, will be the treasurer of the Tivoli.

San Francisco did not like "The Quaker Girl," "The Rose Maid," "The Pink Lady," nor "A Modern Eve," and as for "Naughty Marietta," chaperoned by the Mittenhals, Ooooh!!

Hi Pennypacker is fussing around in Oregon looking for open time for Joe Weber's big show, "Alma, Where Do You Live?"

Wm. Pangle, the right hand man for Cal. Heiligin, Portland, is one of the most popular managers on the Coast.

Ohio was well represented at a dinner in Portland, Oregon, the other night at the Hotel Multnomah. The following Buckeyes attended: O. C. Leiter, city editor of the Oregonian; Wm. Pangle, manager Heilig theatre, Lima; J. J. Rosenthal, agent "Gypsy Love," Cincinnati; Theodore Mitchell, agent W. H. Crane, Cincinnati; Al Dolson, agent "Quaker Girl," Urbana; Willis Sweatnam, "Excuse Me," Zanesville.

George Baker, of the Baker theatre, Portland, is the acting mayor of the city. George is president of the council and the real mayor is on his honeymoon, so Baker rehearses his stock company in the mornings and the police force in the p. m.'s.

Cal. Heilig is building a new theatre in Portland which promises to be the grandest in every particular in the west. It will cost over a million and will have an entrance on three streets. He is today one of the richest and most important citizens of the city and worries about nothing, not even when John Cort puts on a new show.

There are as many hotels in San Francisco as there are theatres in New York.

Max Ihmsen, who has done wonders in making the Los Angeles Examiner a great paper, is one of the few newspaper publishers who will talk to a showman.

Theodore Mitchell, on the Pacific Coast ahead of Crane, occasionally apologizes to the boys for making Herman Thuman dramatic editor of the Cincinnati Enquirer.

Doc Leahey will reopen his new Tivoli in San Francisco March 12 with the ever faithful Tetrizzini.

There was a time when the Henry W. Savage name was a power on the Pacific Coast. It is now A. H. Woods with the far western theatregoers.

Kolb & Dill are reviving "Hoity Toity" at the Savoy, San Francisco.

It is whispered that Langtry gave Ralph Herz a box of candy for a wedding present.

CAN'T LOCATE MEYERS.

Daniel Meyers, the London lyceum agent, cannot be located. Ben Atwell is wearing a mourning band on his right coat sleeve as a token he has lost something.

The something is Meyers, although Atwell obliged the Englishman to post a bond for \$500 last week to release an attachment action. Since then Meyers cannot be found. It is suspected he slipped back home on one of the boats leaving the week-end.

MCCOURT VISITING COAST.

San Francisco, March 6. Peter McCourt, Denver's big theatrical man, after visiting a number of coast towns, departed for his Colorado home Tuesday.

"JAG" GETS A BRIDE.

Chicago, March 6. Thomas Q. Seabrooks, who is appearing in vaudeville, announces that he was married to Miss Mary Martha Sheppard, the daughter of Mrs. George W. Quinn, of Boulder, Colo. The wedding occurred last week in St. Louis. Mrs. Seabrooke is 19 years of age.

The bride and groom are spending the week in Chicago and are calling it their honeymoon. Mrs. Seabrooke says she fell in love with her husband after seeing him imitate a "jag" on the stage.

SNOW-BOUND NORTH.

Chicago, March 6. Lewis Waller and his company were snowbound coming from Winnipeg last Monday and did not arrive in Chicago until 11 o'clock Monday night, hence "A Marriage of Convenience" did not open at the Blackstone until Tuesday night.

SHOW BY UNDERSTUDIES.

The understudies in "The Honeymoon Express" will give the entire show next Monday afternoon at the Winter Garden, as a special performance for the management to pass upon their work. They have been rehearsing since the piece opened, very often remaining late at the Garden following the night performance.

In the near future as a special feature for the Sunday night vaudeville program the men principals in the cast, including Al Jolson and Harry Fox, will give a "dressing room scene," setting the stage as "No. 18," the largest dressing room on the Winter Garden's stage floor, is arranged. Several of the principals dress there and it will be reproduced with appropriate "kidding."

FOLIES REVIEW OPENING.

(Special Cable to VARIETY.)

Paris, March 6.

The Folies Bergere Revue is due to open to-night. The house has been closed since the first rehearsals.

The Revue is entitled "En Avant, Mars," by Lucien Boyer and Henri Bataille.

NEW SHOWS AT CUT RATES.

Joe LeBlanc's cut rate ticket office quoted ducats at the uniform price, \$1.25 each for three of the four new pieces which had their premieres on Broadway this week. They were "The American Girl," "The Five Frankforters," May Irwin and "Ghost Breaker."

Joe is fairly well supplied with tickets for most of the shows which have a month's run or more, although the demand for "Delphine," "The Sunshine Girl" and "The Lady of the Slipper" as well as "The Whip" and "Within the Law" tops the supply.

Several of the managers have expressed surprise that Joe is getting seats for their successful attractions. Of course, if a piece does not draw patronage, there is little complaint if tickets find their way to the cut rate offices, but the managers do everything they can to prevent leaks for a success. William A. Brady said this week:

"Cut rate tickets for the Playhouse and the 48th Street theatre are not on the market anywhere and never will be." Mr. Brady insists that it is useless to attempt to nurse a failure. If a play of his is not a success, it is withdrawn, consequently tickets for his two theatres, the Playhouse and the 48th Street, are to be had only through the regular channels and at the regulation prices.

Managers are not always responsible for their tickets finding their way into cut-rate offices. They reach that destination through various channels.

\$100,000 HOUSE FOR STOCK.

St. Louis, March 6.

The Victoria, costing \$100,000 and seating 3,000, which will be the home of the German Theatre Stock Co., was dedicated last Sunday with a presentation of "Faust."

SUNDAY CLOSING MUSS.

Oklahoma City, March 6.

The Grand Jury and Senate are putting forth every effort to clear the muddle which has arisen over the alleged bribery of senators to prevent the passage of the Sunday theatre closing bill.



ARSINO

The only man in the world that loops the loop on a trapeze. THIS WEEK (Mar. 3), HAMMERSTEIN'S.

NORWORTH MAKES PATHOS.

Chicago, March 6.

Pathos played a prominent role in the departure of Jack Norworth from "The Sun Dodgers" at the American Music Hall, following the granting of a divorce to Norah Bayes from him. Mr. Norworth left suddenly on Thursday on last week. He tacked a note on the call board of the theatre, reading "Good-bye and good luck to everybody. Sorry I could not wait to say it to each one personally, but keep right on your merry way and give a good show. Jack Norworth."

The stage hands say there were tears in Norworth's eyes as he did it. Several chorus girls kissed the notice.

Harry Clark is struggling with Norworth's role and Frank McAvoy is playing Clark's former part. One evening when Miss Bayes, as has been customary with her during the Norworth Bayes specialty at the ending of the performance, addressed the audience by saying, "What do you want now?" a voice answered, "Sing 'Bring Jack Back.'"

It is reported Miss Bayes and Mr. Clark will shortly become man and wife. Despite that Norworth permitted the divorce to be obtained as against him, the steady rumors of marital difference between the "Assisted and admired by" team have been to the effect that Miss Bayes' fondness for a member of the troupe started it.

Bayes and Norworth commenced the campaign of personally conducted love making and kissing upon the stage, apparently enjoying the reputation they built up as happily married stage partners. The divorce may educate the public into disregarding hereafter this bit of silly stage business.

A story came in this week from Kansas City that Miss Bayes and Mr. Clark were married there Tuesday. It sounds press agency.

The Western Vaudeville Managers' Association is trying to have Mr. Norworth and Miss Bayes become partners for a vaudeville engagement. Norworth alone is asking \$1,000 weekly. He has been offered \$750.

PAYTON AFTER ANOTHER.

The Metropolis theatre may have Corse Payton for its tenant after Charles E. Blancy leaves upon the expiration of his lease July 1.

Payton is dickering with the Rosenbergs for the house. They leased it to Blancy, who will place Cecil Spooner in her own theatre up town by next season.

MANCHESTER PLAYERS IN 'TIL.

Chicago, March 6.

The Manchester Players open at the Fine Arts theatre March 17. They will play "The Rivals" and "School For Scandal" at the Studebaker Tuesdays and Fridays.

MADE SOMEBODY FEEL GOOD.

New Orleans, March 6.

Drama League, that is, the New Orleans branch, attended the Wednesday matinee performance of "Kuddling" in a body, much to the delight of H. Greenwall, manager.

LILLIAN RUSSELL.

In a ten minute talk before showing her Kinemacolor special pictures, Lillian Russell gave to her audience a few rules of life. She advises one to abstain from liquor. At intermissions the usual proportion of the male contingent present adjourned to the corner for refreshment. Among these was Dan Doby. Encountering a friend he extended the usual invitation to partake. "No," replied the other man, "I'll take Miss Russell's advice and abstain." Doby hesitated a moment and shot back: "Well, I'm going to; I can't look like her anyway."

And that about sums up the situation to a nicety. Most of us might try all our lives and do all the health-giving things Miss Russell claims she has been doing for years, but to what avail?

The screen on which the colored moving pictures are projected is set in the rear of the stage at the Fulton. In front of it is a blue plush curtain with large gilt monogram letters in wreaths, one side having a huge "L" and the other an "R." Monday evening Miss Russell was preceded by a representative of the picture company, who introduced the pictures themselves—or rather a preliminary exhibit of buds and flowers in their natural colors, a fine reproduction of colored motion photography.

After a brief intermission Miss Russell appeared and spoke from notes for ten minutes, giving four rules for the preservation and improvement of health, i. e., cleanliness of mind and body, exercise, diet, sleep. Throughout this and the entire entertainment, there was most labored attempt at levity on the part of the speaker. She was, as always, a beautiful visual feast, but her impromptu quips lacked spontaneity or the brilliancy of one schooled in the art of repartee. Her sentences were abrupt and never rounded.

In the first half of her pictures Miss Russell endeavors to disclose the correct method of breathing and one or two elemental callisthenics such as are taught the youngest school children. Second picture, proper method of brushing one's hair. Third, a home gymnasium and tossing the "medicine" ball, which is in reality but a basket ball caught in the hands and not on the arms (the first admonition of a trainer in demonstrating the use of the medicine ball). Picture three, "demonstrates how simple it is for a woman to change one dress into two or three, and one hat for two or three." This consists of turning one's coat inside out (a woman's of course,) a satin lining serving as an evening wrap, rettrimming the hat, etc. Then comes "feeding swans in Westlake Park, Los Angeles, demonstrating light exercise for women and children during the afternoon."

After a ten-minute intermission there was shown a picnic in an orange grove at Covina in Southern California, a tea in a private garden and so forth.

The ninth picture was one on which Miss Russell in her accompanying talk dwelt with much emphasis. She said this proved very interesting to the audiences in Chicago and Milwaukee, but wasn't so sure that it would prove equally instructive to New Yorkers. The pictures showed Miss Russell in a wonderful gown and evening wrap and "the correct method of wearing them." To the astonishment of those present the moving pictures displayed Miss Russell carrying with her evening attire a gold chateleine bag, as she departed in an electric brougham with a gentleman in a dress suit. Here she deplored the fact that courtesies on the part of the modern male sex was a lost art as was also the fact that few men knew how to dress properly. Mayhap she referred to her present spouse who stood in the rear of the auditorium attired in a dinner coat, a silk hat, white waistcoat and black tie (one of those wound twice around the collar).

Tenth picture was designed to show that an overabundance of jewelry worn by a woman, will add to her age; eleventh, Miss Russell in her stage dressing room, making up and dressing for the stage. For the final picture, she poses in two gorgeous evening gowns.

The gist of the "talk" or "lecture"—or whatever it is—was a series of New Thought platitudes familiar to most of us, such as "Health is yours if you preserve it"—"Life is a mirror; all you have to do is smile in it"—and so on.

As a demonstration of colored motion photography it is the biggest kind of a boom for Kinemacolor. But Miss Russell's talk teaches nothing new. The success of the venture as a box office attraction will depend solely on the potency of the former operatic, dramatic and vaudeville star as a drawing card.

WINTER SPORTS AT ARE (Kinemacolor)
Are, be it known, is a resort in Sweden. The reel shows all sorts of sports, skiing, races on the ice, the skiers driving horses; tobogganing and the like. It is a capital travel subject of exceptional photographic quality. *Rush.*

PARIS FASHIONS (Kinemacolor)
Paris fashions ought to be an immensely interesting feature for women. There is a Broadway milliner who is a constant watcher of French "movies" of current events, for the first hand information she gets on modes. The Kinemacolor subject presents the newest designs of Paquin and the other French moguls of fashion paraded by living models and in their true colors. The pictures were taken in Paris. *Rush.*

RAMBLES IN PARIS (Kinemacolor)
A beautiful educational subject. Points of interest in the French capital are shown, the preference being for attractive color effects and novelties. In the latter class a view of startling distinctness showed a school of goldfish being fed in one of the parks. The water

effects and the flashing gold of the fish made an uncommonly pretty subject. Views of the flower beds in Versailles and in the city parks were riotous bits of sumptuous color. The views in the Zoo were not so good principally because the pictures were made up of neutral tones in grays, browns and white. *Rush.*

"CALL OF THE BLOOD" (Kinemacolor)
Among the new features to be offered by the Kinemacolor Co. there are two "story films." "The Call of the Blood," a drama of American frontier days, and "Other Peoples' Children," a splendid comedy. It is not too much to say that they make a pair of sensations. This concern has mastered the business of taking educational and current features as no other film maker has. It goes into the field of story telling with the same thoroughness and enterprise. In black and white "The Call of the Blood" would be a gripping drama. In color, that is Kinemacolor color, it is a Belascoesque "production." The subject was posed by the Kinemacolor company in California. The wife of a Western pioneer is taken ill in their remote cabin. The husband and son start to take her into the settlement across the plains in the "Prairie schooner of the '40s." They are attacked by Indians, the father killed and the mother captured, before a troop of U. S. cavalry arrives on the scene. The soldiers take the young son back to camp. A daughter is born to the mother in captivity just before she dies. Years pass and the boy becomes a captain in the army while the girl grows to womanhood, among the Indians unidentified except by a locket with her mother's picture in it. One of the Indian braves makes love to her. The captain sees her from a distance and becomes a rival of the Indian for her affection, until by examining the locket he discovers that the girl is his sister. The story, splendidly worked out, is the lesser value of the picture, which is exceptional in its photographic quality and scenic splendor. As in its current events the Kinemacolor directors have the knack of reaching for broad, sweeping scenes and the rush and whirl of soldiers and Indians lend themselves to a splendid series of pictures, as perfect in their composition as Frederick Remington paintings. *Rush.*

OTHER PEOPLES' CHILDREN (Kinemacolor)
"Other Peoples' Children" is a masterpiece of light comedy. It has humor without crudity and a touch of sentiment that is really human and carries an insistent appeal to an intelligent spectator. A crusty bachelor is driven to distraction by the antics of neighborhood youngsters who play noisy games on his lawn. At the height of his irritation, his brother sends his two children to remain in his care, accompanied by their governess. The pair get into all sorts of scrapes. A scene in church in which a bald-headed worshipper is worried by a fly to the vast amusement of the ladies, is so moving a bit of farce. At the point where the bachelor's temper is at the breaking point, the two children are stricken with scarlet fever and hover in the shadow of death. In the crisis the bachelor revises his ideas of children and awakes to new tenderness toward the little ones. Also he falls in love with the governess, and when the children recover, they are instrumental in bringing the courtship to a happy climax. The subject is a succession of effective scenes. One especially fine touch was that in which a score or more of the sick children's companions gather before the bachelor study window to beg for news. The governess tells them that their playmates will recover, but they must make no noise. They start about, but the governess raises a warning hand and the kiddies tip-toe away with fingers on lips. If the new material is a sample of its future output, the Kinemacolor people will earn the distinction of the ones who put the class in "movies." *Rush.*

"A STRONG REVENGE" (Keystone)
This Keystone comedy is marked for release March 10. It's about some cheese which breaks up a dance. An old cobbler buys some of his neighboring grocer and the German refuses to take it back. The shoeman plans revenge. He "fixes" his shoes and places the cheese beneath the insoles. The grocer and cobbler are smitten with a very pretty young woman. Both try to shine at a dance. The dancing and warm room make the atmosphere too strong and the German is sent home to change his shoes. He then returns with some classy Limburger which he places in the cobbler's coat pocket. Action mostly confined to three scenes, the cobbler's little shop, the outside of the grocery and the house where the dance takes place. Fairly good comedy for little money. Hardly up to the full measure of the Keystone players. *Mark.*

"THE PRIDE OF THE SOUTH" (Broncho)
A stirring story of the Civil War with an old Confederate Colonel, his daughter, a Northern officer and the colonel's little grandchild as the central characters. It will be released within a fortnight or so, no date having been set by the Mutual Co. This picture is in three reels and shows some fine photography. Plenty of outdoor action with many a thrill. Considerable money has been well spent. The last reel has the most sentiment. The colonel has disowned his daughter for having married a Yankee. Her little granddaughter brings about a reunion on the mother's death bed. There is plenty of shooting, riding and hand to hand encounters and all told a bully picture. The girl playing the grandchild is a wonder. She has a future in photoplay work. *Mark.*

KINEMACOLOR'S QUICK WORK.

At three o'clock Wednesday afternoon, about 24 hours after the inauguration ceremonies in Washington, Kinemacolor pictures of the event were shown in all the Proctor houses in New York city.

William Morris featured the films at Wonderland and as fast as duplicates could be printed they were sent by special messenger to all the theatres using the Kinemacolor service. Had it not been for the congestion of crowds and delays in trains from Washington, even this remarkable record might have been broken, but as it stands it beat all the black and white films to the public by four or five hours' margin in most cases.

This celerity should finally clinch the fact that there is no retouching, brushwork or coloring on Kinemacolor films.

DISREGARD VIOLATION.

The moving picture trust has retired from its position as principal bully of the trade. Last week the 23d street and other Proctor pop houses in New York exhibited Kinemacolor pictures, together with licensed black and white films, and the "trust" closed its eyes to the direct violation of its contract.

A short time ago such a procedure by an exhibitor would have been the signal for revocation of license. It is less than two years since an independent feature film was shown at the Fifth Avenue, then a Keith-Proctor house. Immediately notice was served upon the management unless the independent films were discontinued reprisals would be in order. Not only did the Patents Co. threaten to discontinue the Fifth Avenue service, but made it plain that all the Keith Theatres in New York and elsewhere would be scratched from the General's books. The ukase was immediately effective.

This deal may be brought to the attention of the courts by the Kinemacolor Co. after the settlement of the government's petition for the dissolution of the trust, and in the form of a damage suit.

With the Patents Co. overlooking last week's show, the trade assumes the "trust" does not care at this time to risk the loss of a profitable customer.

Recently Keith's, Boston, put the Kinemacolor service on. Immediately the trust served notice the continuance of the feature would result in the withdrawal of the Patents Co. license. E. F. Albee received the notice and quit cold. The colored films were discontinued. Thereupon the Kinemacolor Co. arranged to exhibit their features in a nearby house in direct opposition to Keith's.

LITERAL PICTURE LAW.

Cincinnati, March 6.

The Foreman picture bill, despite strenuous efforts to defeat it, has passed the House of Representatives and is now before the Senate. If passed there would be about 100 new movies permitted to open.

EQUIPMENT DEALERS HAPPY.

Picture equipment dealers are doing business on a more established and firmer basis now since the cutting and slashing days are over. Prior to Jan. 1 the dealers, in slang parlance, never knew "where they were at." They hurried their contracts and cut prices on machines, etc., to suit their own purposes.

Since the manufacturers ruled that each dealer must have an established office, show working samples of each of his concern's stock in trade, maintain regulated prices, and must do business on a sound, logical basis, the dealers have been not only able to benefit themselves but have helped the manufacturer and exhibitor.

C. H. Hallberg, the man whose machines are quite prominent in the picture world, told a VARIETY representative that with the equipment business on an established plane the dealers had profited in more ways than one. He says prices are being held to and that there has been no tendency on their part to "lift" the prevailing scale. Furthermore, the men who install the machines have more time to devote to their work and that the exhibitor is given additional assurance on his machine outfit. According to Hallberg, there is more sound money now in the machine business with the trade noticeably brisk. In other days, he asserts, the dealers did anything to make a sale.

Both Hallberg and H. A. Edwards, now the active head of the Picture Equipment Co., denied the report that there had been any amalgamation between the two.

STRANGE REGENT SWITCH.

The Regent theatre, 116th street and Seventh avenue, is in the lists of the General Co. The house opened three weeks ago with a tri-weekly change of reels supplied by the Kinetograph Co. It continued two weeks with that service and then for a reason which has not been disclosed, went over to the "trust" subsidiary.

The move puzzles the trade. The Regent is being operated by a son of H. N. Marvin, president of the Patents Co., and an official of the Biograph Co. J. J. Kennedy, one of the promoters of the Kinetograph, is president of the Biograph Co., and a close associate of the elder Marvin.

"HIAWATHA" BY INDIANS.

Frank E. Moore has brought a new four-reel picture to New York which was made from Longfellow's "Hiawatha." It was shown to local picture men Tuesday. There are 150 Indians in the picture. All the principal roles were enacted by full-blooded Indians.

REEL OF OLD SLEUTH BURNS.

William J. Burns, the detective who has had his name linked with a Broadway play, will now be a feature in a three-reel picture which the Kalem Co. expects to release shortly.

It will be styled "The Land Grabbers." The heroine will be Alice Joyce (Kalem leading woman).

AMERICANS TO OPPOSE PATHE IN ENGLISH PICTURE MARKET

Patents Co. Licensees Reported Organizing to Offset French Firm's Project to Enter Exhibition Field. Rumor of Plan to Duplicate General Co. Exchange Monopoly is Not Credited.

(Special Cable to VARIETY.)

London, March 6.

The ten licensees of the Motion Picture Patents Co. of New York are engaged in an effort to organize the film rental business of England and bring it into their own hands, much in the same manner that that branch of the moving picture exchange business is handled in the United States through the General Film Co., it is reported unofficially. The marketing of American products only is the object.

The news contained in VARIETY's cable was received with interest by film men in New York. The general opinion was that the licensed manufacturers did not contemplate the organization of a monopoly such as the General Co., in the rental of American-made films, but it was said to be more likely that the American makers had formed an arrangement among themselves to oppose a recent business move by the Pathe Freres.

It became known in the trade not long ago that the French makers proposed an invasion of the exhibition field both on the Continent and in England. Such is the prevailing method of marketing American motion picture products that such an enterprise might give the Frenchmen an advantage over the Americans and partially shut them out of the English market.

No one except the licensed manufacturers appears to be in possession of the plans of the Americans in the reported plan of reprisal.

The licensed manufacturers have always declared that they were entirely satisfied with the system of marketing their films in England. There is no central exchange there. The American manufacturers are each represented by an individual agent. As each film is ready to be put out a sample reel is shipped to this agent. He notifies the exhibitors who attend a private showing. The exhibitors then give their orders. A good film is widely purchased, while the sales of a poor subject are small. This eliminates the "standing order," an institution on this side of the water which makes it pretty soft for the manufacturer. The English system also opens the way for the keenest competition. Only merit is rewarded. The manufacturers, each claiming that his output is the acme of excellence, protest that they are in accord with the English system.

PATHE ADVANCE PUZZLES.

Lawyers who are watching the complex litigation in which the Patents Co. and General Film Co. are just now

entangled were rather startled early last week to learn that the Pathe Freres had notified the trade of an advance in price for film. The old scale of 13 cents a foot and 11 cents on standing orders has been increased by a cent a foot. The new schedule is 14 and 12 cents.

This is the first movement of price since the formation of the Patents Co. when a rate was agreed upon by the manufacturers. There was no contract obligation on the part of any one of the licensed manufacturers, but none ever ventured a change nor appeared to think it worth while to bid for business by cutting prices.

One of the film men particularly interested in the Pathe move is Dwight McDonald, the William street lawyer representing one Rowland, a preferred stockholder in the General Film Co., who recently secured a court order restraining the General Co. officials disbursing that concern's surplus for part of 1911 and all of 1912.

The Pathe Co. is heavily interested in the General Co. as a holder of common stock, and is alleged to have participated in several "melon cuttings" within that corporation. Now that the General's surplus may be tied up, the trade wants to know if the advance in price is not another plan for mulcting the rental companies. It is also worth noting that the rise in Pathe film values is coincident with the appearance of a competitor in the rental business (Kinetograph).

In any event Lawyer MacDonald is much interested in the development and may bring it to the attention of the United States Department of Justice which is prosecuting a dissolution suit against the General Co.

TRAVERS VALE, DIRECTOR.

Travers Vale, the former stock manager, has signed a long contract with the Solax Picture company and will act as director for it at its New York studio all the year round.

The Solax has accepted a series of scenarios from Roy L. McCardell, the humorist of the New York World, and Vale is staging them.

The Gaumont Co. has been making it pretty hot for Frank Hatch whom it has had up in the Pittsburgh courts for an alleged infringement of "The International Conspiracy." After Judge Young of the Supreme Court had issued a writ of seizure against Hatch's picture Hatch refused to come across with the film. Finally Hatch surrendered the picture and the Gaumont people turned around and had him arraigned for contempt of court.

Earle Williams, of "The Woman Haters," is now doing picture work.

The Kalem Co. is getting ready to turn loose a special reel entitled "Shenandoah."

Anna Q. Nilsson has almost fully recovered from the effects of being injured in a runaway army wagon at Jacksonville.

ONE BENEFIT OF PICTURES.

The Retail Liquor Dealers Association is seeking legislation as far as possible against the picture houses on the ground it is a constantly increasing menace to their business. In former days the saloon was always regarded as the "poor man's club," where he spent his evenings with convivial companions. The saloon keepers are said to have traced a considerable loss of their patronage to the fact that nowadays a man is persuaded by his family to take them to a film entertainment, which acts as a consistent and virulent opposition to the dispenser of beverages "on the corner."

"MIRACLE" CASE IN BOSTON.

Boston, March 5.

"The Miracle Company," Incorporated, asked the Equity session of the Superior Court, this week, for an injunction against the Kallman's Feature Films, Inc., of Massachusetts, to prevent the showing of what the plaintiff claims, is a reproduction of their play now at the Colonial theatre.

A bill in equity was filed in court and an order of notice which always acts as a temporary injunction until a hearing is given, was issued by the court.

RAINEY FILMS CHANGE HANDS.

Beverly B. Dobbs, promoter of the "Top o' the World" pictures, has taken over from William Harris, the United States and Canada rights for the Paul Rainey hunt pictures.

Wally Van has signed with the Vitagraph Co.

Mrs. Virginia Whitmore, has been engaged as scenario reader for the American Film Mfg. Co., at Santa Barbara, Cal. Mrs. Whitmore was formerly a newspaper woman.

The American Film Mfg. Co., is erecting a large studio at Santa Barbara, Cal. which will soon be ready for occupancy.

George Cox, of the Selig Polyscope Co., of Chicago, is not only a juvenile leading man of the company, but is also a scenario writer. He has been with the company for five years.

Barney Gilmore is the latest member of the actor colony of New York to take up picture work. He has signed a contract with the Solax Co. and is posing in a series of comedy pieces before the camera.

The Western Vitagraph Company, at Santa Monica, Cal., has added a new auto express car to its automobile fleet.



CARRIE LILIE

Singing Comedienne.

Now in preparation, a new act by THOS. J. GRAY

MORE PATENTS CO. CHANGES.

William Pelzer last week tendered his resignation as secretary of the Motion Picture Patents Co. It was accepted immediately and he retired from the post, retaining, however, his position as secretary of the General Film Co.

The Patents Co. post will be occupied by George Schull, who has for a long time been vice-president of the Edison Co.

No reason was disclosed for the retirement of Pelzer from the Patents Co., but in the trade it was pointed out the resumption of sittings by Mr. Grosvenor in New York to take testimony in the government's dissolution suit was resumed Thursday of last week. Pelzer testified at a recent hearing of the federal official and was cited to appear again.

Transcripts from the testimony of Pelzer were incorporated in the Richard A. Rowland-General Film Co. suit in support of the plaintiff's demand for an injunction to prevent the distribution of the General Co.'s profits to the licensed manufacturers.

Upon the formation of the Patents Co. an arrangement was entered into by which the Biograph Co. named the vice-president and treasurer while the Edison Co. selected the president and secretary. This arrangement has been continued with the exception of the time Frank L. Dyer retired as president. Then the Edison people requested the Biograph Co. to name his successor. H. N. Marvin took the place.

C. H. Wilson has been made a director of the Patents Co., taking the place left vacant by the resignation of Pelzer. This leaves the lineup of the Patents: H. N. Marvin, president; George Scull, vice-president and secretary; J. J. Kennedy, treasurer. Kennedy and Marvin are affiliated with the Biograph, and Scull and Wilson with the Edison Co.

This rearrangement of the officers is the third change in a short time. The resignation of Frank L. Dyer from the presidency to take charge of the General Film Co. was the last.

OPERATORS' UNION'S OFFICERS.

The Moving Picture Machine Operators' Union of New York, Local No. 1, at its meeting March 3 elected the following officers: President, Robert Goldblatt; vice-president, James Daisie; treasurer, Robert Levy; recording secretary, George Epstein; sergeant-at-arms, Ed. Spinalo; business representative, Ralph J. Knaster.

The union has decided to give an entertainment for the benefit of the striking garment workers.

Charles Simone, for nine months manager of the photo and poster department of the Universal Co., and later placed in charge of the Victor Studio, has severed all connections with the Universal concern. After a rest, Simone will return to the picture business on a new line. He was at one time manager and publicity man for the Nestor Film Co.

J. W. Carrigan has returned to the Selig Co.

"Pat" Powers, who recently severed all connections with the Universal Film Co., expects to make some important announcement regarding scenarios for the picture people.

Walter McNeil, a Londoner, is now writing scenarios for the picture people.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Melville Cross, Ont., Feb. 25.

Editor VARIETY—

I don't think it would be fair to either you or myself to let your review of the Gypsy Countess pass as being right. You say a similar musical instrument has not been seen before in vaudeville.

My wife, Zinka Panna, a Hungarian, was the first to make a success of the instrument in Europe and was brought to this country five years ago by Martin Beck and played nearly all the big time except New York.

I can forward you notices that look like the act was copied and the name just changed. However, just the opening makeup and instrument are similar to Zinka Panna's. The instrument is a national one but I hope the lady has taken none of Zinka Panna's other business. When we come to town remember Zinka was the first here.

Arthur Huston and Zinka Panna.

New York, Feb. 28.

Editor VARIETY: In reply to a letter in to-days VARIETY I wish to say, what's the use of giving the fellow any notice. But, I am proud to say that I am a desirable citizen.

As far as Joe Boganny is concerned, I can say that he has stolen Geo. B. Rena's "misfit army" comedy. Joe Jackson's bows, Todd Judge's comedy, "Risley" business, Burt Melrose's fall and Buster Keaton's coat with the handle in the back.

And I did crack him at the Bushwick theatre, Brooklyn, and the only reason I didn't soak him in the bar-room was because he disguised himself and I didn't know him. When Uncle Sam gets through with Boganny and his lunatic pilfers, maybe I will meet him again.

Joe Keaton.

P. S.—The coat with handle on the back belongs to me since 1900, at Tony Pastor's.

New York, Feb. 28.

Editor VARIETY: In to-day's VARIETY's review of the Weber Family the statement is made that the act was made up of four men and two women. This is an error. There are three women and three men. There is no man made up to appear as a woman in the organization, as VARIETY's reviewer appears to have thought.

B. H. Weber.

Manager 6 Weber Family.

Editor VARIETY:

New York, March 1.

I am sorry to have to give this warning again, but two years ago when I was in Philadelphia I had to give a warning to stop using my name, Mike Scott. This week I find out my name was put on a program at a club. It was stopped quick two

years ago, so don't use my name on any program unless I am there to play. If my name is good enough to use, I am good enough to play the date myself. When I make a promise to play a date, I don't break my promise. Last St. Patrick's week my name was down for dates, but they did not tell me until 11 a. m. March 18. I don't work every week of my life or get \$5,000 a day because my name is Mike Scott, but I have a few friends left, so don't think I am open for life. This is friendly advice, but I mean business at the same time.

Mike Scott.

Milwaukee, March 2.

Editor VARIETY:

In VARIETY, Feb. 14, Sime reviewed an act (Tom Penfold and Henry Marshall). I am inclosing two of his articles, one dated Nov. 5, 1911, in which he said my act was original, and one year later when he said practically the same thing about the man who formerly was my pianist, and has now stolen my act.

I intend to produce this act again in the near future and I ask you to publish this letter. Henry Marshall was my pianist at the time Sime reviewed my act in 1911. I have not given him or any one else permission to use same.

Harry Jolson.

Mr. Jolson's statements are correct, excepting that he mentions, I said the Penfold-Marshall act was an original turn. The review of the act while at the Union Square stated the opening (to which Mr. Jolson refers) had been used before. I could not recall who had first employed it until Mr. Jolson's letter arrived.

Sime.

LOST THREE ACTS MONDAY.

The Hammerstein theatre program found itself short three acts Monday. Two were filled in and the show allowed to run one short of the number billed for the week.

The acts failing to open were "The Squealer" (sketch), Mae West (single), and the Bison City Four. "The Squealer" reported one member of the cast too ill to play, although it was said the new playlet had not been marked in readiness to open on Broadway. Miss West could not locate her trunk. Offers of others on the program to supply her with a wardrobe for the matinee were refused, when the management said "through for the week." One of the boys in the Bison City Four became suddenly ill and the act had to withdraw.

The turns replacing two of the departures were Block, Hume and Thomas, Seymour Brown and Violinski.

OBITUARY

(Special Cable to VARIETY.)

London, March 6.

Mrs. Gene Greene died in Dresden, Feb. 23, after a prolonged illness. Mr. Greene sailed for New York with the body yesterday on the Kaiser Wilhelm, II. She will be buried in Chicago, their home.

Mrs. Greene formerly played with her husband in vaudeville, under the team name of Greene and Werner.

Annie May Kellner, aged 10 years, daughter of Mr. and Mrs. John Kellner, is dead in Nashville of typhoid fever. The girl's father is manager of the Orpheum theatre in St. Louis and is managing owner of the H'gley-Harrington stock company.

Maurice Hegeman, 65 years old, of "The Pink Lady," died in St. Louis last week as the result of a recent operation. Hegeman at one time was stage manager of the opera company at Chester Park, Cincinnati. He is survived by a widow, Alice Hegeman, now with the "Pink Lady."

James J. Corcoran, aged 50 years, a native of New Orleans, died Wednesday morning at Biloxi, Mass., where he managed Dukates theatre.

John B. Wills, veteran comedian and manager, died at Memorial Hospital, Richmond, Va., of a complication of diseases, Feb. 26, aged 51. Funeral services were held at his late home, 12 Elmwood street, Woodhaven, L. I., March 2. Interment was at Evergreen Cemetery, Brooklyn. Deceased is survived by his wife, Kate Helston Wills, a daughter, Estella X., and a son Walter.

The mother of the Rainbow Sisters (Edith and Ruth) died Feb. 28 in Homoeopathic Hospital, Buffalo, after an illness of four months. She was formerly wardrobe mistress of "The American Beauty."

James F. Whittle, father of Walter and Frank Vincent, died Feb. 28 at Fairhope, Ala., aged about 78. The funeral took place at Wheaton, Ill. Mr. Whittle is survived by seven children, Walter and Frank Vincent being the only two connected with theatricals.

Death has made another sweep through the Local Theatrical Protective Union No. 1, I. A. T. S. E. and the secretary has placed several names on the mortuary list since the first of the month.

Joseph Buckley, aged 45 years, a brother of J. J. (Steve) Buckley, who died Dec. 29 from a complication of diseases, was found dead in bed Feb. 8 at his apartments in New York. Buckley was formerly a stage attache of the Knickerbocker theatre. Heart trouble caused his demise. He was unmarried.

John Towell, about 53 years old, formerly connected with the New York

Press and Times staffs and of late years a recognized writer on fishing topics under the name of Pepper Caine, died Feb. 14. Towell was in the union for years, joining when he worked around the Union Square stage years ago.

Edward Dragan, about 48 years old, died Feb. 21 from the effects of a fall received ten or twelve years ago while working on the stage. He was with the Henry Miller crews for years. He also had charge of the Frohman storehouse at one time. A widow survives in San Francisco.

FAVORITES RISE AND FALL.

(Special Cable to VARIETY.)

London, March 6.

Bebe, a film favorite, is a big drawing success at the Orpheum, Budapest. Esta Neilson, a Danish film artist, registered a failure at the Apollo, Vienna.

AMERICAN WOMAN'S PLAY.

(Special Cable to VARIETY.)

Paris, March 6.

Irene Osgood's five-act play, "Captain Le Brun's Adventure," was produced at the Theatre Moliere last week successfully.

Miss Osgood is an American.

MADE GOOD IN PARIS.

(Special Cable to VARIETY.)

Paris, March 6.

The Vardon-Perry Troupe, billed as "The Six Ragtimers," left London Sunday morning and opened at the Alhambra here in the evening, doing nicely.

CAPUCINES ENGAGING PEOPLE.

(Special Cable to VARIETY.)

Paris, March 6.

Irene Bordini and Arlette Dorgere open at the Capucines in April in Nanteuil's new revue.

SCORED LAST WEEK.

(Special Cable to VARIETY.)

London, March 6.

The Telegraph Four scored a hit at the Opera House last week.

BROOKLYN TRY-OUT HOUSE.

New acts desiring a "try out" for possible bookings in and around New York will be accommodated at Phillips' Lyceum every Sunday afternoon, and evening by Walter Plimmer who will book pop shows in there beginning next Monday afternoon. This is the last week of the old Phillips stock regime.

Plimmer's opening bill will be Maurice Samuels and Co., Robinson Trio, Johnny Bush, Jr., Lamore and Lamore, Imperial Musical Trio and five reels of "black and white" pictures. Three shows a day will be given at pop prices.

"Sis Hopkins" is having its route changed. The show, despite Rose Melville's absence, has made money since its opening. Anna Lashelle has replaced Gertrude Arden in the second principal female role.

STOCK

STOCK BACK IN ACADEMY.

William Fox has announced that possibly at the end of March he will again present his stock organization which enjoyed such popularity at the Academy of Music.

Plans are being completed for the return of Theodore Freibus, Priscilla Knowles, Julian Noa, James J. Ryan, Marie Curtis, Angela McCall and Annie Blancke, to the scene of their two-year success, during which they gave upward of a thousand performances, the long run being interrupted only by reason of the fact that Mr. Fox had to make many alterations in the Academy.

The company has been under the management of Mr. Fox since the closing of stock at the Academy last June, when they were transferred to Fox's Star theatre. Their stay there has been eminently successful.

WADSWORTH COMPANY.

The Wadsworth Players, despite a few slipups and delay in changing the heavy scenes in "Alias Jimmy Valentine," started the new stock policy Monday night at the Wadsworth theatre, uptown, with every indication of success.

In addition Richard Thornton and Jeane Tyrell, leads, Henry Sharp, Emmett Bradley and Bessie Bishop did excellent work. "Paid In Full" will be the bill next week with some of the original company in their old roles.

RANKIN REOPENING.

San Francisco, March 6.

It is announced that McKee Rankin and Co. will reopen at the American with dramatic stock March 9 for an indefinite engagement.

INVADING GRAND RAPIDS.

Grand Rapids, March 6.

Arrangements are being made for the annual spring and summer stock invasion by the Fred Kimball stock troupe about April 15.

RELEASING "GRAUSTARK."

Chicago, March 6.

George Gatts, general manager of the United Play Co., announces immediately upon the closing of his road companies in "Graustark" he will release the piece for stock.

Gatts will have a company playing stock all spring at the new Rockford, Ill. house.

MOVING KELLY AND CO.

Salt Lake, March 6.

When the new theatre on Main street is ready for occupancy, William J. Kelly and his stock company will move from the Colonial which will take up the tabloid musical comedy policy arranged by John Cort with Boyle Woolfolk.

COLUMBUS GETS IT AGAIN.

Columbus, March 6.

Stock will again prevail at the Park this spring and summer when J. W. Dusenbury installs a company sometime in April.

FIGHT BACK STAGE.

Cincinnati, March 6.

As the result of an internal fracas back stage, Wanda Ludlow, leading woman; William B. Fredericks and Rose Van Camp are no longer members of the La Rue stock company, "splitting" between the Temple, Newport and the Colonial, Covington.

Fredericks had a personal encounter with Winfield De Long, the heavy man, and immediately thereafter Fredericks and wife, Miss Ludlow, quit the company. The Fredericks-De Long quarrel came as a sequel to the shooting of Rose Van Camp and the suicide of William Helfers.

PLAYED WITH BROKEN RIB.

Brockton, Mass., March 6.

Walter H. Bedell, leading comedian at the Hathaway theatre stock company, of this city, played his part for a full week, and went on twice a day, with a broken rib. He suffered a fall one day when leaving the theatre. He continued in his part despite the pain and did not call a physician. Finally Bedell was forced to go to bed.

ALICE DELANE STEPS IN.

Atlantic City, March 6.

Laura Hudson has left the Peruchigypzene Stock Company.

Alice Delane supplants her as leading lady.

STOCK PEOPLE MARRY.

Los Angeles, March 6.

Announcement is made here of the marriage of Kathlyn Williams, leading woman of the Selig company, moving picture makers, and Richard Allen, an actor connected with the Morosco forces.

It is the culmination of ten years' acquaintance. They were in stock together in the east.

RETURNING TO DUQUESNE.

Pittsburgh, March 6.

Lillian Kemble will return next week as leading woman of the Davis Stock Players at the Duquesne, in a revival of "The Wife." Miss Kemble was leading woman with the Davis Players during their first season at the Duquesne in 1909.

HOYT COMEDIES AVAILABLE.

Portland, Ore., March 6.

The Baker theatre stock (George L. Baker, managing director) was very successful with its production of Charles Hoyt's "A Milk White Flag." The Hoyt comedies were withdrawn from stock for one year but have been let loose for 1913.

MISS ANDREWS WILL RECOVER.

Edna Earl Andrews, the Warburton stock company (Yonkers) woman who fell down an elevator shaft last week will recover.

Miss Andrews broke her elbow and wrist at the joints, fractured two ribs, bruised her head and hip badly and splintered the bones of the forearm.

CUTTING SALARY LIST.

Paul McAllister's engagement at the Harlem Opera House was for one week, playing the lead in "The Third Degree." Hereafter Lowell Sherman will play the principal male roles.

One report had it this week the Harlem O. H. management had cut down the salary list over \$500.

TRYING TO MAKE IT PAY.

Evanston, Ill., March 6.

Robert Blaycock is putting forth every effort to put his new stock company at the Evanston theatre on a paying basis. Each week he carried a column ad in the Evanston paper.

LASTING OVER 20 WEEKS.

Allentown, Pa., March 6.

The Calsmith stock company, playing the Lyceum, has passed its 20th consecutive week. The organization expects to run right along without interruption.

TRYING GLOVERSVILLE.

Gloversville, N. Y., March 6.

The Darling theatre, under its new lessees, W. C. Youngson (former manager of the Bijou, North Adams, Mass.) and Lewis J. Cody (former leading man of the Bijou), opened a stock season Monday with "Jimmy Valentine."

William C. O'Brien, also connected with the North Adams enterprise, is associated with Youngson and Cody in the local stock enterprise. Dorothy Dalton and Cody are heading the Darling company.

WEST END STOCK, MAY 25.

May 25 is the date set for the opening of the Corse Payton stock company at the West End theatre, New York. It is reported the summer season occupants of the Harlem house will be played on a percentage basis, Payton sharing the profits with the Shuberts.

NEW LEADS IN FRISCO.

San Francisco, March 6.

This is the farewell week of Evelyn Vaughan and Bert Lytell at the Alcazar.

The new leads will be Madeline Louis and Charles Waldron, to open March 10.

STRIKE AFFECTS BUSINESS.

Paterson, N. J., March 6.

The Paterson Opera House stock company members are on the lookout for new jobs as rumor is rife that the theatre is going to adopt a pop vaudeville policy.

The strike of the garment makers made the stock proposition a shaky one after many months of financial gain.

The leads are Louis Leon Hall and Carolyn Arden. The company closes Saturday.

PLAYERS WITH PROMISES.

The Buffington Players are making the rounds of the dramatic offices with a tale of woe. They formed a travelling stock company which toured from town to town on nerve more than anything else.

The members have been promised that some day they will get their back pay from the management.

SECOND CLOWN THEATRE NIGHT.

The second performance in the Clown theatre, of the Vaudeville Comedy Club took place last Saturday night. The theatre was packed. Some of the crowd remained in the Grill Room until time for the Sunday matinee.

Master Gabriel opened the show with a short prolog in which he welcomed the fair sex and said he hoped the show would be good enough to square some of the husbands, who remained at the late nights.

The reels were so long the comics behind the sheet ran out of gas.

Geo. McKay took Felix Adler's place as the bewhiskered messenger boy in the old sketch idea, "Finding a Partner," with Tommy Gray playing the dramatic soubrette, doing all the standard vaudeville gags and finishing with the American flag.

"Picking a Mother," a one-act playlet, was the hit of the night. Fred Duprez, Blanche Calvin and Leona Stephens played it with a delightful touch of travesty. It was written especially for the occasion and the "locals" were a riot. The other real big hit of the evening was Paul Barron, who announced the acts. His ad lib stuff made them roar. It's about the best thing Barron has ever done and the crowd is talking about it yet.

"A Race for a Misfortune," a burlesque racing drama in four acts, went over well, but showed lack of rehearsal, the principals having trouble remembering the lines, though everybody enjoyed it. The cast included Mabel Lewis, Johnny Cantwell, Henry P. Dixon, Lawrence Phillips, Joe Dillon, Dave Ferguson and Fred Duprez as "Nell" the heroine. Miss Lewis made quite a hit as the "Faithful Servant," and Johnny Cantwell as "A Boob, an honest feller."

Felix Adler was out of town all week. The entire show, including the advance poster and program, was written by Thomas J. Gray.

Geo. Yomans, Whiting and Burt, Jimmy O'Brien Trio, Les Coplands did their acts. McKay and Cantwell did a burlesque dancing turn that was very funny. It was the biggest night the Club ever had. Francis Morey, the secretary, Johnny Johnson, Victor Herrman, Herbert Ward and "Manny" Mannwaring all worked very hard to make it a success. Violinsky led the orchestra, which consisted of Ray Walker, Malvin Franklin and several others.

Excitement Note.—J Francis Dooley nearly took a "wine check," but just thought of a joke in time and laughed himself out of it.

MAY BE ENGAGED.

Madeline Delmar, of the Bayonne (N. J.) stock company, is reported engaged to a man high up in politics at Washington. The Senator has been seen in Bayonne frequently of late, and Miss Delmar is wearing some nifty finger adornments. She only smiles when asked about it.

Leona Stephens is playing her new "single" turn in "the woods" smoothing it out for Broadway.

BILLS NEXT WEEK (March 10)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit; "S. C." Sullivan-Considine Circuit; "P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. A.); "Bern," Freeman Bernstein (New York); "Clan," James Clancy (New York); "M." James C. Matthews (Chicago); "Hod," Chas. E. Hodkins (Chicago); "Tay," M. W. Taylor (Philadelphia); "Craw," O. T. Crawford (St. Louis); "Doy," Frank Q. Doyle (Chicago); "Con," Consolidated Booking Offices (Milwaukee, Shredy, Moss & Brill, Cunningham & Flugelman Circuits).

New York
HAMMERSTEIN'S (ubo)
 Franklin & Green
 "The Stool Pigeon"
 "Trained Nurses"
 Harry Gilfoil
 Frank Morrell
 Whiting & Burt
 Brice & Gonne
 Prozini
 Frank Palmer
 W. J. Dubois
 Dolly Morrissey
 6TH AVE (ubo)
 Mack Rambeau Co
 Belle Story
 Mrs Gene Hughes Co
 Joe Jackson
 Gaudier's Toy Shop
 Mack & Orth
 Hoey & Lee
 Charley Case
 Quive & McCarthy
 Thurber & Madison
 Edward Berger
 Talking Pictures
 UNION SQ (ubo)
 Tom Terris Co
 "Who Is Brown"
 Chick Sales
 Al & Fanny Steadman
 Gordon & Desmond
 Klutings Animals
 Frostini
 Fentelle & Vallorie
 Max Welton Troupe
 Talking Pictures
 COLONIAL (ubo)
 De Haven & Parker
 Macart & Bradford
 Peter
 Bert Fitzgibbons
 Linton & Lawrence
 Marie Fenton
 Armstrong & Ford
 Kaufman Troupe
 Mille Martha
 Talking Pictures
 ALHAMBRA (ubo)
 Amelia Bingham Co
 Truly Shattuck
 Vanderbilt & Moore
 Franklyn Ardell Co
 Jas Leonard Co
 4 Londons
 Bird Millman Trio
 Van & Schenck
 Cadets De Gascoigne
 Gere & Delaney
 BRONX (ubo)
 W H Thompson Co
 "Diving Seal"
 Morton & Glass
 "Court by Girls"
 Conlin Steele & C
 Rube Dickinson
 Leonard & Louie
 4 Florimonds
 La Arena
 Victor
 Talking Pictures
 AMERICAN (loew)
 Sig & Edith Franz
 Spiegel & Dunne
 Watson's Farmyard
 Gertrude VanDyck
 Ryan & Richfield
 Schrodes & Chappelle
 Molasso Co
 Georg Armstrong
 (One to fill)
 2d half
 4 Rivers
 Martini & Maximil
 Leonard & Dempsey
 Ryan & Richfield
 Geo Murphy
 Molasso Co
 Sampson & Douglas
 Dennis Trio
 (One to fill)
 7TH AVE (loew)
 Marlan Munson Co
 Maurice Wood
 Wm F Powell Co
 Whyte, Pelzer & W
 Braggan Bros
 2d half
 Lee Bros
 Geo Arms'rong
 Belmont & Harl
 Bloomquist Players
 Bennett Trio
 (One to fill)
 NATIONAL
 Bernard & Lloyd
 The Leland
 Darcy & Williams
 Geo Richards Co
 Sampson & Douglas
 Dollar Troupe
 (One to fill)
 2d half
 Corey & Riley
 Helen Page Co
 Devil & Tom Walker
 Braggan Bros
 (Three to fill)

AVE D (loew)
 Harrigan & Giles
 Coy De Trickey
 Jas F MacDonald
 "Village Choir"
 Diving Dolphins
 (Two to fill)
 2d half
 James Hyrnes
 Bernard & Lloyd
 Luba Miroff
 Schrode & Chappelle
 Clifton & Boyce
 Clark & Verdi
 Diving Dolphins
 GREELEY (loew)
 Bandy & Fields
 Francis Ford
 Dan Mason Co
 Felix Adler
 Zarrell Bros
 (Three to fill)
 2d half
 Harrigan & Giles
 Stanton
 Waring
 "As It May Be"
 Marie Dorr
 Weber Family
 (One to fill)
 LINCOLN (loew)
 Great D'Amour
 Clark & Verdi
 Bloomquist Players
 Edith Clifford
 Johnson, Howard & L
 (One to fill)
 2d half
 Ballo Bros
 Merritt & Douglas
 Marion Munson Co
 Willard Hutchinson
 Co
 Maurice Wood
 Luola Blaisdell
 MT MORRIS (loew)
 Allan & Dale
 May Francis
 Wm Raymore Co
 Brown, Delmore & B
 LaPella Bros
 (One to fill)
 2d half
 Belle & Mayo
 Gypsy Countess
 Anderson & Glines
 "The Way Out"
 Jas F MacDonald
 Johnson, Howard & L
 GRAND (loew)
 Helen Gray
 "Alexander"
 Johnson & Creed
 Hyman Adler Co
 Monarch Comedy 4
 Jack & Foris
 2d half
 Chester Kingston
 Musical Girls
 Both Stone & Boys
 Clayton-Drew Players
 Hurst, Watts & H
 Hall & Hall
 YORKVILLE (loew)
 Craig & Overholt
 Kelso & Leighton
 Martini & Maximil
 "Disillusioned"
 Leonard & Dempsey
 Dennis Bros
 2d half
 Haywood Sisters
 Great D'Amour
 Watson's Farmyard
 Mr & Mrs P Fisher
 American Comedy 4
 (One to fill)
 DELANCEY (loew)
 Bijou Russell
 Swan & Bamard
 Clayton-Drew Players
 Anderson & Glines
 Wozernum Troupe
 (Three to fill)
 2d half
 Livingston & Fields
 Sharp & Shriner
 Darcy & Williams
 Eddie Heron Co
 Edith Clifford
 Sig & Edith Franz
 (Two to fill)
 PLAZA (loew)
 Gypsy Countess
 Merritt & Douglas
 Will Hutchinson Co
 Both Stone & Boys
 Chester Kingston
 2d half
 Stoddard & Haines
 "The Decision"
 Billy Falls
 "Alexander"
 (One to fill)
 Brooklyn
 ORPHEUM (ubo)
 "Song Birds"
 Hermine Shone Co
 Burr & Hope
 Tom Davies Co

DOOLEY & SALES
 Primrose 4
 Borani, Navarro & S
 Penfold & Marshall
 James Dutton Co
 Talking Pictures
 BUSHWICK (ubo)
 Jas & Ben Thornton
 "Honor Among
 Thieves"
 White & Perry
 Reine Davies
 Gallagher & Fields
 Mrs Louis James Co
 7 Brackets
 Adeline Francis
 Mario Trio
 Talking Pictures

COLUMBIA (loew)
 Stoddard & Haines
 "The Decision"
 Billy Falls
 Staine's Circus
 (Two to fill)
 2d half
 Hyde & Williams
 Ed Jose Co
 May Francis
 Jack & Foris
 (Two to fill)
 LIBERTY (loew)
 Anna Bernard
 Kelly & Galvin
 Bennett Sisters
 (Two to fill)

Another From London

Miss Charlotte Parry made her appearance with one of the best turns of the season. "Into the Light," I think she called it. One luminous vignette after another of a face and shoulders grew out of the pitch darkness of the stage and faded into it; while the voices of the vision of unseen actors let us know it was a police-court scene of which we were the psychic spectators. And, then, very happily, the whole thing turned out to be a dream. Here was a perfect frame for a quick-change artist! FOR ONCE WE WERE ABLE TO IGNORE THE DEXTEROUS CHANGE OF DRESS AND CONSIDER ONLY THE CLEVER CHANGE OF PERSONALITY. It was real drama, and in the case of one character—that of an Italian woman—the acting rose to tragic height.

That Miss Parry is a fine actress, with much skill in characterization and great intensity in her tragic moments, particularly in an Italian mask, there is no doubt, but her skill is of a quality peculiar to herself, and demands its own peculiar setting.

How fine she is, and how deeply she stirs us, is made plain when we visit the London Opera House and experience "Jacobs produced by Bouchier." I have not read the story from which "In the Library"—a thriller of murder and burglary—is adapted, but the adaptation is shocking only in its badness. To describe it would be cruel both to the playwright and the producer.

SHUBERT (loew)
 Jas Byrnes
 Guy Bartlett Trio
 Helen Page Co
 Marie Dorr
 "Devil & Tom Walker"
 Harry Thomson
 4 Rivers
 Craig & Overholt
 Swan & Bamard
 Kelso & Leighton
 Allen & Dale
 Geo Richards Co
 Gertrude VanDyck
 Dollar Troupe
 FULTON (loew)
 Musical Girls
 Sharp & Shriner
 Mr & Mrs Fisher
 Carter & Waters
 Kraft Bros
 (One to fill)
 2d half
 LaPella Bros
 Hyland & Farmer
 Three Deltons
 Dan Mason Co
 Staine's Circus
 (One to fill)

2d half
 Abe Marks Co
 Tilford
 Great Rago
 (Two to fill)
 BIJOU (loew)
 Haywood Sisters
 Curry & Riley
 Luola Blaisdell
 Stanton
 Eddie Herron Co
 3 Deltons
 Weber Family
 Coy De Trickey
 Leland
 Carter & Waters
 "Disillusioned"
 Felix Adler
 Wozernum Troupe
 (One to fill)
 JONES (loew)
 May Duryea Co
 Hurst, Watts & H
 (One to fill)
 (One to fill)
 Klein Bros
 "Help Wanted"
 (One to fill)
 Ann Arbor, Mich
 MAJESTIC (wva)
 LeRoy Harvey Co

DeNoyer & Danie
 Roberts & Roberts
 Brown & Barrow
 Paul Stephens Co
 2d half
 Duke of Durham
 Atlantic City
 SAVOY (ubo)
 Henry Woodruff Co
 Haydn, Dunbar & H
 Robt DeMont Trio
 Rush Ling Toy
 Walter Percival Co
 Holmes & Buchanan
 Gold & Demuthie
 Caran Duo
 Baltimore
 MARYLAND (ubo)
 "The System"
 Laura Querite
 Stuart Barnes
 Milton & De Long
 Sis
 Danovan & McDonald
 2 Joneys
 Pierce & Roalin
 Edwin George
 Edison's Talking
 Pictures
 Conroy Diving Girls
 VICTORIA (n-n)
 Francis & Arabs
 Hubbert & Kennedy
 Porter J White Co
 Dorothy Rogers Co
 "Garden of Song"
 Models de Luxe

Madge Maltland
 Empire Comedy 4
 A O Duncan
 Redford & Winchester
 (Two to fill)
 ORPHEUM (loew)
 Mlle Tina
 Anderson & Evans
 Capitola
 Dixon Bros
 Blaine & King
 Cathryn Chaloner Co
 6 Merry Youngsters
 "Day at Circus"
 2d half
 McDermott & Wallace
 LaWanna Trio
 Sandberg & Lee
 Norton & Earle
 Mason, Wilbur & J
 (Three to fill)
 ST JAMES (loew)
 McDermott & Wallace
 LaWanna Trio
 Sandberg & Lee
 Norton & Earle
 Mason, Wilbur & J
 (Two to fill)
 2d half
 Mlle Tina
 Briere & King
 Dixon Bros
 Capitola
 Cathryn Chaloner Co
 5 Merry Youngsters
 "Day at Circus"

Herman's Animals
 Lloyd Coppins
 2d half
 Jack Gardner
 Armstrong & Clark
 Florence Troupe
 Stansfield, Hall & L
 Great Richards
 Tyler, St. Claire 3
 Champaign, Ill.
 WALKER OPERA
 HOUSE (wva)
 Carroll, Keating & D
 Melotte Twins
 Harry Gilbert
 (One to fill)
 2d half
 Ross & Shaw
 Rogers & McIntosh
 Williams & Wolfus
 "Visions d'Art"
 Chester, Pa.
 WASHBURN (n-n)
 Great Sterk
 Four Howards
 Stange
 Raymond & Mack
 Agness & Irish
 Colleens

Chicago
 MAJESTIC (orph)
 Katherine Kidder Co
 Mikado Troupe
 Mabelle & Ballet
 Great Lester
 Claudius & Scarlet
 Armstrong's Players
 Mignonne Kokin
 Galetti's Monks
 Talking Pictures
 PALACE
 Sallie Fisher
 "Dance Dream"
 Bud Fisher
 Jack Kennedy Co
 The Berrens
 Oscar & Suzette
 Sully & Huxsey
 Frank Hartley
 Talking Pictures
 EMPRESS (sc)
 (Open Sun Mat)
 Nathal Trio
 Barnes & Robinson
 John T Doyle Co
 The Wheelers
 Willie Ritchie
 Cincinnati
 KEITH'S (ubo)
 Ethel Barrymore
 Joe Whitehead
 Morgan, Bailey & M
 Grover & Richards
 Three Gerts
 Caron & Herbert
 (Other to fill)
 EMPRESS (sc)
 (Open Sun Mat)
 Alvin & Kenny
 Julia Rooney
 Archer & Belford
 Bowman Bros
 "Piano Bugs"
 Cleveland
 "ODROME"
 ubo
 Bro
 4
 Co

(Same
 Pueblo t
 Colma.
 KEITH'S
 Graham Mol
 Juliet
 "Act Beautiful"
 Berlin Madcaps
 Avon Comedy 4
 Harry Atkinson
 Will & Kemp
 (One to fill)
 Davenport, Ia.
 AMERICAN (m)
 Laredo & Blake
 Mr & Mrs Robyns
 Eckert & Francis
 Mason & Murray
 Lorraine & Stillmann
 Dayton, O.
 COLONIAL (ubo)
 Una Clayton Co
 "Child Lead Them"
 Darrell & Conway
 Billy McDermott
 Keystone 4
 Mills & Moulton
 De Stefano Bros
 Caron & Farnum
 (One to fill)
 Denver
 ORPHEUM
 Mrs Langtry Co
 Wilson's Circus
 Chadwick Trio
 Grant & Hoag
 Bronson & Baldwin
 Ethel Mae Barker
 Clara Hallerlin
 EMPRESS (sc)
 (Open Sun Mat)
 Three Alex
 Harry Sauber
 "I Died"
 Biele & Gerard
 Inez Lawson
 Karno Co

Des Moines, Ia.
 TEMPLE (wva)
 Nat Nazario Co
 Banjo-Phlenda
 "The Pool Room"
 Murray Bennett
 Tony & Norman
 Carroll & Aubrey
 Grand Rapids, Mich.
 COLUMBIA (ubo)
 Tom Waters
 Gardner Vincent Co
 Asha Troupe
 Lorraine & Stillman
 Lodge & Lowell
 Elcota
 Graham's Animals
 Green Bay, Wis.
 ORPHEUM (wva)
 "Flower of Ranch"
 2d half
 Raymond & Hess
 Douglas & Wells
 Ernest Rackett
 Nedervelds Monk
 (One to fill)
 Harrisburg
 ORPHEUM
 Newbold & Gibbon
 Lombardi
 Flanagan & Edwards
 "The Movies"
 Kitty Doner
 Cy Heckert
 Hartford, Conn.
 POLI'S (ubo)
 Prince Flora
 Hart's Six Steppers
 Winslow & Stryker
 Corelli & Gellitte
 Mullen & Stanley
 (One to fill)
 Hebeoken, N. J.
 LYRIC (loew)
 Ywoy
 Rhoder & Crampton
 Ed Jose Co
 Tilford
 Hall & Hall

Detroit.
 TEMPLE (ubo)
 "Florentine Singers"
 Chas Mack Co
 Chris Richards
 Raynor's Dogs
 Pauline Moran
 William E. Thompson
 & Co
 Reiner & Gores
 Hastings & Wilson
 Talking Pictures
 BROADWAY (sc)
 (Open Sun Mat)
 Elliott & West
 Hugh Herbert Co
 Dolly & Mack
 Wilton & Merrick
 Thompson's Horses
 Gaylord & Herron
 Dubuque, Ia.
 MAJESTIC (wva)
 Jack Gardner
 Armstrong & Clark
 Florence Troupe
 Stansfield, Hall & L
 Great Richards
 Tyler, St. Claire 3
 "Cabaret Review"
 Conn, Downey & W
 Housley & Nicholas
 Pritzkow & Blanchard
 Herman's Animals
 Lloyd Coppins
 Erie, Pa.
 COLONIAL (ubo)
 Reiff, Clayton & R
 Holer & Boggs
 Georgetta
 Kimberly & Mohr
 Frankoli Troupe
 Evansville, Ind.
 NEW GRAND
 Atkin Whitman Trio
 Moneta & Wilbur
 Edgar Foreman Co
 H T McConnell
 Gordon Bros & Bob
 2d half
 Burton Sisters
 Ed Latell
 Earl, Wilson & Neal
 Weston & Leon
 Wentworth, Vesta & T
 Fall River, Mass.
 ACADEMY (loew)
 Maglin, Eddy & Roy
 Klein Bros
 "Help Wanted"
 (One to fill)
 2d half
 Guy Bartlett Trio
 Anderson & Evans
 Arthur Whiteleaf
 (One to fill)
 Flint, Mich.
 BIJOU (wva)
 (Sun Mat Open)
 Heras Family
 Thomas Potter Dunne
 Toomer & Hewins
 Reed St John Trio
 E J Moore & Co
 2d half
 The Military Girl
 Fort Wayne, Ind.
 EMPRESS (sc)
 (Open Sun Mat)
 Lodge & Sterling
 Barrett & Earle
 Fay & Mynn
 "Arm of Law"
 Creighton Bros
 "Fun Boarding
 House"
 Temple (wva)
 Nat Nazario Co
 Banjo-Phlenda
 "The Pool Room"
 Murray Bennett
 Tony & Norman
 Carroll & Aubrey
 Grand Rapids, Mich.
 COLUMBIA (ubo)
 Tom Waters
 Gardner Vincent Co
 Asha Troupe
 Lorraine & Stillman
 Lodge & Lowell
 Elcota
 Graham's Animals
 Green Bay, Wis.
 ORPHEUM (wva)
 "Flower of Ranch"
 2d half
 Raymond & Hess
 Douglas & Wells
 Ernest Rackett
 Nedervelds Monk
 (One to fill)
 Harrisburg
 ORPHEUM
 Newbold & Gibbon
 Lombardi
 Flanagan & Edwards
 "The Movies"
 Kitty Doner
 Cy Heckert
 Hartford, Conn.
 POLI'S (ubo)
 Prince Flora
 Hart's Six Steppers
 Winslow & Stryker
 Corelli & Gellitte
 Mullen & Stanley
 (One to fill)
 Hebeoken, N. J.
 LYRIC (loew)
 Ywoy
 Rhoder & Crampton
 Ed Jose Co
 Tilford
 Hall & Hall

2d half
Estelle Rose
Harry Thomson
Harry Duryea Co
Johnson & Creed
Loew & Edwards
NEW AMSTERDAM
(loose)
Hyde & Williams
Jenkins & Covert
Hyland & Farmer
Great Rago
(One to fill)
2d half
Ywoxy
Grace Dixon
Hyman Adler Co
Spielgel & Dunne
Kraft Bros

Jackson, Mich.
Bijou (wva)
(Sun Mat Open)
"Duke of Durham"
2d half
LeRoy Harvey Co
DeNoyer & Danie
Roberts & Roberts
Brown & Barrow
Paul Stephens Co

Kalamazoo, Mich.
MAJESTIC (wva)
"Stubborn Cinderella"
2d half
Earle Dewey Dolls
McPhee & Hill
Worline Carmen Co
Eddie Badger
Fisher & Fontaine

Kansas City.
EMPRESS (sc)
(Open Sun Mat)
The Hedders
Jack Ranshan
Musical Lunde
Fox & Ward
Wallace & Mack
"Circum Evidence"
S Quartet

Lafayette, Ind.
FAMILY (wva)
(Dolan & Lohr)
Smith & Campbell
Bertram May Co
Princess Bonita
Salvatore
2d half
Ward Bros.
Corrigan & Vivian
Daniels & Conrad
Lowe & De Marie
Rosetta Renee

Laurens, Mich.
Bijou (wva)
(Sun Mat Open)
"The Military Girl"
2d half
Heras Family
Thomas Potter Dunne
Toomer & Hewins
Reed St John Trio
E J Moore Co

Los Angeles
ORPHEUM
Hess Sisters
The Hennings
Josie Heather
Ignatius
Bartholomew
Players
Sarah Bernhardt
EMPRESS (sc)
(Open Sun Mat)
Nelson & Floye
Richard Burton
Lawrence & Edwards
4 Lukens
Delichelle Bros
"Suburban Winner"
PANTAGES (m)
Nellie Schmidt
4 Solis Bros
Tom Kelly
Dave Rafael Co
Valerie Sisters
Phil La Tosca

Louisville.
HOPKINS (m)
(Open Sun Mat)
Alva York
Van Diermans
Winch & Poore
The Carletons
Shaw & Wilson
Carl & Lil Mueller

Lowell, Mass.
KEITH'S (ubo)
"The Purple Lady"
The Langdons
Minstrel 4
Barto & Clark
Maud Delora
Cole, Stone & Wort
Luce & Strickland

Milwaukee
EMPRESS (sc)
(Open Sun Mat)
Van Cleave & Denton
Melody Monarchs
Hal Stephens Co
Fred H Elliott
Moffitt LaRene Co

Minneapolis.
UNIQUE (sc)
(Open Sun Mat)
C. Hoefler
Broughton & Turner
Frank Stafford Co
Al Herman
Marino Bros

Montreal.
ORPHEUM
"The Brackens"
Apollo Trio
Hunting & Francis
Chas Drew Co

Eddie Ross
Loughlin's Dogs
(Others to fill)

Newark
PROCTOR'S (ubo)
Rosaland Coghlan Co
Nonette
Raymond & Caverly
Ward & Curran
Kate Watson
Du Calion
Du For Trio
West & Charles
Selbini & Grovini
McRae & Clegg

Newburgh, N. Y.
OPERA HOUSE
(loew)
Belle & Mayo
Luba Meroff
Clifton & Boyce
American Comedy 4
Rose Troupe
2d half
Zarrell Bros
Guy Bros
Brown, Delmere & B
Bijou Russell
Wm Raynor & Co

New Orleans
ORPHEUM
Nat White
"Ballet Classique"
Melville & Higgins
The Wildes
Claude & Fan Usher
Romano & Briglio
Azard Bros

HIPODROME
Carlton Clayton 3
Marjorie Boscheamy
Sims & Jameson
Douglass & Douglass
Marie Davis Co
Tom Sidney
Jackson & Barr

New Rochelle.
(loew)
Estelle Wordette Co
Belmont & Harl
(One to fill)
2d half
Jenkins & Covert
Kennedy
(One to fill)

Oakland, Cal.
ORPHEUM
Diamond & Brennan
3 Mowatts
3 Melvins
Claude Golden
Mr & Mrs Hugh Emmett
Volant
Lida McMillan Co
PANTAGES (m)
(Open Sun Mat)
"Rab Rab Boys"
Parlison Violets
Golding & Keating
Mahr & Evans
Craig & Williams

Oakbrook, Wis.
GRAND OPERA
HOUSE (wva)
"Broken Idol"
"Flower of Ranch"
2d half
Ottawa, Can.
DOMINION (ubo)
Wilfred Clarke Co
Slivers Oakley
Kaufman Bros
Lee Hawkins
Davis Family
(Two to fill)

Philadelphia.
KEITH'S (ubo)
Lillian Shaw
Alice Fischer
Athletic Girls
J C Nugent Co
Bendix Players
McKay & Cantwell
Jed & Ethel Dooley
Hufford & Chalm
Talking Pictures
PEOPLES (n-n)
Arthur Maris
Carr & Ellis
Piscano & Bingham
"Rose Mary Girls"
Bell Boy Trio
Zaza's Lions
NIXON (nn)
Marcou
Leighton & Jordan
Jimmy Britt
"The Trainer"
Oakley, M. Hilde & M
Exposition 4
Bijou (ubo)
Tyrolian Troubadours
Campbell & Campbell
Clinton & Nolan
Richard Hamlin
(Open Sun Mat)
(Two to fill)

Pittsburgh.
GRAND (ubo)
Mayhew & Taylor
Don Fulano
Rooney & Bent
Boris Fridkin's Co
La Toy Bros
Owen McGivney
Talking Pictures
(Two to fill)
HARRIS (ubo)
Marie Lee & Girls
Bernard Harrington
Co
Golden & Hughes
2 Alfreds
Powers & West
Stayman & Hayden
Jim & Hazelton

Portland, Ore.
PANTAGES (m)
Lada & Lassies
Magee & Kerry
Ollie Eaton Co
Karl
3 Nevartos
Providences
KEITH'S (ubo)
Nina Morris Co
Boganny Troupe
Willis Family
Ben Deeley Co
Henry & Francis
Arlene & Adler
Rae Fenton & Lads
Asaki

Rochelle, Colo.
(sc)
(10-12)
The Bimbos
"Quaker Girls"
Ed & Minnie Foster
The Mosarts
John Neff
"Fun At Sea"

Stockford, Ill.
ORPHEUM (wva)
Celeste & Co
Casey & Smalthe
And Hamlet
Mabel Harper
Kinta Seals
Frank Smith
Al Abbott
4 Van Staats
Davis & Allen
Kay Coleys & Fay

Sacramento.
EMPRESS (sc)
Roubie Sims
Floyd Mack
Hobson & Mabelle
Hobby Pandur & Bro.
Haverly & Carter
"Night In Park"

Sacramento.
STOCKTON
Apdales Animals
Edwards, Ryan & T
Hal & Francis
"Puss In Boots"
Stiner Trio
Howard & Lawrence

Saginaw, Mich.
JEFFERS (wva)
(Sellers Mat Open)
Chida's Hawaiians
Cal Stewart
Harry Hayward Co
Daley & O'Brien
The Levolas

Salem, Mass.
SALIDA (loew)
Leslies Cockatoos
Arthur Whitelaw
Edwards Bros
2d half
Ida Rose
Marcena & Woods
Maglin, Eddy & Roy

Salt Lake.
ORPHEUM
Ralph Herz
Barry & Wolford
French Girls
Loxy Lakocca
The Dorlands
Miller & L'ies
Minnie Dupree Co
EMPRESS (sc)
(Open Wed Mat)
Les Jardy
Campbell & McDonald
Moore & Elliott
Pierce & Mazie
Grant Gardner
Jas J Corbett

San Diego
EMPRESS (sc)
(Open Sun Mat)
Manning Sisters
Great Weston Co
Ireland Carr Co
Lucille Savoy
Frances Clare Co
Patty Bros
SAVOY (m)
Hipp & Napoleon
Daisy Harcourt
Gordon & Co
Hick & Henny
Del Balty & Jap

San Francisco
ORPHEUM
Rock & Fulton
Stone & Kallias
Bedini & Arthur
Guerra & Carmen
Nita Allen
Howard & Snow
Marquard & Seeley
Talking Pictures
EMPRESS (sc)
(Open Sun Mat)
Jack Ark
Bessie LeCount
J K Emmett Co
Cap Anson
Borden & Shannon
Bud Snyder
PANTAGES (m)
(Open Sun Mat)
Billy Reeves
Jane Dara Co
Brown & Foster
Mary Hardicker
Four Regals

St. Louis.
COLUMBIA (ubo)
Joe Welch
Elizabeth Murray
"Meln Liebschen"
Schlett's Manikins

"Gypsy Queen"
G S Melvin
4 Rotters
Talking Pictures
HIPODROME (tal)
Tom Linton Girls
Crouch Richards 3
Kochmann Troupe
Lucas & Fields
Collier & De Waldo
3 Costellas
(Four to fill)
PRINCESS (fishel)
Princess Maida
Hotel De Joy
Harry Bontion
Geo Sheppard Co
SHANANDOAH
(craw)
Fricary
Williams & Culver
Gilroy & Correll
Billy Van
Rex Comedy Circus
ARCO (craw)
L'Ailons
Callahan & Cline
Miss Cable
Victor & Terrill
KINGS (craw)
Gypsy Wilson
Nadd & Kane
All Star Trio
Neal Abel
Warren & Brockway
CHEROKEE (craw)
Alford & Evans
Fineran
Miss Hopkins
UNION (craw)
The Howards
Van Horn & Jackson
John Adams
Musical Gerald
St. Paul
ORPHEUM
Winona Winters
Little Billy
Grady, Carpenter Co.
Cuzon Sisters
Chas & Ade Wilson
Caesar Rivoli
Aibustus & Miller
EMPRESS (sc)
(Open Sun Mat)
Waterbury Bros &
Tiny
Hayden Stevenson Co
Jere Sanford
"Marguerite"
Boganny Troupe

Seattle.
EMPRESS (sc)
The Waples
Kenny & Hollis
"The New Leader"
Agnes Kayne
Cabaret Trio
"Aeroplane Ladies"
PANTAGES (m)
Williams & Tucker
Ed Gray
Leonard & Drake
Willie Hale & Bro
Lloyd & Black
Strom City
ORPHEUM
Jesse Busley
Olga Petrova
The Barrys
Joe Pizano
Meehan's Dogs
Keane & White
Eldora

South Bend, Ind.
ORPHEUM (wva)
Corrigan & Vivian
Ben Cox
S Vassar Girls
Bush & Shapiro
Lockhardt & Luddy
2d half
Chas Edinburgh
Russell & Church
Bothwell Browne
Mabel Harper
Sherman & DeForest

Spokane
ORPHEUM
Homer H Mason
Daisy Jerome
Sander's Dogs
Bixley & Lerner
"Musikgirls"
Daintee La Crandall
Fred M Griffith
EMPRESS (sc)
Clairmont Bros
Valentine Vox
Laine Cimeron 3
Marie Russell
"Diving Girls"
PANTAGES (m)
(Open Sun Mat)
5 Pattersons
Wolf & Zabella
5 Columbians
Ed Hayes Players
Bert Melburn
Brooks & Lorella
Springfield, Mass.
POLIS (ubo)
Maggie Cline
Youngman Family
Frisco 4
3 Leightons
Dorothy Kenton
4 Entertainers
Adonia & Dog

Syracuse.
GRAND (ubo)
Milton Pollock Co
Julius Tannen
Connolly & Wenrich
Charles Ledegar
Cooper & Robinson
Les Crobs

Tacoma
EMPRESS (sc)
Knapp & Cornalla
Hilda Glyder
Philipino 4
Nat Carr Co
Wallace Galvin
Alber's Beas
PANTAGES (m)
John L Sullivan
Jules Held Co
Leffingwell & Myers
Seamon & Killian
Prevost & Brown
Terre Haute, Ind.
VARIETIES (wva)
Sherman DeForest Co
Mann & Simpson
Essie Leonard
Rex Fox
Ward Bros
2d half
Karmel
Carroll, Keating & D
H T McConnell
Princess Bonita
Harry Gilbert

Toronto.
SHEA'S (ubo)
Valerie Berger Co
Robt Emmett Keane
Melody Maida
Cunningham & Marion
Max's Circus
Selma Braas
Kennedy, Nobody & P
Maxims Troupe

Vancouver, B. C.
ORPHEUM (sc)
Smith & Garner
Paddick & Paddock
3 Variety Boys
The Cauldells
Nell McKinley
"Rose of Mexico"
PANTAGES (m)
Florens Troupe
Chas Sweet
Lola Milton Co
Emil Saubers
Valentine & Bell
Beth La Mar

Victoria, B. C.
EMPRESS (sc)
Skaters Bl Jouve
Dow & Dow
Jennie Fletcher
Glendower & Maston
Welch, Mealy & M
Wanhatton, D. C.
CASINO (n-n)
Fouchers
Noodles Fagan
Potts & Temple

Whiteale & Picks
Wheatst & Sturk
Goodwin Bros
Waterloo, Ia.
MAJESTIC (wva)
Bancroft & Grlle
Florence Rayfield
4 Van Staats
Cracker Jack 4
Geo B Reno Co
2d half
Kenta Seals
Clayton & Lennie
Vedder & Morgan
Ethel May
Gardner & Revere

Winnipeg.
EMPRESS (sc)
Major & Roy
Holmes & Wells
"Trap Santa Claus"
Joe Keily
Slayman All's Arabs
Yonkers, N. Y.
HAMILTON
(loew)
The Kennedys
Waring
"The Way Out"
Guy Bros
(One to fill)
2d half
Bandy & Fields
Francis Ford
Wm F Powell Co
Kelly & Galvin
Rose Troupe

Paris
FOLIES BERGERE
Marthe Leclud
Mado Minty
Nina Myral
Mary Mitchell
Huguette Dany
Yane Plance
Doody & Wright
Folitt & Sons
Sinclair's Diamonds
Dorville
Duval Lerner
Reschal Albens
ALHAMBRA
(Mar. 1-15)
Villions
Lyons Trio
Rigoletto Bros
Pederson Bros
3 Rubes
Antonet & Crok
Henriette de Seris
Frank & Vesta
Marlacka Recsay
6 Real Ragtimes
Willard & Glorian

"THE MERRY COUNTESS"—Lyric.
"THE OLD HOMESTEAD"—Walnut.
THOMAS E. SHEA in Repertoire—G. O. H.
"THE SENATOR"—Chestnut Street (Stock).
"UNDER SOUTHERN SKIES"—American (Stock).
"THE SWINDLERS"—National (Stock).

WEEK OF ACCIDENTS.

Boston, March 6.

Eddie Howard, an acrobat, while at the Globe here last week, fell off of a table and split his ear in such manner it is feared that concussion of the brain may result.

Ray Cox's sister (Cox and Randall act) had to quit the bill the day after Howard's accident, owing to illness.

Wednesday Jewell (Jennings, Jewell and Barlow) had to drop out of the program through an operation.

Ptomaine poisoning forced Wyer (Wyer and Sheldon) to retire from the show Thursday.

The Globe wound up the week by reporting Joe Doyle, of the Cycling Brunettes, as falling and splintering the bones in his elbow.

HEATH AND LE VAN AS TEAM.

An offer has been received by Frankie Heath and Harry Le Van of "The Big Review," to go to London this summer as a team. Leo Maase, of the H. B. Marinelli agency, made the tender.

GIVE HER CREDIT, BOYS.

Philadelphia, March 6.

Catherine Crawford, for several seasons a prominent member of the Reeves "Beauty Show," having been one of the four show girls with that aggregation last season and part of this, settled her financial differences with her former manager here this week, when he paid her off at the rate of fifty cents on the dollar for her entire claim.

Miss Crawford's salary has been held back at her own suggestion for several months this season, in order to pay her wardrobe account, but when she left the troupe she left the wardrobe behind her. Not receiving a settlement, she journeyed here from New York and engaged Ferdinand Lamb, a local attorney, to represent her.

MARRIED TOO YOUNG.

Pam Lawrence, soubrette, with "The Queens of Paris" burlesque troupe, aged 16 years, is suing her husband, Harry Evans, comedian with the same show, for divorce on the ground her age was misrepresented to the court.

Miss Lawrence's sister, Mlle. De Leon ("The Girl in Blue") has engaged Attorney M. Strassman to draw up the papers.

Miss Lawrence and Evans eloped to New London, Conn., where she said Evans insisted she say she was 18. Miss Lawrence will resign from the show.

EASTERN WHEEL EVEN.

The gross receipts on the Eastern Burlesque Wheel this season so far equal those of last year. This is considered a gain in view of the generally depressed theatrical condition during '12-'13.

On the Eastern route the western territory has proven more productive than the east.

SHOWS NEXT WEEK.

New York.

"A GOOD LITTLE DEVIL"—Republic (10th week).
"ALL FOR THE LADIES" (Sam Bernard)—Lyric (11th week).
"EVERYMAN" (Edith Wynne Mathison)—Children's Theatre.
"FANNY'S FIRST PLAY"—Comedy (20th week).
"FINE FEATHERS"—Astor (10th week).
"HUSH PLAYERS"—Wallack (5th week).
"JOSEPH AND HIS BROTHERS"—Century (9th week).
"LIBERTY HALL" (John Mason)—Empire (March 11).
"MILESTONES"—Liberty (20th week).
"MIRACLE PICTURES"—Park (3d week).
"NEVER SAY DIE" (Wm. Collier)—48th St. (18th week).
"O. O. 37" (Rudolf Schildkraut)—West End. (15th week).
"OH, OH! DELPHINE"—Amsterdam (21th week).
"PEG O' MY HEART"—Cort (13th week).
REPERTOIRE OF SKETCHES—Princess (March 10).
"ROMANCE"—Elliott (5th week).
RUTH ST. DENIS—Fulton (March 11).
SPOONER STOCK—Metropolis (80th week).
"STOP TILF"—Gaiety (12th week).
"THE AMERICAN MAID" (Louise Gunning)—Broadway (2d week).
"THE ARGYLE CASE" (Robert Hillard)—Criterion (12th week).
"THE CHOCOLATE SOLDIER"—Grand O. H. (12th week).
"THE CONSPIRACY"—Garlick (12th week).
"THE FIREFLY" (Emma Trentini)—Casino (15th week).
"THE FIVE FRANKFORTERS"—30th St. (2d week).
"THE GHOST BREAKER" (H. B. Warner)—Lyceum (2nd week).
"THE HONEYMOON EXPRESS"—Winter Garden (6th week).
"THE LADY OF THE SLIPPER"—Globe (20th week).
"THE MASTER MIND" (Edmund Breese)—Harris (4th week).
"THE PAINTED WOMAN"—Playhou (2d week).
"THE POOR LITTLE RICH GIRL"—Hudson (8th week).
"THE SUNSHINE GIRL" (Julia Sanderson)—Knickerbocker (6th week).
"THE WHIP"—Manhattan (10th week).
"UNDER MANY FLAGS"—Hippodrome (28th week).
"WIDOW BY PROXY" (May Irwin)—Cohan's (3d week).
"WITHIN THE LAW"—Eltinge (27th week).
"YEARS OF DISCRETION"—Belasco (12th week).

Philadelphia.
"DISRAELI" (George Arliss)—Broad.
"A MAN'S FRIENDS"—Chestnut Street Opera House.
"COUNT OF LUXEMBOURG"—Forest.
"THE HIGH ROAD" (Mrs. Fiske)—Garlick.
"THE TYPHOON" (Walker Whiteside)—Adelphi.

NEW ACTS NEXT WEEK

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

"The Stool Pigeon," Hammerstein's.
Tom Terris and Co. (New Act),
Union Square.

Gordon and Desmond, Union Square.
Max Welson Troupe, Union Square.

Gautier's Toy Shop, 5th Ave.

Quive and McCarthy, 5th Ave.

Charles Gibney and Co.

"A \$10,000 Bunco" (Comedy Drama).

20 Mins.; Full Stage (Drawing Room)

Grand O. H. (March 2).

A male crook, unwillingly assisted by a woman assistant, frames up a green goods deal on a "boob," apparently a helpless rube. The woman is left to carry the job through, while the man hovers in the background and threatens her whenever her honesty promises to spoil the plot. She succeeds in getting the rube's money, when, presto! the rube turns out to be a detective, and pinches the man crook, at the same time declaring his love for the woman. The comedy passage after the entrance of the rube is too long. The Grand audience settled down to interested attention as the story developed. *Rush.*

Block, Hume and Thomas.

Songs.

12 Mins.; One.

Hammerstein's.

The three-man trio should have crossed their fingers and cried "No Fair." They were next to closing on a long and not too lively bill and sang the opening number to the backs of departing patrons. The trio make a first rate singing organization. They have good voices, both for solos and ensemble numbers. Also they work with a snap and vigor that is too seldom observed in straight singing acts. They have a nice travesty operatic finale, the comedy being in the lyrics rather than the clowning of the singers. Their appearance at Hammerstein's was not a fair test of weight. *Rush.*

Rose Troupe.

Acrobats.

7 Mins.; Full Stage.

American Roof.

The Rose Troupe contains three active members and a youngster who tries for comedy honors. Of the elders, the understander carries a low comedy role. The ground work is exceptionally good, as is the ensemble routine, some of the feats looking strong enough to be featured by a small time act. The principal set-back is the troupe's appearance. They could also improve on the comedy which for the most part is a bit too old. The finish, a parade on stilts, brought them over nicely. (Same idea as done by a foreign turn at the Folies Bergere, New York, and later on the Orpheum Circuit.) A general brushing up should help matters, for the Rose Troupe are really good acrobats. Without the improvement they will probably continue on the small time. *Wynn*

William H. Thompson and Co. (2).

"An Object Lesson" (Dramatic).

23 Mins.; Three (Interior).

Colonial.

William H. Thompson has given vaudeville many dramatic offerings. His latest is "An Object Lesson" by Fred-eric Sargent. There are three characters. Thompson is seen as Mark Manisty, attorney-at-law, who demonstrates clearly why Noel Frobisher (John H. Greene), the lawyer's closest friend, infatuated with Manisty's wife (Alice Wilson) should accept a foreign post. In the attorney's home the friend is seen making a grand play for the wife to declare her love for him and thereby induce him to decline the proffered station abroad. Frobisher tells Manisty of the offer and also of his great fancy for a certain married woman. The attorney then starts his object lesson, letting the supposition rest that the woman in question was his wife. The lawyer, unaware of the real status, is interrupted by the telephone in an adjoining room. On his exit Frobisher plies his suit more ardently. In a moment of passion they embrace and kiss just as Manisty returns. He retreats unnoticed and sounds his approach. Manisty, realizing the bitter truth, makes the "object lesson" all the more severe. He leads up cleverly to the dramatic point of throttling Frobisher, flinging him aside and making believe that he would draw a gun from his pocket. The wife, forgetting herself, throws herself at her husband's feet and declares in vehement terms that she loves him and him only. Frobisher for a minute is also unnerved and declares he meant nothing. He regains his composure when he sees the attorney draw out his pipe and hears him say that he almost became too real. Frobisher, following the attorney's instructions and heeding the lesson, announces his departure for the foreign field. Manisty says he will see Frobisher off when he sails. The curtain falls as the attorney tells his wife they will talk things over on the morrow. The earlier moments of the act seem to pull lamentably slow before the real dramatic action starts. Mr. Thompson is the whole act. Miss Wilson could not be heard at times and the Frobisher role gave Greene little opportunity. "An Object Lesson" can be seen once. *Mark.*

Steiner and Clay.

Hebrew Comedians.

12 Mins.; One.

Murray Hill (March 2).

Steiner and Clay do not look right on dress form, as the distinction between "straight" and "comedy man" isn't carried out on the right lines. The "straight" did the best he could and held his hat and cane as though he were on review as a dolled up soldier. Their talk didn't go at the Murray Hill Sunday, but the boys pulled down a hit on the duets. Their solos didn't pull a very heavy oar. A different style of dressing, less attention to stereotyped talk, and choosing songs that suit their voices would help Steiner and Clay almost a hundred per cent. The "straight" feeds well, but the fodder used is too dry. *Mark.*

James Leonard and Co. (2).

"When Ham-Lets Her" (Travesty).

16 Mins.; Full Stage (Special Set).

5th Avenue.

James Leonard has another travesty, on the usual order of his burlesque on the immortal Bill. This time Hamlet, Ophelia and Romeo talk slang, get laughs from it and in general give the customary quantity of amusement these things do. Mr. Leonard is the Dane, with several bits of new business and talk. Romeo is in the cissified character. It's not overdone, but neither is it well done, for the player of the role has borrowed liberally from many in gestures and dialog. The woman playing Ophelia is a fair travesty artist. Mr. Leonard though holds up the piece. This little travestied skit is a laughable comedy act. As so often occurs in pieces of this sort, the longer it is played the better it will become. *Sime.*

Muriel and Frances.

Songs.

One.

5th Avenue.

Muriel and Frances are two young girls who have been appearing in the western vaudeville houses since forming a stage partnership in the east some time ago. The members of the duo are Muriel Window and Frances De Gros-sart. They are gowned at the opening for a change beneath. This gives each of the young women a bulky appearance, as the over dressing consists of a cloak arrangement. Later on they make another change. The girls go in for popular songs, ballads and rags, doing the best with the latter, although Miss Frances got "Dear Old Girl" across. She also had "The Trail of the Lonesome Pine," a very good ballad, and Miss Muriel got something out of "Alabam." Their final rag however, hurt them much, leaving a poor impression for the act. It's a "rube" raggedy number that may be called "Old Home Rag" or some such title, but one could hardly call it a song. In the "No. 2" spot the young women passed. They are youthful and look good. Miss Muriel became quite lively in the rag numbers. As a "sister act" in an early spot, they should get along. *Sime.*

Guy Bartlett Trio.

Comedy Sketch.

21 Mins.; One.

American Roof.

Three men, with one, probably Bartlett himself handling an eccentric comedy part. A special drop is carried of a stage door. Some comedy chatter is thrown in to round out the idea, but the strong part of the skit is the singing. 21 minutes in "one" is rather long for any trio. They could consistently cut. A fair small time act. *Wynn.*

Gertrude Allen.

Violinist.

14 Mins.; One.

Columbia (March 2).

Plump girl of apparently 14, in knee-length white dress, plays violin, accompanied on piano by woman. Displays unusual dexterity in execution for a child. At best a lyceum act. *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

Repertoires of Sketches—Princess,
also opening new house (March 10).

Jack Dakota Trio.

Sharpshooters.

Full Stage.

Hammerstein's.

A man and two women make up the trio. All appear in cowboy and cow-girl costume. One of the girls figures in the rifle practice, the other acting as assistant. At the finish the latter changes from riding costume to white tights making an extraordinarily slightly figure. The rifle work of the man is exceptionally good. He does several striking feats in double shots, breaking two objects at the same time, with rifle in one hand and revolver in the other. A competition in speed of breaking objects between the man and woman makes a good finale. *Rush.*

Bud and Nellie Heim.

Eccentriques.

15 Mins.; One.

Hammerstein's.

The Heim children worked under a disadvantage at the Victoria this week. A talking act opening the second half of the bill at Hammerstein's always has the handicap of facing half the audience as it returns from the mid-evening highball. It was perhaps for this reason the young couple roughened their routine of clowning up somewhat. They have a quantity of effective buffooneries, and their extreme youthfulness helps them to earn the good will of the house. *Rush.*

Orsino.

Trapeze.

14 Mins.; One and Full Stage.

Hammerstein's.

Orsino had not a chance closing the bill after 11 o'clock with half the audience gone and most of the other half departing. To make it worse, he had to stall in "one" until his apparatus was set in full stage. The early work on the traps was not sensational the best of the offering coming at the close, when Orsino swung through a dozen complete circles on a special trapeze suspended on steel rods. But by that time there were few left in the theatre to be impressed. *Rush.*

Ballo Brothers.

Musical.

15 Mins.; One.

American Roof.

The Ballo Brothers specialize in string instruments, featuring the banjo. They open with a medley of rags and then move up and down the line from operatic airs to popular numbers. Both boys have personality which, with the team work, takes them safely across. They found no trouble at all in landing with a loud bang at the American Roof. It's one of those acts that can take down the hit of any small time bill and with a little expenditure in the way of dressing, a rearrangement of numbers here and there, they might qualify for better time. *Wynn.*

Ower and Ower.

Tumbling, Pantomiming, Wire Walking.
6 Mins.; Two.

Columbia (March 2).

Ower (late of Work and Ower) is now working with his wife—an Amazonian German girl—a pretty specimen of that type of womanhood. His work is similar to that of his former act. She feeds it, does some pantomiming, which is crude, and performs several stunts on a wire. The act started off with a whirl, but slackened up in speed. Will probably improve with time and the proper adjustment of the routine.

Jolo.

Lawrence-Coghlan and Co. (1).

Dramatic Sketch.

15 Mins.; Three (Interior).

Murray Hill (March 2).

The Lawrence-Coghlan offering isn't a bit bad, and in point of dramatic construction stacks some points ahead of a lot of the sketches now deluging the small time. With special scenery and a thoroughly competent cast the piece would have no trouble in scaling the heights of the big small time. As presented Sunday the sketch lacked polish and there were some slips in the acting. Too much explanation also hurts and retards the action. The girl has some good lines.

Mark.

Wardell.

Songs and Talk.

10 Mins.; One.

Murray Hill (March 2).

Wardell is an Italian monologist. He wears the street garb of the Italian street minstrel and without the aid of a violin or any other instrument endeavors to make good with a few topical songs and some stories in the dago dialect. Wardell did very well at the Murray Hill Sunday afternoon. Two of his stories are hummers. For the finish he does the Lillian Shaw number, "I Gotta Da Rock." As it's new in the neighborhood it got over nicely. Without a violin it's some trick to put over a straight singing and talking "wop act." Wardell may do it on the pop time.

Mark.

Leonard and Whitney.

Comedy Sketch.

14 Mins.; Interior.

Columbia (March 2).

"Tad" has sold a piece of property to a railroad for \$150,000 and marries a widow with social aspirations. She is about to give a whist and proceeds to put her newly made husband through a rehearsal on manners, etc. He adheres to clay pipe, etc. Both are competent performers, but skit is flimsy, especially in the anaemic curtain.

Jolo.

Weber, Beck and Fraser.

Rathskeller Trio.

14 Mins.; One.

Grand Opera House (March 2).

The usual rathskeller routine with much horseplay to accompany the singing of rag numbers. Three men look trim in dress suits and put a maximum amount of labor into their clowning, even to acrobatic vaulting over the piano and assault and battery on the piano player. Hits the patrons hard.

Rush.

Ethel Clifton and Co. (3).

Dramatic Sketch.

22 Mins.; Full Stage (Drawing Room).
Grand Opera House (March 2).

The sketch has been shown out of town. A semi-dramatic plot develops swiftly to a satisfactory finale, and the four people concerned play it effectively. It concerns a doctor, a worthless half-brother who learns that the doctor's wife has another husband living in an insane asylum and levies blackmail. The blackmailer brings forward a man who he declares is husband No. 1. The doctor offers to operate upon him and restore his sanity, whereupon the supposed husband No. 1 cries "checkmate," and confesses he is an impostor, and the real husband was his twin brother who is dead.

Rush.

Case and Rogers.

Songs and Talk.

16 Mins.; One.

Grand Opera House (March 2).

Straight man enters alone and goes into a rag number. He is interrupted by the comedian, who appears in the character of a tough expressman dragging a trunk. He demands payment of \$2.50 charges. The straight man gives him an order on the box office after a line of comic talk. The expressman goes through the audience to the manager and after an interval (filled in with a song) returns without his money. There is more talk, and the comedian volunteers to entertain the audience. He sings a ballad in a fair tenor voice, as vaudeville voices go. They close with a duet. The audience liked the turn.

Rush.

Jack and Ed Smith.

Singing, Dancing.

10 Mins.; One.

Columbia (March 2).

A pair of simultaneous dancers, attired in frock coats, silk hats, etc., making a try at the Moon and Harris style of stepping. Change to sack suits, a ballad, acrobatic dancing, etc. Good big small timers.

Jolo.

McIntyre and Groves.

Sidewalk Conversationalists.

12 Mins.; One.

Columbia (March 2).

Straight man and comedian, somewhat along the style of Smith and Campbell yet altogether different. The similarity consists mainly in the arrangement of the act, without reference to the material itself. Good laughter-making big small timers, giving every promise of going higher.

Jolo.

Perry and Elliott.

Singing and Talking.

14 Mins.; One.

116th Street.

Like two other acts similarly framed up in the same bill, the woman of the team was better than the man. She plays straight; the man, although made up and dressed in a manner to suggest an eccentric, does Hebrew comedy. They each deliver a series of comic verses and at the finish carry on a song-conversation made up of popular song titles. The rest of the time is taken up with rather mediocre talk. The woman is extremely nice looking.

Rush.

AMERICAN MAID.

John Philip Sousa's musical comedy, "The Glass Blowers," renamed to its own advantage, "The American Maid," arrived at the Broadway Monday night just 13 years overdue. Its book by Leonard Liebbling, is sadly lacking in humor either of lines or situations, and the music, except for two or three numbers, has neither the seductive swing of current popularity nor the thrill of the old Sousa march successes.

Louise Gunning is the star. She sang brilliantly and managed to brighten the evening at intervals, but for the most part appeared to realize the hopelessness of her task. Except when singing she gave a rather casual and perfunctory performance. The piece is without a comedian for the very good reason that there is nothing for a comedian to do.

The plot concerns a lovers' misunderstanding involving four persons, a farcical tangle that is worked out in deadly seriousness, even to a dramatic finale, bolstered up by a moving picture showing the battle of San Diego. Spanish-American war subjects in the year of grace, 1913, are about as topical as last Friday's newspapers.

"The Crystal Lute," a waltz number sung by Miss Gunning, was perhaps the best liked of the songs. It had a pretty lilt. "Sweetheart," an ensemble with a pretty Spanish air, was received with enthusiasm. "When You Change Your Name to Mine," was an effective number more by reason of the snappy way it was handled by Georgie Mack and Margaret Farrell than because of its musical excellence. Miss Farrell was the only member of the company who danced, or tried to, and her contributions in this direction did much to enliven the proceedings. Mr. Mack, a diminutive comedian, won a smile or two.

The only number characteristically Sousa's, is one of his old smashing marches. Even in the last act, showing a camp of American soldiers before San Diego, the bandmaster let slip an opportunity for a new march composition. He departs from all the musical comedy traditions also in the finale of the first act. One would have expected a big stirring ensemble at this point. Instead there were but two persons on the stage at the fall of the curtain, Miss Gunning and John Park.

There were comedy possibilities in the second act, in which the plot interest of the piece centers, but no one took advantage of them. Mr. Park is a thoroughly competent leading man, but as the center of attention he is distinctly not funny. Dorothy Maynard is the ingenue, a neat looking little figure and an energetic worker.

The first act discloses a wealth of showgirls and an orgy of expensive clothes, but after that gingham and calico are the materials that go into the costume department. The chorus makes up in enthusiasm what it lacks in beauty. The production measures up to the average and George Marion has staged the piece with skill.

John Cort sponsors the "The American Maid." He will do well to score a draw with this one.

Rush.

THE PAINTED WOMAN.

At exactly 10.10 Wednesday night, Florence Reed, leading woman of "The Painted Lady" at the Playhouse, became a star in very much the same way Blanche Bates "was made" with the emotional scene of Miladi in "The Three Musketeers." Afterward, to some friends, Miss Bates confessed the hit of the opening night at the Broadway theatre was "an accident." Perhaps Miss Reed's instantaneous triumph was also a chance hit; but this is doubtful. She probably earned it through earnest and painstaking effort. It was, nevertheless, a fact the triumph was there. At the close of the second act of Frederic Arnold Kummer's romantic drama Miss Reed is given an opportunity to exercise her emotional powers in a manner that comes seldom in modern plays.

"The Painted Woman" deals with the days of the buccaneers at the close of the 17th century and the locale is Port Royal in the island of Jamaica. Miss Reed has the role of a captive prize of the leader of the pirates who is known as "the Firebrand." For two years she has been compelled to live with him against her will, up to the opening of the play. Then comes a Puritan mate of the ship "Thanksgiving." He knows nothing of her life, asks her to marry him. When confronted with the bare fact of her association with the pirate, and without stopping to inquire, he casts her aside as unclean.

The role allotted to Miss Reed is that of a Spanish prototype of that created by Blanche Bates in "The Darling of the Gods," with a dash of Du Barry thrown in for good measure.

There is an altogether excellent cast of characters who assist in playing "The Painted Woman," one or two of the men being actors of repute. There is also a handsome scenic equipment and excellent stage direction; likewise a strong, virile, swashbuckling play replete with romance.

All of which is utterly eclipsed by the tremendous hit scored by Florence Reed.

Jolo.

HAMILTON.

It's a nice clientele the Hamilton is building for itself uptown—the kind of people who now remain away from the first-class vaudeville houses because of the failure of those in control to provide suitable attractions. Moss & Brill are going about it right. They are showing "clean" acts and the right kind of pictures of the black and white variety. The theatre is not only tastefully decorated, but equipped with all sorts of modern accommodations. The local manager is attired in dress clothes and personally welcomes the patrons.

LeBow, Crystal and Co., Zoeller Trio, Three Whalens, new acts.

Mumford and Thompson, a two-men singing and talking act, scored well, though the "nut" comedian should omit the watermelon joke, which is very suggestive, and the "straight" should abandon the "cuff-shooting" mannerism, which is obsolete.

Pete Mack and the Clancy Twins, with their "sidewalk rehearsal" in preparation for an amateur night, have a funny lay-out. Mack is a good comedian.

Foy and Clark are presenting their familiar "Spring of Youth" sketch. It now has more sure-fire "oakum" business in it than when on the big time. To those who have never seen it, it's as clever an idea as most of the newer things.

Reckless Recklaw Trio, bicycle riding and roller skating by two men and a girl good of its kind.

The above enumerated seven acts, and Mack and white pictures, comprised a respectable big small time bill the second half of last week at the upper west side theatre, where they appear to be doing a most satisfactory business.

Jolo.

FIVE FRANKFORTERS.

Jews, money and marriage are spread all over the three acts of "The Five Frankforters," called a comedy by the program, which states it was adapted from the German of Carl Rossler by Basil Hood.

It is the play censored in England through treating upon the subject of the Rothschilds. The House of Rothschild is wealthy. The Rothschilds are bankers and Jews. Their home town is Frankfort where their mother, a widow, lives on Jew's Lane. Interesting facts of the Rothschilds have been written, of their power and influence with nations because they have money.

"The Five Frankforters" include the four Rothschild sons and a grandson. They gather at the old home for a family conference which the mother attends. Solomon wants to loan the Duke of Taunus 12,000,000 florins. The family, excepting the mother, in the next act, go to the Duke's country house, all of the Rothschilds having been promoted the day before to the baronet rank by the emperor who was lifted out of a financial hole by the House.

Solomon makes a condition of the bond with the Duke that as a bonus for the loan which shall keep him out of bankruptcy, he must marry Sol's daughter, Charlotte. The Jews and the Christians frame it together, the Christians sneeringly and the Jews fearfully. The mother had placed her veto on it by walking out of the conference. The next day the whole mob, Jews and Gentiles, return to Frankfort. The Duke gets the coin but falls down when asking Charlotte to marry him. Lottie turns him much to her father's surprise and informs her parent she prefers Jacob, the grandson, nephew of her father and cousin to herself. Jacob wore his hair very long, had come to Frankfort from Paris with an awfully sad look, and claimed he liked music better than money. Few in the house could credit the statement.

Jews, money and marriage. Who cares for the Jews excepting Jews? The audience at the 39th Street Monday evening was mostly composed of Jews. To these the story may have been intimate, more or less, but whether they were mostly concerned in the Jews of it because they were Rothschilds, the money or the marriage isn't so very material.

A Gentle young woman accompanied me to see the performance. Asking her what she thought of the play, her reply was the second act setting was quite pretty. So it was. When asked if she would have preferred seeing "The American Maid" at the Broadway, the girl answered it didn't make much difference, as Louise Gunning might have sung "Annie Laurie" for an encore in the Sousa opera.

Whatever appeal of sentiment there is in "The Five Frankforters" slides off the Christian. He or she not of the Jewish faith can't become interested in this comedy that is not, and which is a mellow drama without action. Some Jews will relish it, mostly for the truly great Jewish mother played by Mathilde Cottrelly. Edward Emery had the humor of the dialog. His role

was Anslem, the eldest son. Pedro de Cordoba was prominent as Jacob, the grandson, and gave a high grade performance, although the day will yet arrive Mr. Cordoba will have to get his hair cut.

The piece is well cast, but one missed such well known Hebrew impersonators as Julian Rose, Barney Bernard, Lillian Shaw, and Joe Welch, not forgetting Willie Cohan. And a laugh was overlooked when the Jews and Gentiles met in the garden scene. If the Prince had said to Sol, "Are you ticklish?" and Sol replied, "No, I am Jewish," the show would have had real comedy (though it is a very old wheeze in vaudeville). And what the Avon Comedy Four could have done, closing the second act!

As much as the Orthodox Jews neglected to inspect Sirota at \$1.50 per so will the reformed Jews overlook "The Five Frankforters" at \$2. And the Gentiles are not going to invest a cent to hear about Jews, money and marriage. Which means that notwithstanding the Jewish reviewers on the dailies allowed racial pride, parental love or memory to run away with them in their reviews of this piece, it's not a big show nor a drawing one. Still, it should do the business the reviews might bring for a while. *Time.*

116TH STREET.

This sort of pop shows offered at the 116th street may be one of the dozen or so reasons why the Alhambra, a big timer a short way away, is playing to child-sized audiences. The management has ideas. One is a novelty in the form of a stock organization of 12 people who put on a tabloid each week. The organization is headed by Stella Tracey, not long ago a musical comedy principal. The principal man is Herbert Broeke, who has all the earmarks of a musical comedy juvenile. Last week's tab was "Woman's Justice" an adaptation of the old time afterpiece "Irish Justice." It makes effective comedy of the slapstick order and touches the taste of the neighborhood audience. Six chorus girls dress the stage. They are an amateurish lot—display little enthusiasm in their work, and are sadly in need of some training in dancing.

Miss Tracey, with her pretty light voice and a command of no end of graceful dancing steps, together with Broeke's excellent singing and stage presence, made the tab a good half-hour's entertainment. There are two other men principals and two women who appear in minor roles. The blonde girl who played the policeman in the courtroom scene would make a corking soubrette in burlesque. She has the appearance and an agreeable voice besides a good idea of stage deportment and reading of lines. The principals appear to have won a following already. There was a patter of applause for all of them and an enthusiastic reception for Miss Tracey. This stock tabloid idea is full of possibilities.

The run of the show was good, although it was not placed to the best advantage, and there was too much sameness. Three singing and talking teams (man and woman) in the seven acts and another man and woman act with a mediocre sketch, were too many. A good feature of the show is that it is run through with only one picture reel interpolated. There are two reels at the opening and one at the close. Last week's selection ran altogether to comedy subjects, both being well done samples of the Biograph output, "The High Cost of Reducing" and "Selling Kisses."

LaFrance and McNabb closed the show with blackface talking. There are a number of capital points in the talk, but the absence of singing and dancing takes away from the value of the turn. Others on the bill were Lee and Perrin, Tom Burns and Co., Perry and Elliott, Espanola Opera Co. and Jack and May Trebour, all under New Acts. *Rush.*

REPRODUCES SHOW NUMBER.

The number in the Gertrude Hoffmann show which required the chorus boys to become female impersonators in it, has been reproduced for vaudeville.

Ned Wayburn has put the number on. It opened Monday at Waterbury, Conn. There is a male chorus of 12 voices. The Ceballos are in the act.

THE ESCAPE.

Chicago, March 6.

Paul Armstrong has hitherto been content to write of the underworld with more or less success, and in a melodramatic manner. In "The Escape," a four act drama revealed at Cohan's Grand Opera house, Sunday night, March 2, he attempts to become serious and preach a sermon. The result is more seriousness than anything else, and the piece is about as cheerful as a clinic. The play abounds in harrowing scenes, which seem out of place where people go to be entertained. The Sunday night audience was wrought up to a high pitch of excitement and the players and the author were given ovations.

In this preachment Mr. Armstrong has leveled his lance against easy marriage, and he has brought some strong arguments against the way in which the people of the tenements are allowed to mate and rear children in squalor and misery. He has touched upon heredity and environment and there are times when the lines read like extracts from a book of statistics and again like excerpts from a treatise on the condition of the tenement districts in a great city. The author is in earnest this time. He has written a play that will cause no little discussion, and will please those who like to be preached at over the footlights.

The central figure is a young woman, the daughter of tenement people. She has had strength of character enough to get out and earn her way, but when her loutish father insists that she marry a coarse hulk of a man, she revolts. She meets a young physician inculcated with new ideas as to marriage and he gives her a new angle on life. She leaves her home and "goes wrong," according to the accepted idea of that sort of thing. She is next seen as the mistress of a senator, swathed in silks and surrounded by luxury, but she still retains her self respect, as she considers it is better to be what she is, than the wife of the brute selected for her by her parents.

She has a consumptive sister and a wild brother with homicidal tendencies. The former marries the man who had been intended for the heroine, and suffers in consequence. In due season the mistress becomes weary of her state and decides to leave the senator and go her own gait once more. Her protector offers marriage but she repulses him. She goes back to the slums, seeks out her sister and takes her to the mountains in an attempt to save her life, but without avail. The brutish husband follows and is killed by the younger brother, who makes it appear that the man has killed himself. Finally the young doctor who has his own ideas on eugenics puts in his appearance and decides that he will marry the girl. The young man with homicidal tendencies is lead away to the operating room where a trepanning operation is to be performed in order to cure him, and the curtain goes down leaving all concerned more or less happy.

Helen Ware is seen as May Joyce, the heroine. She does effective work, but the biggest hit is made by Harry T. Mestayer, a young actor who plays the more or less degenerate brother.

GHOST BREAKER.

At the Lyceum theatre Maurice Campbell is presenting H. B. Warner (by arrangement with the Liebler Co.) in "The Ghost Breaker," by Paul Dickey and Charles W. Goddard.

One of Mr. Dickey's earliest appearances in vaudeville—about three years ago—was at the Orpheum, Brooklyn, in a clever one-act farce, written by himself, in which he scored a riotous success. On the same program was Charlotte Parry in a protean playlet, "The Comstock Mystery." Later, on at least one occasion, the two players were thrown together for a week or more. "The Comstock Mystery" contains two intensely gripping dramatic situations, both now utilized in "The Ghost Breaker." Without them the play would be impossible of construction.

In "The Comstock Mystery" there is an informal police inquisition, containing the question: "Where were you when the shots were fired?" In "The Ghost Breaker" there is a similar investigation by the police and the question is asked: "Did you hear any shots fired?" All told it is a most remarkable case of what might be termed "unconscious absorption"—one of those things constantly manifesting itself in play-writing.

All of which doesn't count against the tensivity of the situations in "The Ghost Breaker," which is a combination of ancient—almost mediaeval—swashbuckling and modern heroics, in which idealized American quick-wittedness over-rides the macchiavelianism of a Spanish duke of "the old school."

Mr. Warner has a role that would have warmed the cockles of the heart of James K. Hackett. That sterling actor would have revelled in the part. And so, also, did Warner, but without resorting to the "sterling" methods so dear to Hackett.

The leading woman, Katherine Emmet, in the character of a Spanish princess, was hardly "the class" for a lady of royal blood. She failed to bring to it sufficient distinction to indicate one of noble birth. The two "heavies"—of contrasting types—were Frank Campeau as a Spanish "soldier of fortune," and Frank Westerton, as a Spanish duke. Both acted and looked the parts. The burden of the comedy was carried by William Sampson, a colored servant to the heroic lead. The remainder of the cast were sufficiently competent to entitle them to praise for their efforts.

Manager Campbell, who not only "presented" the star and the play, but is credited with having given personal direction to its staging, is entitled to unusual honors. The scenic investiture and general casting may be classed with the best. *Jolo.*

He was received with exceptional warmth on the opening night. Among the other players are Jessie Ralph, James A. Marcus, Charles Mylott, Jerome Patrick, Anne MacDonald and others. The piece is clumsily written and badly staged. It is talky, abounds in crudities, is full of grandiose speeches and is marred by many unnecessary melodramatic touches.

What is needed is a lighter touch, more humor and less of the lugubrious. *Reed.*

SOCIAL MAIDS.

"The Social Maids" of this season is about the same show as last. There may have been some changes in numbers or principals, but in the main with George Stone and Jennie Austin featured (also the same story retained) but little marked difference could be detected last week at the Columbia. The filthy soapy water scene of the season before has been cut down.

For laughs from the gallery (where the only laughs come from in this performance) the dirty water spilling business seems to be especially built. Few smiles came from the orchestra throughout the evening and as few handclaps. The meagre encores were from upstairs.

This was principally because there is little comedy in the piece, "The Boys from Home" and some very "hard" comedians to take care of even that. Though Stone is supposed to be principal funny man, his work brings results only because there is nothing else in the show to measure it by. Billy Baker is playing opposite to him. Both affect dirty make-ups in whatever characters they appear. Stone shines brightly when dancing, but in this he is dimmed by Etta Pillard, a pretty blonde, who can dance as well as any girl seen in New York this season. She should be in a Broadway production.

Miss Pillard also shaded Miss Austin. The wonder is a feature principal woman allowed the management to engage a young girl like Miss Pillard to ride rings around everybody in the cast.

The two best, and the only two real, numbers are pulled through by her. They are "The Ghost of the Violin," in which Miss Pillard and May Williams dance together (the former doing all kinds of stepping) and the "Tommy Dance" number, where Miss Pillard and Mr. Stone do a "trot" the equal of any. This "Turkey" number is real good. It is composed of four couples from the show, one pair apparently professional "Tommy" dancers. But the Stone-Pillard combination cleaned up.

The numbers as a rule are neither good nor lively, with very little tasteful dressing. "Beautiful Isle of Love," led by Miss Austin, is poorly gowned. Miss Austin has enough costumes but looks far the best in a tight black suit. The appearance alongside often of the Misses Pillard and Williams faded away Jennie's famous beauty, besides telling those in front Miss Austin is growing too stout.

"Roseland" was led by a chorus girl, Louise Mann. Just why might be a question. Sixteen girls in the chorus are strengthened by six boys into an excellent singing organization; but Miss Mann is not the star of the rank and file by any means. One of the old songs used is "Girls, Girls, Girls."

The comedian to obtain legitimate laughs is still Wilbur Dobbs in a "Dutch" character. He was the best thing in the show last season. Jimmy Connors is the straight who passes, and Josie Kine has an eccentric role.

"The Social Maids" would be pretty sad without Etta Pillard. It's nearly that as it is, for you must wait a long time when nothing is going on worth while before Miss Pillard does her best.

Time.

ROSE BUDS

It would take a "morning after" grouch to correctly describe the good and bad points of "The Rose Buds," the outfit that will undoubtedly occupy the famous "also-ran" column of the Western Wheel's season summary. Jas. H. Curtin and Sim Williams have assembled some good principals, but the majority seem mis-cast, and this, together with the absence of good burlesque material, keeps the show among the back numbers.

Joe Adams is the principal comedian, a tramp in both sections, and a good one, but helpless because of his part. Adams had to contend with a potpourri of junk, most pretty well along in years, and this was too large a handicap to overcome. Adams held the show up practically alone, what few laughs were obtained coming as a result of his individual efforts.

The opening gallop is labelled "A Circus Day" and was partly written by Sim Williams. If anyone else had tried to palm off "A Circus Day" on Williams he would have called out the National Guard. The opening started badly because there is not a singer in his company. None of the principals can sing, possibly barring Helen Van Buren. Friday evening Helen didn't even try.

The Brothers Gruet were conspicuous among the principals, the black-face man running a close second to Adams in the comedy department. A good comedian, this Gruet fellow, but badly placed in "The Rose Buds."

Helen Van Buren has made good in a similar part to the one played in this show; but Helen hasn't a visible chance here. Laura Houston is the soubrette.

Several specialties were shoved in during the action of both parts, the one and only best of the lot being the Dancing La Valles, whirlwind steppers. With all the Texas Tommy dancers around Broadway, it's strange this team hasn't landed in electric lights. They are several leagues ahead of the average spielers. They gave the audience its one run for its admission money Friday evening, even though Rose La Valle did try hard to cancel their good work by singing. She shouldn't try to sing. She can't.

"The Rose Buds" is just one of those things occasionally allowed to ramble around the course without interruption.

Wynn.

AUDUBON

According to all estimates and seating statistics compiled by knowing ones there were 3,800 people in the new Audubon last Friday night. The accredited capacity is 3,500. Every seat was occupied. There were fully 100 standees.

The show seemingly had enough talent to round up a fairly good pop show but for some reason or other the impression went forth the program was not to be compared with many seen at the place since it opened.

Pearsons, Lyons and Co. opened. They didn't seem to mind the early position. Blinn, Bomm—Br-r-r and their music were well received. The electric finish was enjoyed.

Jack Symonds found the audience to his liking and made the best of it. His voice filled the house and nobody lost the flicker of his eyelash. They know politics up that was as they appreciated Symonds' references to Roosevelt.

James Knowlton and Co. (New Acts) caused some laughter with their overdrawn sketch. O'Brien and Cate (New Acts) appealed to the Irish. The dramatic offering of Mr. and Mrs. McCann and Co. was the best enjoyed act of the bill.

Lloyd and Whitehouse were on rather late but proved most acceptable entertainers. The Six Cornellias made a nice closer. This act needs more speed.

Mark.

WINTER GARDEN.

The police seem to be working for the betterment of the Sabbath shows at the Winter Garden. The second "restricted" concert last Sunday worked out into a very good performance, although the strength of it was bunched together in the first half. The big score was started by Felix Adler, "No. 4." Right after him came Harry Fox and Jennie Dolly, then Gaby Deslys and Harry Pilcer, with Al Jolson closing the opening division.

In the second section were Clark and Hamilton, and Irving Berlin. Mr. Berlin went right to it, with his own songs. Though following all the others, he put it over a mile. Berlin has a dandy in "Snooky Ookums." It has an "all night long" line that contains a world of melody. Mr. Berlin sang several of his other numbers, with Ted Snyder a big assistant at the piano. Clark and Hamilton did very big also, but lost something through being again obliged to cut the finishing dance in their act.

Jolson was the loud noise of the evening. He sang many songs, one or two new, and had Melville Ellis as accompanist for a couple. Jolson kidded so much he broke himself up in "The Spaniard Who Blighted My Life" and had to make a fresh start with it. When it comes to add libbing on the stage, Jolson makes some of the others look foolish. He appeared in white-face. Several of the Garden acts also played a benefit Sunday evening. The benefit brought about Jolson's early appearance.

Another huge hit was registered by Mr. Fox and Miss Dolly. This little girl looked really sweet in two new gowns, and "showed up" the overdressed Gaby who came after. Fox did a "two-act" with her. If he wants to re-enter vaudeville, Miss Dolly is there for a double turn. The applause brought so many encores Fox and Dolly did all they knew. The team is as strong on the appearance as anything else.

Gaby and Pilcer sang a couple of songs. They almost danced, too. It looked as though Gaby had hogged all the make-up. She was overloaded with it, while Pilcer had none on at all, looking somewhat ghastly.

The show was opened by the Four Laurel Girls playing musical instruments. Nobody cared much. Doris Goodwin and Anna Wheaton sang and acted a number right after them. Harry Rose, the Cabaret singer, repeated well with old songs. Adler got in the riot class with his funny nonsense, closing with the ventriloquial bit in which he allows the "dummy" to laugh. It should be taken seriously all the way, excepting for the line in the song.

Edna Munsey opened the second part. She's a singer. After Berlin the Gypsy Countess came on with her Hungarian musical instrument. Although late the Countess put one across once more. The Male Glee Choir from the Hippodrome (in costume) closed the performance, 26 of them. Keeping the boys dressed up all night to close the show was almost a shame.

Time.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,350.)

The Victoria clientele is peculiarly responsive to a sensation. Similarly the regulars decline to attend a show not to their taste. Through no fault of the booking authorities, this week's bill is away off. "The Squealer," sketch scheduled for an important position and Mae West could not open Monday, the former through the illness of one of its principals and the latter because her baggage did not arrive.

There was no striking drawing card, Fay Templeton having demonstrated her inability to attract patronage the week before. In consequence business was far below the average. Tuesday evening there was little more than half a house when "No. 4" went on, but the orchestra filled up to about three-quarters before the middle of the show.

The real show started with Violinsky, who won the first laugh of the evening. The violinist is wisely getting away from his former straight routine. His best bit is at the piano when he gives his impression of the sort of piano playing to be heard in a moving picture house. This is a delightfully funny idea. It should be tried as the closing bit, instead of in the center of the act.

Sharp and Turek preceded Violinsky and scored substantially with their eccentric dancing. The appearance of the lively young pair goes a long way in getting them over. Bird Millman Trio were "No. 6." Bird's gingery work and constant running fire of talk and snatches of song, keep the number moving at top speed.

Seymour Brown made an acceptable "single," handling his own songs as they should be handled. He has a most agreeable voice and a pleasing stage presence, working smoothly. A little more modesty in the announcements would not be amiss. Charlie Case appeared well along in the evening in a spot where a comedy act was urgently needed. He caught the house from the start and only his invariable rule of taking a single bow, prevented his repeated acknowledgment of applause.

The moving pictures of Capt. Scott, the martyred polar explorer held interest, thanks to the fact that the subject figures in the important news of the day.

Bud and Nellie Heim (New Acts) opened after the intermission. Merlin, magician, has a capital line of novel tricks and a running fire of first rate patter. He joshed a committee from the audience consisting of an assistant and an usher. Miss Templeton was given a mild reception, but had to do two encores of "Good-bye, Mary."

Genaro and Bailey never did better. After their cake walk Dave had to make a speech. Ray Bailey wears a rose colored gown for the final dance. It is pretty enough, but no improvement on the black velvet that used to set off her blonde beauty.

Block, Hume and Thomas and Armino were the closing turns, both under New Acts. Ed. Estus opened, followed by the Jack Dakota Trio (New Acts).

Rush.

UNION SQUARE.

This week's bill at the Square falls considerably short of perfection in booking, although it was apparent the man at the book did his best with the available material. Monday evening the show ran rather irregularly, a few of the acts experiencing the unpleasant sensation that accompanies a "flivver."

Along with this were the talking pictures, with their so-called perfect synchronism entirely absent. This didn't help the show even a little bit. The bookers might tack the talking movies to the tail end of a bill and give the audience a chance to walk out if they so wish. One of this week's subjects, "Jack's Joke," gives a good impression of what might be expected when the patent is perfected. The dialog was painful and the picture failed to carry any of those really funny pantomimic situations occasionally appearing on the screen minus the canned talk. It was worse than sitting through one of those really bad picture house acts.

The evening's honors went to J. Francis Dooley and Corinne Sales in next to closing spot. The impression made Monday night entirely eradicates all memories of their Chicago engagements, for they loomed up as contenders for the first division honors in their particular line. Dooley gauged his audience first and then accurately measured his limit. He could have consistently continued for another 15 minutes without becoming tiresome, for his peculiar delivery together with his partner's personality made them favorites without an effort. They cleaned up.

Jas. Dutton and a company of four, one acting as a ringmaster, offered something novel for vaudeville in the way of a carrying act. The Union Square stage made it difficult to work without fear of a fall, but the quartet managed to land nicely, in the toughest position on the bill. A fall at the finish clouded the good score gained in the early section, but this was an accident that may never occur again. It's a good turn for vaudeville.

Henry Horton and Co. offered a rural playlet called "Uncle Lem's Dilemma," by Edward Locke. The idea looks good, but they continually passed up opportunities to land a punch. The Cadets De Gascogne, away from the stereotyped operatic quartet had an easy time of it during their stay, the finish, an American rag-time song warbled in French, settling all doubts.

Tom Nawn and Co., in "Pat and the Geni" failed to register. His supporting cast, entirely new, was evidently unprepared for the Square engagement. They all need rehearsals, particularly the colored gentlemen who can tie the act into a knot through negligence if they so wish. A few days spent in a rehearsal hall will bring the piece to its own level, but the former cast will be missed under any circumstances.

Brown, Harris and Brown, with much Brown and very little Harris, were a laughing hit. The comedian makes it a one-man act and might give the lady a bit more to do during her stay. At any rate the trio landed hard.

AMERICAN ROOF

Felix Adler headlines the current week's bill at the American Roof, remaining over for the entire week. Adler's drawing power asserted itself early in the week, capacity houses resulting. Coming on next to closing Felix monopolized all the honors, comedy and otherwise. His routine of eccentric songs, followed by his ventriloquial bit, seemed to hit the bull's eye every shot. He took the limit in encores.

The early part is strictly of small time calibre, but the second section shows up with considerable strength for a two-bit admission price. The first half revealed nothing that aroused enthusiastic applause excepting the Middleton-Spellmeyer act, "A Texas Wooing," which closed the intermission. This dramatic playlet is a bit different from the story book sketches of the west and carries a punch that is sure to pass it on any bill. The girl's personality spreads throughout the house, and this in itself is sufficient to guarantee their solid hit. It was really the first thing that appeared with anything resembling professional class and the audience showed its appreciation.

Rose Berry was handicapped in second position with her pianolog and changes. The idea looks right and the numbers have been arranged with proper care and good selection, but second spot for an act of this kind is too hard. Miss Berry's wardrobe shows good judgment somewhere, and provided with an opportunity she might spring a surprise.

George Richards and Co. offered "Easy Money," an old comedy sketch better known as "Other People's Money." It's an old standard vehicle and never fails when presented properly. Richards and his company fit the small time nicely and kept them laughing.

D'Alma's Animals opened the show, the routine running parallel with other small time animal acts. A little attention given the general dressing of the turn would help matters a bit.

The Lelands, who closed the show with their rapid painting offering, have a novelty for small time. The three landscape views selected show interesting subjects. Closing the bill they kept the house intact. They could hold down an early spot on a big time program without any trouble.

The balance of the bill consisted of Rose Troupe, Guy Bartlett Trio, and Ballo Brothers, all under New Acts.

Wynn.

Theodore Bendix and his symphony players were well placed and equally well received. They played through to a few encores before giving way to the talking pictures.

Linton and Lawrence should begin to improve their opening so that it will jibe with the excellent finish. The material in the early section of the offering is quite passe for such a team, a fact they probably realize. The entire idea is good, particularly the woman's dressing.

Rush Ling Toy, the Chinese magician mystified, his levitation stunt at the finish creating considerable comment.

The Four Londons closed the show.

Wynn.

COLONIAL.

(Estimated Cost of Show, \$3,725.)

A lot of good time was lost in the Colonial show Monday night. With the talking pictures (becoming less of a novelty and little chance of them becoming as popular as the dumb "black and white" film and colored photoplay) consuming valuable minutes in the center of the bill and a new act running provokingly slow for a half hour, one can understand why the show is running behind form on past performances.

That little story of "Jack's Joke" gave the principals in the Talker an opportunity to shout so that the horns could catch their conversation "up-stage" before the camera. It looks as though the percentage was too great for the synchronizing to become a lasting success right now. The other pictures are a relief when compared to the Talkers.

William Burress and his big company in "The New Song Birds" went quietly along to the finish when all the voices were able to bring out some prolonged applause. Otherwise the Colonial regulars didn't seem to care whether the operatic English spiel of the combined Hammerstein-Catticazazzi ever amounted to a hang with all of the act's caricatures, kidding and buffooneries thrown in. The act is a good time killer.

Gere and Delaney brought some pretty Arctic scenery to the Colonial. It dresses the stage pleasingly. The man and woman skated satisfactorily on rollers. Earl Flynn and Nettie McLaughlin dance neatly. Eschewing the song portion and whipping up the stepping routine all the way will do more to turn the trick than any slowing up to sing when their voices can hardly be heard three rows away. Mosher, Hayes and Mosher put the audience in good humor. Their finish went big.

Billy Gould and Belle Ashlyn did well. The spot seemed too early for them but they made the best of it.

Just before intermission, William H. Thompson and Co. (New Acts) showed. The first thing after was the talking pictures. They should have been last and given the closing act a chance to play to a full audience.

Borani and Navarro and their dog, "Scotty," were followed by the Burress offering, "The New Song Birds."

Stuart Barnes was the hit of the night, and being an adept in story telling and putting his stuff over swung into big favor. He was on next to closing, around eleven. The Konerz Brothers, with their hoops and diabolos, provide genuine entertainment.

Mark.

TWO FOR ANDERSON.

Wilkesbarre, Pa., March 6.

The Majestic (renamed Luzerne) will open Monday with pop vaudeville booked by Carl Anderson of the Loew-Sullivan-Considine agency in New York.

Shamokin, Pa., March 6.

The G. A. R. theatre has given up its policy of playing road shows and will again take to vaudeville, commencing March 10 with acts furnished by Carl Anderson of New York.

MT. MORRIS.

The new Mt. Morris is Harlem's newest pop house. It's located at 116th street and Fifth avenue in the overcrowded uptown theatrical belt. The theatre is not hemmed in by any tall buildings or crowded tenements but stands detached. It has quite an attractive front and is built along modern lines.

The management is spending money in its shows. If it can keep up the pace shown Tuesday night it is bound to catch 'em from some of the other Harlem houses which are giving inferior programs.

The audience should have been larger. But with the gallery and the downstairs comfortably filled there were enough present to make it sufficiently interesting for the artists.

Curry and Riley opened. It's a piano act with the old stuff, one man announcing his partner has fallen down and broken a leg and that he will have to call the act off. A "souse" in the audience says he will play and he ambles on to the stage and plays the accompaniments for the other's songs and dances. He also plays Rubenstein's melody in divers ways. The "straight" shows too much assurance for the pop houses. The "drunk" was played effectively. A Selig picture, "The Range Law," followed. Nothing to the story, with the acting strained and unnatural. A lot of time and camera juice wasted.

"His Father's Son" is a dramatic sketch, played by four men. The cast adopted heroics all the way, and each player felt duty-bound to act like a tragedian. There's a pyrotechnical display of stagey dramatics. The sketch is interesting and fairly well constructed. In fact, it's a whole lot better than the majority of the "small time" pieces. With the parts better cast or a director's hand placed where it would do the most good this lively little dramatic skit would go over with big results in the pop circuits.

Green, McHenry and Dean were a hit. The boys are still using the "Smitchel Bank" with excellent results. Fletcher Norton and Maude Earle worked hard and went very big. It's a light singing and dancing turn. Miss Earle is pretty and neat and works well with Norton. One of her songs is pretty old, although one of our best little sellers. Their "Ragtime Crazy" number with Norton in a suit that would make Carroll Johnson turn green with envy and Miss Earle in harem outfit was sure fire Tuesday night.

George Armstrong and his parodies were a clean-up. The Happy Chap stuck to the parody thing only, and the rest was easy. He has some new ones, which were laugh producers. The Anderson Trio, two men and a woman, in their bicycle cage, with a motorcycle finish, gave everybody a thrill. For the pop houses it is a thriller that can close any show with a hurrah.

The Mt. Morris has about five films at each show, handling the "licensed" product.

Mark.

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

CHARLES J. FREEMAN
(DASH)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—There is something wrong somewhere in the shaping up of the Majestic shows. Not in the past five or six weeks has it had what could be called a good, fast, all-around vaudeville program. Of course as the present bills are run with the Talking Pictures in the middle it is next to impossible to get all there is out of the material assembled, but without the pictures this week's Majestic program would not be right. There are three women on the bill who come in for prominence, Ethel Green, Adrienne Augarde and Stella Mayhew, and all three came within four numbers. Miss Augarde depends wholly upon her charm of personality. Miss Green, who follows her, also possesses these qualities and while both got over nicely it didn't help Miss Green any and hurt the general running. The first half of the program likewise went wild. Leo Carrillo was billed to open but walked away instead. It would have been suicide. Lew Huffman, a hat juggler, did the trick, and it was just the position for the juggler. Huffman has the usual routine that every tramp juggler starts with. He might as well work straight. There isn't a laugh until he does the Paul La Croix "bounding hats" at the finish and this would get as much in dress clothes. Edna Roland and Co. in "The Weaker Sex" went up against it in "No. 2" position. The sketch was buried before it opened. The spot was hopeless. If it weren't worth a better position, it wasn't worth playing. Bob Mathews and Al Shayne gave the show its first mover and the boys had their work cut out for them after the show opening. But they went right through and were the biggest applause bit of the afternoon. Talkers came next and then the show had to be started all over again and it never did get going. Miss Augarde followed the pictures in "A Matter of Duty," a comedy incident that serves to show the dainty Adrienne for about 15 minutes. The girl herself gets over, but she is purely a musical comedy creation and seems to need the atmosphere. A company of two assists. Miss Green had rather a difficult time of it but came through evenly. It was a hard spot and all things considered she did splendidly. Bert Levy, another quiet offering, didn't aid the chances of Miss Mayhew, who was next to closing. Levy pulled out a bit and ran second in applause. Miss Mayhew tackled a tough job. The house was pretty well worn down when she appeared and it took some going to bring them back to life, but the comedienne's good natured banter finally reached and she had them with her at the finish. Stella Mayhew for her style of work is in a class all to herself. Schicht's Marionettes, a corking act, closed the show and held more people than would have been thought possible. *Dash.*

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—What would have been the best vaudeville program that has shown in Chicago for many a day was spoiled Monday night by the Talking Pictures. The show from any angle was a dandy arrangement and without the break caused by the pictures it would have run off in capital style. The one little mistake made was in the placing of Ramsdell Trio and the Marvelous Millers on the same program. The acts, however, were widely divided after the opening performance Monday afternoon and at the night show didn't really conflict. There might have been a little different arrangement as regards Swor and Mack and McDewitt. Kelly and Lucy, but taken all in all the bill will be voted capital vaudeville entertainment and the little less than capacity business registered Monday night should continue for the rest of the week. Elizabeth Murray is the week's feature. Her popularity draws the business at the house. Monday night she was warmly received and after singing six numbers was called back for a few bows. Miss Murray has two or three old songs mixed in with her new ones and each seemed to hit the mark. "Turkish Opal," sung in "Exceeding the Speed Limit," and "I Got You, Steve," an old one, were her best. Miss Murray can sing these songs and she has no trouble convincing an audience. Joe Welch, the second feature, went exceedingly well. Joe just stuck to his story telling. He mixed up several of his old monologues and also told a few new ones. All his stories met with approval. It was 16 minutes of real laughs. Swor and Mack, No. 2, were another big laughing period. So strong were they it looked for a moment as though it would be hard for the show to keep going. Only the strength of the following bill could

have withstood the attack. The act is too strong for the "No. 2" spot. McDewitt, Kelly and Lucy came next and the bill needed them. The boys got their comedy over nicely and the dancing also landed in spite of the fact that they followed the eccentric dancing of the Swor and Mack team. Irene Lucy aids the boys in a great measure in getting their material across, and her good looks give class to the offering. Four Bards closed and held in almost the entire audience. The boys are putting over a neat acrobatic offering. For real work and finish they have no one to fear. A few well placed laughs help immensely.

The Ramsdell Trio opened the show and gave the performance a bully start. It is a classy little dancing act and as an opening number demands just the sort of a show that is at the Palace this week to follow it up. Marvelous Millers were moved down to No. 6 and caught a resounding hit. Florentine Singers also did very well. It is a showy act, and of its kind stands well up. The Talkers were "No. 4." This week is proving their value to vaudeville has ebbed away. The working Monday night was very good, but the house showed no enthusiasm and very little interest. *Dash.*

INDIANA (Direction George B. Leves).—The first half of the week this house furnished a neat bill and the patronage was good. As a rule the last half in this house consists of acts that cost more than those in the first half. The house is neat and cozy, and is well managed. The headline attraction was the sketch called "The Pool Room" offered in the same house some time ago and made an impression owing to the capture of the auto bandits here. The act went very well Monday night, and Fred C. Hagan, who takes the role of the "dope," was called out for a half dozen bows. Hamill and Abbott, billed as the singer and the violinist, were easily the hit of the bill. They offered a program of good songs and violin music and the audience warmed up to them readily. "How Props Butted In," a loosely written sketch played by George Nagel and Co., created some diversion. Belle Oliver, who is on the order of Sophie Tucker, only not so robust, and who is billed as "The Tetratinn of Ragtime" (going Miss Tucker one better), sings very well but needs training as to the manner of making her entrance. She also needs some new songs, and needs to have her songs arranged in a manner that will make her program more pleasing. She has a good voice and manner, and there is no doubt at all but she will be heard from in a more ambitious manner before many months have rolled away. Adair and Adair opened the show with work on horizontal bars. They offer a little comedy and some little skill and they were rewarded with applause throughout the act. The bill outlined for the last half of the week was as follows: Mabel Harper, Three Sinclairs, Sylvester & Vance, Bertram May & Co. and the Tyler St. Clair Trio. Swor & Mack are billed to open in this house next Monday in a return engagement. *Reed.*

WILLARD (Jones, Linick & Schaeffer, mgrs.).—San Liebert, who had been extensively billed to headline the bill for the first half in this house did not appear Monday night, and Bothwell Brown and his company filled in. The entertainment offered was clean and quick, and there were few murmurs on account of the absence of the much advertised headliner. Browne was received with much enthusiasm after he had yanked his wig off. His offering, "The Serpent of

the Nile," shows the final moments of Cleopatra. The act is beautifully mounted and elegantly costumed. It is a bit too extravagant at times, but all is forgiven when Browne takes off his disguise. The Musical Nosses gave a very good account of themselves in their "Old Seville." They have the stage set in tasteful style, and with the Spanish costumes and all make a fine picture. They were recalled for several encores and the audience at the second show seemed to take a great delight in the performance. Russell and Church offered their singing and dancing act called "From Society to the Bowery" in second place. They succeeded in winning numerous laughs and gave a brisk exposition of songs and dances that hit home. The Three Troubadours, a male trio, offered some good songs and sang them very well. They were called back several times for more. Hiermany's Cats and Dogs opened the show with diverting stunts. The animals were put through their paces in short order and everything went without a hitch. The bill for the last half was as follows: The Bignyes, Laurie Ordway, Beatrice Morrelle's Parisian Singers, Willy Zimmerman, and Nixon's "Phantom Paintings." Next week Edna Aug will headline. Arnold Daly and Co. are billed for March 17 and Elbert Hubbard March 24.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—"The Red Petticoat" Monday night.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Dark. In the spring "The World in Chicago" a big pageant may be offered there.

BLACKSTONE (Augustus Pitou, Jr. mgr.; K. & E.).—Monday night "A Marriage of Convenience."

COHAN'S G. O. H. (Harry Ridings, mgr.; K. & E.).—Paul Armstrong's "The Escape," opened Sunday night.

COLONIAL (James Jay Brady, mgr.; K. & E.).—Ziegfeld's "Follies" opened Sunday night.

CORT (U. J. Hermann, mgr.; Shuberts).—"Our Wives" still drawing well.

GARRICK (Asher K. Levey mgr.; Shuberts).—"The Passing Show of 1912" playing to the biggest business of the year.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Paude" Adams opened Monday night in "Paude."

McVICKER'S (George Warren, mgr.; K. & E.).—Mrs. Leslie Carter began her engagement in "Zaza" Sunday night. First time at popular prices in years.

POWERS (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—Monday night, "The New Secretary."

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For" one more week. Then comes "The Girl From Oklahoma."

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue," one more week.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Local affairs at intervals.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Hindle Wakes," moved over from the Fine Arts Sunday night.

FINE ARTS (Arthur Bissell, mgr.; Ind.).—Special matinees of "The Drone," by members of the company playing "Hindle Wakes" at the Olympic.

GLOBE (James A. Browne, mgr.; Ind.).—Wrestling matches and traveling companies at intervals.

CROWN (Arthur Spink, mgr.; S. & H.).—Traveling company in "Madam Sherry."

NATIONAL (John Barrett, mgr.; S. & H.).—"Over Night."

VICTORIA (Alfred Spink, mgr.; S. & H.).—"Get-Rich-Quick Wallingford."

IMPERIAL (Kilnt & Gazzolo, mgrs.; S. & H.).—"A Fool There Was."

GREAT NORTHERN HIPPODROME (Fred Eberts, mgr.; Ind.).—Circus and vaudeville acts.

W. C. Thompson, who has been doing the publicity work for "Everywoman" at the Chicago Opera House, has left for New York.

where he will join the publicity forces of Barnum & Bailey.

Roy Ward, formerly in the box office of the Whitney, has been engaged for the box office of the Chicago Opera House. He will take charge on Sunday. He will take the place of Edward Sargent. No one has as yet been engaged to take the place of Monte Snell, who is now with the Selig Polyscope company.

The new house promted by Charles Hatch located in the immediate neighborhood of the Sullivan-Consolidated Empress at 63rd and Halsted streets, and which was rapidly nearing completion has been left deserted. The walls are up but work has been entirely discontinued for the past fortnight. The house was supposedly to be a part of the Pantages chain.

C. M. Miles has let the contracts for the Miles theatre at Toronto. The structure will be molested after the Detroit house and ready for occupancy by next season.

"Modern Eve," the Mort Singer show which was to have been boiled down for tabloid purposes will not go through the process this season at least. The show has been doing very well on the road. Last week in Calgary and Edmonton it took \$12,000 on the week.

"Girl and the Tenderfoot" the melo-musical comedy tabloid which was to have opened at Gary March 9 will not be ready at that date and the opening has been set back until March 24.

The circus men will gather for a feed at the Auditorium Annex March 15.

It is strongly reported that the new Talbot Booking Office which will open in the Dearborn Building shortly will book the Forest Park Highlands Park, St. Louis; Fountain Ferry Park, at Louisville and the Park at Memphis. These three parks have been on the Orpheum books for some years and have played first-class vaudeville programs. The Talbot office is not opened as yet and no definite information could be secured on the subjects.

Gottschalk & Co. are the sponsors for a new pop vaudeville house to be built at 70th and Halsted streets. A picture house run by the same firm is now on the site but this will be torn down and a house with a seating capacity of 1100 will replace it. Just where the bookings of the new house will rest has not yet been decided.

Harry Spingold has taken space in the new Fort Dearborn Building and will move in about April 1. This winds up the story regarding the agents moving into the Majestic Theatre Building.

Emma Carus has been routed over the Interstate Circuit again. This makes the singer's third trip over the time in a row. Harry Spingold handles the act.

W. E. Patton, now in vaudeville, is seeking a route for next season of a three-act rural play in which he is to be the star. The piece is called "Lazy Bill" and time is being sought in the combination houses of the middle west.

Jack Gardner has been booked over the Interstate Circuit by Harry Spingold.

"Our Wives" leaves the Cort March 16 after a fairly successful run and make way for "The Silver Wedding" with Tom Wise as the star attraction.

Ed. Soyler has brought suit against W. S. Butterfield because of the accidental death of his wife De Lina (Soyler and De Lina were married in Butterfield's house at Port of last week. S. L. & F. Lowenthal are handling the case for Soyler.

There is quite some little stir caused by the influx of southern and western acts into Chicago. They insist upon using a contract with a clause which states that the act may be closed after the third performance. The acts have been fighting shy of the contracts and the new local agents are experiencing difficulty in inducing to sign the time. They figure that Chicago will be a more fruitful field for their endeavor.

Joseph A. Howard has rewritten "Involve Geraldine," and will revive the play at the Garrick, St. Louis, March 30.

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A Tremendous Success with the
HARRY LAUDER SHOW

Broadway Theatre, New York. REENGAGED for two weeks by
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DID YOU HEAR A. SEYMOUR BROWN SING

**"RAGTIME REGIMENT BAND"--"YOU KNOW YOU WON'T"--"YOU'RE A GREAT BIG BLUE EYED BABY"--
"ELECTION DAY IN JUNGLETOWN"**
AT HAMMERSTEIN'S THIS WEEK (March 3)

After the run of "The Escape" at Cohan's Grand opera house George M. Cohan will appear in "Broadway Jones."

Raymond, The Great, will come to the Studebaker March 9, with his magical show.

The Deborah Dramatic club will offer "A Night in a French Garden" at the Illinois Sunday night. The proceeds will be used for the Deborah Boys' club.

"The Pet of the Paddocks" is a new musical tabloid in rehearsal at the Plaza theatre.

Al. Abbott will play a return date at the Indiana March 31. He will have an advance in salary.

Billie Burke will appear at the Illinois in "The Mind The Paint Girl" after Maude Adame has played "Peter Pan" in that house for a fortnight.

Aaron J. Jones of Jones, Linck & Schaeffer announces the 30 girl cashiers in their string of theatres are to have an increase in salary, the minimum wage to be \$10.

"The Girl From Vassar" was the headline attraction at the Apollo this week with 20 in the cast.

"The Blindness of Virtue" which has had a run at the Studebaker, will probably go on the Stair & Havlin time after this week.

Blossom Robinson of Link & Robinson, who has been in the isolation hospital with smallpox, has been discharged and the team will open in Detroit, March 10.

Pat Rooney caused quite a sensation in the College Inn the last two days of his visit in town. Walker Blaufaus, the orchestra leader, succeeded in getting Pat to lead the orchestra and old fust head Rooney had the whole restaurant on tip toes following his gyrations. So strong was the impression made by Pat that the management is beginning to believe that a real cabaret would not be a bad thing for the College Inn.

The location of the new Kohl house to be erected on the south side has become known, 45d street and Michigan avenue is the spot. The new house will be in direct opposition to the Indiana George Levee's house, which at present is booked through the Aspling of Indiana from the Association books. This will naturally mean the dropping of Indiana from the Association books.

SAN FRANCISCO
By HARRY BONNELL
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2215

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Rube Marquard and Blossom Seeley, heavily billed, proved good drawing card. The pitcher and tango glider were cordially received. Lida McMullan and Co. in "The Late Mr. Allen," amusing and well received. Eddy Howard, in "Those Were the Happy Days," assisted by Bert Snow, pleasing impression. Wotpert and Paulan gave satisfaction with their novelty acrobatics, the work on the "pedestal catapult" being decidedly clever. They closed the show. Diamond and Brennan, second week, again a big hit. "Puss in Boots," another boldover, duplicated its success and the big turn was greatly enjoyed. Adpale's Animals did well in the opening position.

EMPRESS (Sid. Grauman, mgr.; agent, S. C. direct).—"A Night in the Park," musical comedy turn with Ruth Lockwood, loomed up immense acceially. Bobby Pandur and Brother did nicely in opening spot. Floyd Mack, big. Hobson and Maybelle didn't show. Thomas and Alexander and Mazie McKenzie were also out. Three acts were substituted. Roubie Sims was genuinely funny with his comedy cartoons. Haverly and Carter reeled off some entertaining crossfire. The J. K. Emmett-Viola Crane sketch, one of the fillers, provided some lively comedy. Cap. Anson, the famous old Chicago ball player, another filler, received cordial reception. Bud Snyder, another act substituted before the opening, scored with his bicycle work.

PANTAGES' (Chas. L. Cole, mgr.; agent, Alex. Pantages, direct).—Menlo Moore's "Rah Rah Boys," with Lorna Jackson, did very well in the closing spot and proved a lively offering. It was well liked. Keating and Golding and their ragtime numbers, quite successful. Craig and Williams scored with their turn but displayed some old stuff. Marr and Evans acceptable at the opening, while the Seven Parisian Violets revealed a classy turn. Neapolitan Trio, with its special operatic scenic equipment, one of the hits, the high class singing offering showing strength and class. The turn is new here. The Montague sketch did not go as well as expected although the interpretation was fairly satisfactory. The piece is shallow in construction. As an added feature the house offered a picture of the Mexican revolution, highly interesting.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—"The Siren," Donald Brian. CORT (Homer F. Curran, mgr.; Shuberts).—"Little Miss Brown" (first week). SAVOY (Chas. Muehlman, mgr.; ind.).—Kolb & Dill in "Holy Toity"; revival, drawing well (second week). ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lyttell, stock (last week). VALENCIA (Will L. Greenebaum, mgr.).—Adeline Genes. IMPERIAL (W. I. Sterett, lessee and mgr.).—Tabloid opera and pictures.

A storm was turned loose here last week to the effect that Nat C. Goodwin, comedian and real estate magnate, is planning to unload every bit of his realty holding in the East and reinvest in theatre property in this State, with Los Angeles and this city as the chief centers of his activities. James M. Hardman of Ocean Park, Cal., where Goodwin resides, and purported business representative of the actor, was here last week and released a big story that went the rounds of the local newspapers. He claimed that an option had been secured on a plot of ground centrally situated within the confines of the theatrical zone and that operations will be commenced within the next two or three months on the construction of what will probably be known as the Goodwin theatre.

The San Francisco Press Club announces April 18 as the date on which will be given its "Seven Years After Show" and the Cort theatre is to be the playhouse in which the affair will take place.

Dave Rafael, an entertainer here, last week at Pantages' theatre, is the proprietor of a third resort in the center of the "light" zone on the "Barbary Coast." This is the first time in four years he has stepped inside of his place, the interim having been employed in trouping. During his absence he became a married man, too.

"Unshackled" is the title of an underworld sketch by Walter E. McMahon, a local writer, in which Dave Morris and company are scheduled to open hereabouts shortly.

The National opened Feb. 23, for one night only with a display of the pictures of the recent Volga-Murphy fight. Business was light.

Charles Goldberg, not so very long ago manager of the National, is now a fight promoter.

The Dreamland Rink in this city is the scene of his present managerial activities.

A coast company featuring "The Cowboy" and playing the "tanks" under the management of one "Cocky" Thompson, is reported to have closed Feb. 21, at Merced, Cal. The trouper was fortunate enough to get their fares back to this city and are said to be satisfied that they had a nice trip if they did not make any money.

J. H. Garrett, resident manager of the Orpheum theatre in Salt Lake City, was here last week on a combined business and pleasure trip. With him was Gus Holmes, proprietor of the Semloh Louvre, a Cabaret resort in the Mormon capital. Incidentally, the word Semloh is simply the owner's surname spelled backwards.

The creditors of the new management of the Victory moving picture theatre, formerly the Sutter theatre on Sutter street, between Fillmore and Steiner streets, of which Frank Sutton is the nominal head, are understood to be handling gate receipts, according to the latest and best sources of information coming from that direction. After a thorough overhauling, remodeling and redecorating, the house was opened Jan. 23, with an indebtedness of approximately \$6,500 to start with for the new trimmings of lessees, Sutton, Redlick and Roberts. For some unexplained reason, the process of liquidation is said to have failed to satisfy the men who had furnished the material and means for the improvement and the upshot of it all is that an agreement is reported to have been reached recently whereby the place was allowed to operate on the basis of the creditors receiving "first money" until such a time perhaps as the financial obligations against the house should have been cancelled. Built and opened in the days before the earthquake and fire, the Victory has had a rather checkered career. Tom Kelly and his old time stage partner, Violet, and "Pop" Fischer in turn made futile attempts to make a winner out of the house, but history, so far as can be learned, fails to record a single solitary instance where anyone ever succeeded in driving off the lynx that has persistently made the place a rendezvous. Business there now is only fair and whether or not the present management will be able to put the resort in the winning column, the matter of a few weeks more will tell.

Ted McLean, late tabloid producer here for the Western States Vaudeville Association, has tied himself with a troupe of stock entertainers to Eureka, Cal., where he proposes to stir up the natives with a season at one of the local theatres of dramatic stock. The accompanying party of migrants include Cleo Madison, late leading woman here at the National; Clare Simpson, recently with the Redmond Stock Company; F. K. Wallace, character actor; Genevieve Lee, Maurice Chick, Chet Stevens, Bob Linney, Harry Bowen, Bob Williams and Phil Mack. The engagement is indefinite as to length and is contingent upon the success of the offerings.

A report is going around here that negotiations of a dramatic stock nature are pending between Alex Pantages and Raymond Whittaker, late leading man at the National, which make the latter a prospective attraction at Pantages' Sacramento, where the Ed Armstrong burlesquers are now holding forth. Armstrong is reported to have played to \$700 gross on the first week, and week before last the business is said to fallen quite materially under the \$500 mark. Another change there appears imminent in the near future, whether it be Whittaker or someone else. At present it looks like the former.

Francesco Crestore and his Banda Verdi opened March 2 at the Republic for the Western States Vaudeville Association.

Another new sketch of Walter Montague's

entitled "Goodnight To Bohemia," is scheduled to open here at Pantages' March 9. There will be six people, including Ed Scott.

March 9 is the closing date of the Four Punchinellis at the Portola-Louvre. Immediately afterwards they will depart for Portland, Ore., where they are to play a six weeks cabaret engagement at the Multnomah Hotel.

Frank H. Donnellan, chief of the publicity department of the Empress theatre and assistant to Manager Sid Grauman, recently lost his only child, an infant, Mrs. Donnellan, known professionally as Genevieve Reynolds, has been seriously ill, but is now convalescing.

Clara Butt, the English, and Kennerly Rumford, baritone, will shortly visit this city on route to Australia. The pair are booked for a short series of concerts hereabouts, the first of which is to be given March 30 in the Cort theatre.

Carroll McComas, leading woman at the Columbia with Donald Brian in "The Siren," is a native of California and the daughter of State Supreme Court Judge McComas.

At North Manchester, Ind., Mary Quive became the wife of Harry B. Gregory of Santa Barbara, this state, and son of H. K. Gregory, assistant general passenger agent in this city for Santa Fe Railroad. The groom is general agent for the Santa Fe in his home town.

Harrison Greene, German comedian, is a late recruit to the Kolb and Dill forces at the Savoy.

Farris Hartman and his musical-comedy entertainers, arrived at this port, Feb. 25, from their tour of the Orient, and on the same boat were twelve members of the Raymond Teal Company.

Suggestions internationally from prominent musicians are reported to have been made for a monster musical fiesta to be held here at the world's fair in 1915.

"Jack" Josephs, the coast theatrical newspaper man, has left here for Portland, where he will spend a few weeks before starting on a trip Eastward.

PHILADELPHIA By GEORGE M. YOUNG

KEITH'S (H. T. Jordan, mgr., Agent U. B. O.).—"Little Parisienne," Wilson Brothers, Reine Davis, Mrs. Louise James & Co., Tom Davies Trio, Kelly & Pollock, Nevias & Erwood, Lena Pantzer, Karl Gress, Kinethophone Pictures.

WILLIAM PENN.—(W. W. Miller, mgr., Agent U. B. O.)—Empire Comedy Four, Stanley and Millership Sisters, Happy Hearn's Wheel Comedians, Valerie Bergere Players, Kinemacolor Pictures, Van Brothers, Hastings and Wilson.

BIJOU—(Joseph Dougherty, mgr., Agent U. B. O.)—Emmette Welsh and Co., Singing Minors, Louise Bates and Co., Joe Wilton, The Torleys, Carson and Brown.

ALLEGHENY—(Chas. Kraus, Agent)—Ado Brothers, James Reynolds, The Allen Brooks Players, Ward & Cullen, Bradden & Berrick, The Heidelberg Four, Errigott and His Lilliputians.

NIXON—(F. G. Nixon-Nirdlinger, mgr., Agent, Nixon-Nirdlinger Agency) Porter J. White in "Scandal," Pisano and Blenheim, Models D Luxe, Hibbert and Kennedy, Emma Francis and her Dancing Arabs, Helen Page and Company in "Her Chance."

PEOPLE'S—(F. G. Nixon-Nirdlinger, mgr., agent direct).—3-5, Mexican Herman & Co., Dorothy Rogers, Agnese and Colleens, Evans and Vidocq, "Garden of Song," Cy Kenka 6-8, Equilio, Brennan & Wright, Wilson & Franklyn & Co., Evans & Vidocq, Louis Agnese & Colleens, Dorothy Rogers & Co.

BACK FROM ENGLAND

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MISS JESSIE MILLAR and her ITALIAN PIANO ACCORDION

SOME HIT!

Last Week

PALACE, CHICAGO

Season 1902-04,
Orpheum Road Show
Season 1905-06,
Moss-Stoll Tour, England
Season 1906-07,
Moss-Stoll Tour, England
Season 1907-08,
Moss-Stoll Tour, England
Season 1908-09,
Moss-Stoll Tour, England
Season 1909-10,
Tour of World-Rickards,
Australia, Etc.
Season 1911,
Orpheum Circuit
Season 1912,
Stoll Tour, England
Season 1913,
Orpheum Circuit

JUST SAY AGAIN YOU LOVE ME

WHAT EVERY SINGER SAYS, MUST BE SO, ITS TURNED THINGS UPSIDE DOWN

KEYSTONE—(M. W. Taylor mgr., Agent direct "House Boat Jubilee," Wm. Flemen & Co., Foster & Lovett, Visocchi Brothers, Noble Trio.

LIBERTY—(M. W. Taylor mgr., Agent direct "The Girls and The Jockey," Max Melville, Douglas Washburn & Co., Ned Dandy, Princess Indita.

VICTORIA—(Jay Mastbaum, mgr., Agent direct)—Marie Lee and Girls, Hoey & Mosar, Raymond Leighton & Co., Dan Delmar, Wynne Word, Ryan & Tucker, LaBelle Davis Marie Russell, De Richards.

PALACE—(E. L. Perry, mgr., Booked direct)—"The Wrong Room," Westford & Block, Perry's Female Minstrels, Signor Passeri's Band, Morris, Four Ades, World's Most Comical Club Jugglers.

BROAD—(Nixon & Zimmerman, mgrs.)—"Disraeli," two weeks.

FOREST—(Nixon & Zimmerman, mgrs.)—"Count of Luxembourg," 24 week.

GARRICK—(Nixon & Zimmerman, mgrs.)—"Officer 606," 4th week.

CHESTNUT ST. (Nixon & Zimmerman, mgrs.)—"A Man's Friends."

ADELPHI (Leonard Blumberg, mgr.)—Annie Russell's Old English Comedy Co.

LYRIC—(Leonard Blumberg, mgr.) Merry Countess.

WALNUT—(Samuel Johns, mgr.) "Old Homestead."

BOSTON

BY J. GOOLTZ.

80 Summer Street. KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.)—"Kid Kabaret," sure fire; Murphy & Nichols, good fun; Lillian Shaw, riot; Herzog's Stallions, good; "Talking Motion Pictures," pleased; Primrose, Four, good; Cortis & Florence, pleased; Barto & Clark, good; La Vier, opened well. Pictures.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.)—"The Governor's Lady," Doing business.

PARK (Charles J. Rich, res. mgr.; K. & E.)—"The Woman," Last week. Long run.

Next week, "Officer 606."

COLONIAL (Charles J. Rich, res. mgr.; K. & E.)—"The Miracle," Business not good.

"The Pink Lady" next week. Third time in Boston.

BOSTON (Al Levering, mgr.; K. & E.)—"The Garden of Allah," Last three weeks. Going well.

SHUBERT (E. D. Smith, res. mgr.; Shubert)—"Ready Money," Started well.

MAJESTIC (E. D. Smith, res. mgr.; Shubert)—"Gilbert and Sullivan Opera Co." Repertoire of operas. Doing well. Next week, "The Man With Three Wives."

TREMONT (John B. Schofield, res. mgr.; K. & E.)—"The Yellow Jacket," Doing fairly.

PLYMOUTH (Fred Wright, mgr.; Liebler)—"The Cradle Snatcher," with Robert Lorraine, opened late last week. Fairly well. Some adverse criticism.

CASTLE SQUARE (John Craig, mgr.)—Stock: "Believe Me, Xantippe," Seventh week. No sign of let up.

GAIETY (George T. Batchelor, mgr.)—"The Winning Widows."

GRAND OPERA HOUSE (G. Lothrop, mgr.)—"Gay Widows."

HOWARD (G. Lothrop, mgr.)—"Big Review."

CASINO (Charles Waldron, mgr.)—"Star and Garter."

BOSTON OPERA HOUSE (Henry Russell, managing director)—Opera.

Louis Aubert, the French composer, is in Boston to direct the rehearsals of "The Blue Forest" which is to be given its American premiere next Monday at the Boston Opera House.

If this capturing of silver cups, through song demonstration contests is kept up by the Watsons, Berlin & Snyder local office, Don Ramsay, the manager, says he will be compelled to turn the many rehearsal rooms into a trophy chamber. Another silver cup was captured for the office Monday night, with "In My Harlem." Sam Shepard sang it and Walter Donovan played it. Loew's South End was the place.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.)—Irene Franklin made the biggest bit at the Savoy since her last appearance here; John P. Wade and Co., very good; Van Hoven, had house in uproar; Goldsmith & Hoppe, very big in hard spot; Brown & Newman, much applause; Lawton, exceptional juggler; Delmore & Onelda, nice acrobatics; Penn & Clous, funny.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.)—M. P.

APOLLO (Fred E. Moore, mgr.)—Dudley in "Dr. Beans From Boston" (3-7); Mrs. Fiske in "The High Road" (8).

CRITERION (I. Notes, mgr.)—M. P.

BIJOU DREAM (H. J. Elliott, mgr.)—M. P.

CITY SQUARE (E. O'Keefe, mgr.)—M. P.

ARCADIA (Hall & Mason, mgrs.)—M. P. ROYAL (W. R. Brown, mgr.)—M. P. CENTRAL (Goldman & Jacoby, mgrs.)—M. P.

The only important booking at the Apollo next week is the Philadelphia Orchestra (13). The soloist is Herman Sandby, cellist.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct)—Cecilia Loftus, truly great; Flying Martins, did nicely in opening spot; Ed. Morton, moderately successful; Keane and Holland, diverting; Meredith and Snoozer, entertaining; Jack Wilson Trio, stopped show; Owen Clark, season's best magician.

CRESCENT (T. C. Campbell, mgr.; K. & E.)—Billy B. Van in "A Lucky Hoodoo."

LYRIC (C. D. Peruchi, mgr.)—Peruchi-Gypene Stock Co. in "An Orphan's Prayer."

GREENWALL (J. J. Holland, mgr.)—Dinkins and Stair Burlesquers in "The Casey Twins" and "Tangled Up."

MAJESTIC (L. E. Sawyer, mgr.)—Vaudeville.

HIPPODROME (Lew Rose, mgr.)—Bert Howard, Johnson Bros. and Johnson, Chase and St. Felix Sisters, Mary Lamb, Clark and Parker, "Count the First," Vina and Hawley.

LAFAYETTE (Abe Seligman, mgr.)—Vaudeville.

ALAMO (Wm. Gueringer, mgr.)—Vaudeville.

John H. Murphy, 62 years with circuses, who claims to be the oldest person actively engaged in that branch of the amusement industry, is the guest of Lew Rose, manager of the Hippodrome.

Leopold Godowsky appears at the Athenaeum in concert 13.

Kyra is dancing at the Greenwall this week. Kyra is one of those back-to-nature provosts, especially excelling sartorial trappings. She was asked by Sol Myers, the Greenwall's Belasco, if she cared about the stage being

tacky. "No," she replied, "but in order to give me just the proper inspiration, have the walls of my 'undressing' room bare."

Barry McCullum, a member of "The Typhoon" company, narrowly escaped drowning at a local club. He was saved by Walter Siegfried, a member of the same company. Sounds "preppy," but the story's true.

The Harry Lauder road show will play at the French Opera House instead of the Dauphine, as originally announced. Two performances will be given, March 14-15. First time in its history that temple of music has advertised a vaudeville entertainment. Sirota, the Warsaw cantor, appears there 16.

Frances Starr in "The Case of Becky" is underlined for the Tulane next week. "Don't Lie to Your Wife," Crescent.

Claude Golden is booked in England during August. He will be married in New York prior to sailing.

M. Gautier, presenting Gautier's Toyshop, showed Eddie Mathers, stage manager of the Orpheum, his route, which calls for bookings up to 1916. Gautier employs several Shetland ponies in his act. "You have my sympathy," said Mathers, "if you're booked that far ahead." "Why?" Gautier asked. "Because," Mathers replied, "those nags will grow up and 'queer' you."

Spanish Fort opens May 4.

Caulfield and Youngblood have booked a tour of the south.

Mental Meanderings.—What's become of the dancer who used to say: "That's ketchup all over your beans." Small timers are charitable. They watch each other work. Compelling a myriad dancer to do four is the height of cruelty. Place in New Orleans where it's always 32 degrees below. Basement where a Shrine lodge meets. Rathskeller duo cancelled; the Greenwall last week because the soloist suffered a bone felon on

the thumb of each hand (specially snappy, that). Two chorus men stopped at a local drug store. From their conversation one gleaned they had been appointed to name the child of a friend. Said one: "If it's a girl we'll call it 'Gwendolyn,' if a boy, 'Clarice'."

ST. LOUIS

By JOHN S. BARNETT.

COLUMBIA (H. D. Buckley, mgr.)—Ada Reeve scored as headliner; Prof. Ota Gygi, merited applause; Tuscano Bros., sensational opener; Martinette & Sylvester, continuous laughter; Frank North & Co., very good; James J. Morton, decided hit; Woods & Woods Trio, very clever; Kinetophone, improved over last week.

HIPPODROME (Frank L. Talbot, mgr.)—Hope Booth & Co., "The Little Blonde Lady," scored as headliner; Macy Models, very big; Manhattan Players, exceptionally good; Sergeant Cowdrey, very interesting; George Lavender, heartily received; Huegel & Sylvester, clever; Cole, Russell & Davis, many laughs; Beaumont & Arnold, very good; Rogers & Mackintosh, well liked; Shaw's Circus, very entertaining; Hobson's Equestrians, did nicely. Crowded houses.

PRINCESS (Dan Fishel, mgr.)—Princess Maids in, "A Moonlight Party," successful headliner; San Tucci, much applause; Princess Quartet, harmonious.

EMPRESS (C. B. Heib, mgr.)—Francis Murphy, featured; Rossow Midgets, scored; Winsch & Poor, very amusing; Coogan & Cox, entertaining; Sidney & Townley, did nicely.

KING'S (F. C. Meinhardt, mgr.)—Gypsy Wilson, successful; Madd & Kane, well received; ABE Star Trio, very entertaining; Neal Abal, fine; Warren & Brookway.

SHENANDOAH (W. J. Flynn, mgr.)—Billy Van, headlined to advantage; Williams & Culver, went big; Friscarry, many encores; Gilroy & Correll, pleased; Rex Circus, unique.

OLYMPIA (Walter Sanford, mgr.)—"Everywoman," with Adele Blood in the title role, scored a complete success. A crowded house marked the opening performance.

CENTURY (Wm. Kaye, mgr.)—Douglas Fairbanks, in "Hawthorne of the U. S. A.," opened to a well-filled house.

AMERICAN (H. R. Wallace, mgr.)—"Happy Hooligan" and a whole family of Hooligans opened to a crowded house amid continuous laughter.

GARRICK (Mat Smith, mgr.)—Paul-J. Rainey's African hunt pictures.

SHUBERT (Melville Stolz, mgr.)—Dark.

GAIETY (Chas. L. Walters, mgr.)—"The World of Pleasure," featuring Will Fox and Harry Marks, opened to a large gathering.

STANDARD (Leo Reichenbach, mgr.)—"Girls from Joyland," with Harry L. Cooper heading the cast, were received with open arms; the Monday night performance was given as a benefit to Manager Leo Reichenbach.

CINCINNATI

By HARRY HESS.

GRAND (John H. Havlin, mgr.)—"Quaker Girl," Business fine.

LYRIC (Jas. E. Fennessy, mgr.)—"Hanky Panky," Big business.

WALNUT (W. F. Jackson, mgr.)—"The Divorce Question," strong melodrama. Business good.

KEITH'S (C. L. Doren, mgr.; agent, U. B. O.; rehearsal Sunday 10)—Les Marco Belli, opened; Mary Elizabeth, hit; McConnell & Simpson, knockout; The Berrens, hit; Lulu Glaser, featured; Phina & Co., hit; Marshall P. Wilder, scream; Mary Barley's Bulldog Music Mall, closed. Business capacity.

EMPRESS (George E. Fish, mgr.; S-C; rehearsal Sunday 10)—The Wheelers, opened; Barnes & Robinson, good; John T. Doyle & Co., excellent; Nathal Trio, novelty; Willie Ritchie, featured. Turnaway crowds.

LYCEUM (H. Hart, mgr.; agent, Gus Sun).—Frank Austin, Fred Reeb, Paul Case & Co., Hays & Wynne, Ardine & Ardine, Todd & Todd, Jack Norworth, The Lorrains, Alma and John Petersen, Aerial Luthers.

PEOPLE'S (Jas. E. Fennessy, mgr.)—"Watson's Beef Trust," Capacity business.

STANDARD (Thos. Corby, mgr.)—"College Girls," Fine business.

Jesse D. Burns, owner of the "Casino Girls," brought action against Edward J. Metzger, known as Eddie Winterburn, in the sum of \$425.25. Burns claims that he engaged Winterburn as treasurer and while giving a performance at the Century theatre in Kansas City Winterburn received \$425.25 from the performance which he wrongfully applied to his own use.

(Miss) Jerry Dale, aged 24, of Houston, and Leah Winter, aged 21, of Detroit, claiming to be stranded actresses, were arrested here and ordered to leave the city.

John H. Havlin, manager of the Grand Opera House, who has been wintering at Miami, Fla., is on his way home.

John Brandlett, representing Eastern parties,

BEEHLER BROTHERS

105 WEST MONROE STREET, CHICAGO

Acts desiring Western representation next season should write us now

IN CHICAGO THIS WEEK

PALACE—Elizabeth Murray (Western Rep.)

ASHLAND—Lydell and Butterworth Kiernan, Walters & Kiernan

NEW EMPRESS—Connolly Sisters

INDIANA—Hamill and Abbott Belle Oliver Tyler, St. Clair Trio

OLD EMPRESS—Agnes Leo and Co.

HIPPODROME—Godfrey and Henderson Mus Art Trio Williams and Wolfus

KEDZIE—Daniels and Conrad Kent's Seals

ALHAMBRA—Housley and Nicholas Stuart and Hall

WILLIARD—5 Musical Nosses

LINCOLN—Melnotte Twins

Original Vassar Girls

NORTH AMERICAN—Two Nifty Girls Black Bros.

GRAND—Printzkow and Blanchard Snyder and Buckley

CASINO—Whittier-Ince and Co.

HERE IS A GREAT BIG BLUE EYED HIT

By SEYMOUR BROWN, Author of OH YOU BEAUTIFUL DOLL
and YOU'RE MY BABY

"YOU'RE A GREAT BIG BLUE EYED BABY"

THIS SONG IS A POSITIVE NOVELTY—EVEN BETTER THAN
THE "DOLL" SONG OR YOU'RE MY BABY
DON'T WAIT---SING IT NOW
IT'S TRULY A WONDERFUL HIT

JEROME H. REMICK & COMPANY WHERE THE HITS
COME FROM

NEW YORK
219 W. 46th Street

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JEROME H. REMICK
F. E. BELCHER
MOSE GUMBLE

President
Secretary
Mgr. Prof. Dept.

is in the city investigating locations for the
erection of picture theatres.

The Motion Exhibitors' League held a meet-
ing at the Sinton Hotel and considered pend-
ing legislation.

AUSTRALIA

(By MARTIN C. BRENNAN.)

11 Park Street, Sydney, Feb. 7.
Business in both the legitimate and vaude-
ville houses is fine. The latter have raised
their prices.

CRITERION—"Milestones," with Julius
Knight as lead. "Bella Donna" next produc-
tion.

HER MAJESTY'S—"Sunshine Girl."
PALACE—Allen Doone, "In Old Donegal,"
is meeting with large success. Edna Keeley
is still his strong support. Both big favor-
ites here.

"Puss in Boots" (pantomime) is going big
in Melbourne. Collins and Hart are feature
of it.

"The Monk and the Woman," thanks to the
fact that the leading R. C. prelate here issued
an ukase, created a record for the Adelphi.
It opens at Melbourne tomorrow.

Originator of Ascension Spin

THE GREAT HARRAH AND CO.

Watch for Trix, Some Skater.

The benefit matinee tendered to the widow
and child of the late Sam Gale was one of
the greatest successes of its kind. George
Sortie managed the affair.

Hugo Bros.' Minstrels are now playing Syd-
ney and will subsequently tour the country.
Manager Snyder and his wife retired hur-
riedly from the scene of management. The
minstrels, I believe, were offered their return
fares to Frisco, but as they have nearly four
months to go ere the bond is up, they have
decided to work on commonwealth; that is,
each man to draw an equal sum of ten shil-
lings daily, and the rest to go into a common
fund for their fare to Frisco—when they de-
cide to return. The difficulty lies with a
scarcity of houses large enough to accommo-
date the one-night show.

Schepp's Animals, King and Thornton, De
Lea and Orma, and Electra open at the Bren-
nan-Fuller house tomorrow. They are all
American acts.

The greatest sensation in amusement cir-
cles was made last week, when J. D. Williams,
managing director of the Williams circuit of
picture houses, was arrested on a charge pre-
ferred against him by another director. One
Lloyd, an official of the show, was arrested
at New Zealand last week on a charge of em-
bezzling and forgery—\$150,000 being involved.
Williams is declared to have aided and abet-
ted Lloyd. The former was cast out as a
director and summoned, but is now released
on bail. A further startler came yesterday,
when the announcement was made Williams

had, by an order of court, obtained a tem-
porary reinstatement. A meeting of picture
people was held, reposing confidence in the
chairman of directors.

Edwin R. Lang, the American booking agent,
failed to make good here and is quitting this
week. A very decent and business-like man
he was well respected, but a booking agent
can do little, as both McIntosh and the Bren-
nan-Fuller people book their own acts.

Ted Herberk, stage manager of the Na-
tional, was fired this week for striking general
manager Shepard.

The Bad Atkinson Circus and Wild West is
now touring the New South Wales towns after
a fairly successful Sydney season. The com-
bination, although not as strong as antici-
pated, put up a good showing. H. S. Rowe,
of the one-time Norris & Rowe show, is in
advance.

John E. Donnellan, about the best liked
man with the J. D. Williams shows, returned
to the fold a sadder and much wiser man than
when he left it seven months ago. Donnellan
took out the great McEwen on a world's tour—
as it was expected to be, but the mesmerist
was evidently too hard a proposition to handle.
Over \$5,000 was lost on the deal.

Hugh Lloyd is playing a return season after
a five years' absence.

Hugh McIntosh appears to have control of
the Rickards houses, according to the list of

shareholders recently issued. John C. Teete
(brother to the late Harry Rickards, and a
man who helped build up the circuit) is not
mentioned.

McIntosh sends out a strong bunch through-
out New Zealand next week. Nella Webb and
De Beire, the magician, are included.

A few of the American performers who came
out with the Bad Atkinson Circus, are in
town. Some have quit owing to the one mat-
inee—one night stands. Desperado, who does
the high dive, is laying off owing to nerve
trouble, but hopes to rejoin the show Monday
next.

Variety's representative is just recovering
from a five weeks' bout with ptomaine poison-
ing and acute gastritis.

The Era Quartet (Marra, Poole, Brown and
Spencer), who headlined with the Hugo Bros.
show, joined the Brennan-Fuller circuit last
week and cleaned up with their high-class
harmony and comedy. They have secured
thirty weeks at a big figure.

Walter P. Keen, a one-time popular per-
former, died two weeks ago, aged 51. He
leaves a wife somewhere in America. He
died in poor circumstances.

Kitchen and Foy, who came out to Wirth's
Circus some considerable time ago, have en-
tered vaudeville here, being booked on the
Rickards time.

Walker and Sturm, Australian jugglers,
have split. Ernie Walker is now working
with his brother, while Sturm is framing up
an act with his wife.

J. C. Bain appears to be in a bad way,
financially, and has closed nearly all his
houses. The latest rumor is that the Wests
picture people will step in and take over the
circuit, retaining Bain as general manager.

Harry C. Coburn, late Sydney manager for
Brennan-Fuller, now occupies a similar ca-
pacity with Pathe Freres.

Hugh D. McIntosh has opened up a book-
ing office in connection with his circuit. Clif-
ton Clarke is in charge.

Anniversary Variety came to hand this week.
"It is easily the best theatrical publication
of the year," say the leading Australian
papers.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W.
V. M. A.; rehearsal Mon. and Thurs. 2).—3-5,
E. J. Moore, good; Allman & Nevina, pleased;
Harry Hayward & Co., in "The Firefly," many
laughs; Billy Halligan & Dama Sykes, big hit;
Baltus Bros., sensational. 6-8, McNamee;
Jackson & Margaret; "A Rural Substitut-
e," Hodge & Lowell; Heras Family. MELTON.

ASHLAND, KY.

ASHLAND (F. E. Mundy, mgr.; agent, Ind.)
—Mar. 5, "Smart Set"; 7, "Madam Sherry";
17, "Newlyweds and the Baby"; 18, "Baby
Mine"; Apr. 8-9, Elks' Minstrels under the
direction of Geo. C. Munn.
COLUMBIA (Dick Martin, mgr.; agent,
Sun).—24-26, Mack & Hastings, singing and
dancing good; 26-27, Edmonds & Gaylor, ec-
centric comedy, fine; 28-31, Manell & Mai-
rose, s. & d. good; 3-4, Mack & Mead, com-
edy; 5-6, The Two Foxes; 7-8, Cole & Cole-
man, sketch. JACK.

BAY CITY, MICH.

WASHINGTON (Butterfield & Bell Rusco,
mgrs.).—Playing tabloids booked by Western
Vaudeville Assn. This week, "Duke of Dur-
ham," poor business; Coming, Jolly & Wilde
Co. tabloid and "Military Girl" tabloids.
BIJOU (J. D. Gilmore, owner & mgr.;
agent, W. V. A.; rehearsal Sun. 11).—Aerial
Macks, good; El Cota, good; Brown & Brown,
good; Thos. Potter Dunne, hit; Menlo Moore's
"Mother Goose Girls," fair. Good show and
business.

Coley of Fay, Two Coleys & Fay, is sick
and in the hospital. The three put on the
act. J. SOLES.

BRIDGEPORT, CONN.

POLIS (E. Renton, mgr.; agent, U. B. O.).
—"Trained Nurses," very good; Those Four
Entertainers, hit; Seibini & Jeanette, pleased;
Kate Watson, fair; Three Leightons, well
liked; Chas. C. Drew, fair; Winslow & Stry-
ker, pleased.
FOX'S LYRIC (E. Shields, mgr.).—Herbert
Brooks, mysterious; Grace St. Claire Co., very
good; Dora Dean & Boys, fair; Sorrel Bros.,
big hit; Diehl, Scott & Co., very good; Mar-
tin & Frank, well liked. H. REICH.

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—"The
Round Up," with Maclyn Arbuckle filled the
theatre with noise and smoke and received
rounds of applause from a crowded house; 10,
Julia Gitting.
TECK (John R. O'Shel, mgr.; Shuberts).—
"The Road to Happiness" was received en-
thusiastically by a good-sized audience. 10,
"The Bird of Paradise."
SHEA'S (Henry J. Carr, mgr.; agent, U. B.
O.; rehearsal Mon. 10).—Selma Braatz, juggler,
nat.; Cunningham & Marion, went well; Five
Melody Maids & Will J. Ward, enjoyable;
Robert Emmett Keane, humorous; Valerie

STEINER TRIO

COMEDY BARACT WITH NEW IDEAS

Touring Orpheum Circuit. March 2, Oakland; 9
Sacramento. Direction, FRANK BOHM.

BACK HOME AGAIN

MARTY

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Ward and Bohlman

Doing Eccentric Comedy

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JOE HURTIG'S "TAXI GIRLS"

AT THE

Columbia Theatre, New York City

This Week (March 3)

Next Week (March 10), Star, Brooklyn

BOOKED FOR ONE MORE YEAR WITH HURTIG & SEAMON

Regards To Our Many Friends

NEW ACT IN PREPARATION FOR NEXT SEASON

Bergere & her Company in "His Japanese Wife," entertaining; Max Burlesque Circus, natural; Kennedy & Platt, many laughs; Max-
im's Models, artistic.

MAJESTIC (John Laughlin, mgr.; S. & H.).—Fluke O'Hara heads a splendid company and satisfied a large house in the "Rose of Kildare." 10. "The Fortune Hunter."

LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—"The Pacemakers" drew capacity.

GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—Mollie Williams heads her own company and earned the generous applause of a large house.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Mon. 10).—Billy Tucker, passed; Francis Gerard, good; Theo, the Balloon Girl, exceptional; Smedley, banjo juggler, satisfactory; The Musical Simpsons, closed fair program to crowded house.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Mon. 10).—Golden & West, applause; Ruth Becker, original; Luken's Animals, nifty feature; Appleby, banjoist, creditable; Romano Bros., good; Preston, funny; Esme Gordon, pleased; Tommer & Hewins, "It Happened in Lonelyville," held interest; Bob Ferns, scored; The Dentons, above average.

ELMWOOD MUSIC HALL.—Clara Butt with Kennerly Rumford, 5; Bonci coming 15.

THAYER.

BURLINGTON, IA.

GRAND O. H. (Ralph Holmes, mgr.).—Kitty Gordon in "The Enchantress," 5; "Her Dark Marriage Morn," 9; "Uncle Sam's Belles," 12; "Countess Coquette," with Knox Wilson, 15; "Paid in Full," 16; "Mutt and Jeff," 18.

GRAND O. H. (Ralph Holmes, mgr.).—Kitty Gordon in "The Enchantress," 5; "Her Dark Marriage Morn," 9; "Uncle Sam's Belles," 12; "Countess Coquette," with Knox Wilson, 15; "Paid in Full," 16; "Mutt and Jeff," 18.

destroyed stage and scenery. Moving pictures being run while repairs are made. Will resume vaudeville in about two weeks.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.).—3-5, "Night at the Club," headliner; Wm. Burt & Co., pleased; Shaw & Swan, amused; Enos Trio, neat; Flossie Le Van, entertained.

TEMPLE (Fred W. Falkner, mgr.).—6-8, "The Rosary." DANIEL P. McCONNELL.

CANTON, O.

ORPHEUM (E. E. Rutter, mgr.; agent, Sun).—Eva Fay, hit; Adair & Henney, good; Holden & McDonald, scored; Rego, big hit; Marie Kinzie & Co., good.

LYCEUM (Abrams & Bender, mgrs.; agent, U. B. O.).—"Number Forty-four," feature, scored; The Three Emersons, hit; The Lee Gougets, good; Bogert & Nelson, good; Florence La Vere Trio, hit; business good.

GRAND (Fleber & Shea, mgrs.).—Pictures to good business.

AUDITORIUM.—Grand Army Band Minstrels, 27-28, done to big business.

Geo. E. Feilberg, mgr. of the Orpheum in this city for the last three years, has taken the management of the Alhambra theatre in Chicago.

CHAMBERSBURG, PA.

ROSEDALE (C. W. Bayer, lessee and mgr.; F. A. Shenabrooks, house mgr.).—24-1, Simple Simon Co., return date; Rose Royal's Trained Horse "Chesterfield," pleased; 4, "Country Boy," good show to fair house; 5, Stetson's "Uncle Tom" packed houses. This week, The Seven Castellucias; Mar. 20, "Officer 666." C. A. BOKER.

CLEVELAND, O.

COLONIAL (Feiber & Shea, agents; E. M. Stanley, mgr.; rehearsal Mon. and Thurs. 10)

CRIBBAGE KID RESENTS

IONA HAMMER'S ADVICE

Attacks Philosopher's Sincerity. Accuses Hammer of Grafting.

Applies The Shorter and Uglier Word.

Some guys think because a bloke is in the actin' graft that he just natchally has to be a fourteen-karat simp.

Evidently this mallet flinger what signs his monacker IONA HAMMER is one o' this specie, and while I don't like to be pegged for a knocker, I want him to know that I'm hep to his lay and after sizin' up that quart o' galvanized gab he distributed last week I think HE'S A FLATHEAD.

He says "ACTIN' IS A BUSINESS." I wonder if he thought we had it chalked up for a gallon o' prunes.

He says "THERE ARE THOUSANDS AND THOUSANDS OF PERFORMERS IN THE WORLD." "YOU ARE ONE OF THEM." Gee, that stuff bored me. He must think we don't know all about that data.

But get this, friends! Get this into your domes and then if you can't see through his game, I'll have to shove you right up in the FLATHEAD CLASS with himself.

He pulls a lot o' petty larceny stuff about CONCENTRATION and tells us fellers to get wise to ourselves and so on, and then down in the middle of his spiel he slips in the advice to be sure and drop around to FEIST'S, the Music Publisher on West Thirty-seventh Street, and get a copy of a song called "THEN I'LL STOP LOVING YOU."

Do you see his GRAFT? Sure you do, if you're not all BLIND. I pegged the stunt the minute I threw me lamps on the page.

That guy is gettin' somethin' handed to him by this FEIST person for slippin' over that phony boost for the song.

IT'S ONE O' THEM SONG GUY'S ADVERTISIN' STUNTS.

THEY'RE TRYIN' TO SIC YOU ONTO THAT SONG "THEN I'LL STOP LOVING YOU."

Now for the exposay. GET THIS!

He says he dropped into Hammerstein's the other night and heard the lady headliner knock 'm off the seats with the number.

HE'S A LIAR. Last week the lady headliner at Hammerstein's was a equilibrist and the week before they had a bloke toppin' the bill what used to give a recitation about a nigger water carrier who got croaked in the English navy. Just because the skirt had a decent spot on the bill, does he think that makes her a headliner?

NOW can't you see his stunt?

All that gab about CONCENTRATION runs for Sweeney. He says later on that Concentration is the escalator on the stair of success. He must think we're all a bunch o' hand balancers.

He says he couldn't buy "THEN I'LL STOP LOVING YOU" at any o' the stores. THAT'S ANOTHER LIE, because I bought it meself the day I read his stuff and the lady what sold it to me said it was SELLIN' BETTER THAN ANYTHING SHE CARRIED.

The only way to step on these fourflushers is to CALL THEIR BLUFF. Give them a hand and they'll take a foot.

Brothers and sisters, heed the call. Take a hike around to this guy's slab and show him up. Go in just as though you wasn't wise to him and ask for the number. Make him play it and sing it for you and then when he's through, tell him you're hep. That'll stop his sledge swingin'.

Concentration! Gee, that bloke is about as entertainin' as the hind wheel of a hearse.

Talk about RAW WORK—Old Boy Hammer, you're a specialist.

THE CRIBBAGE KID.

POWERS' ELEPHANTS

7th SEASON NEW YORK HIPPODROME

THREE
SEPARATE
ACTS

"JEANNETTE" and "ROXIE"
"JULIA" and "BABY MINE"
ORIGINAL HIPPO ACT

W. W. POWERS, 62 West 66th St., New York City

THESE ELEPHANTS HAVE NEVER PLAYED CHICAGO, OR THE WEST.

FIRST TWO HITS OF 1913-SHAPIRO

THE MOST WONDERFUL AUDIENCE SONG EVER WRITTEN NOT YET OFF THE PRESS TRIED OUT WITH TREMENDOUS SUCCESS

"OH, YOU MAMA'S BOY"

By COOPER and OPPENHEIM

THE GREATEST NATURAL HIT WE HAVE EVER PUBLISHED INTRODUCED BY THE WRITERS AT HAMMERSTEIN'S AS A CLOSING NUMBER AND TOOK 5 BOWS.

"THE TRAIL OF THE LONESOME PINE"

By BALLARD MACDONALD, CARROLL and FIELDS

ABSOLUTELY A NOVELTY A BALLAD IN SCHOTTISCHE TEMPO WILL GO OVER LIKE A SHOT.

SHAPIRO MUSIC PUB. CO., Broadway and 39th St., New York
LOUIS BERNSTEIN, Managing Director

—27-1, The Lellott Bros., entertaining; Fantelle & Valerie, splendid; The Lester Trio, scream; "Miss California," beautifully staged, good cast; Herman Timberg, big hit; Azard Bros., especially clever; 3-5, Sam Chip & Mary Marble, head, great; Morgan-Bailey-Morgan, scream; Emerson & Baldwin, clever and funny; Phil Staats, good; Standish Sisters, pretty; Edward Berger, excellent; 6, De Koven Opera Co., "Robin Hood," with Beattie Abbott.

GRAND O. H. (O. L. Elster, mgr.)—27-28, "Wine, Woman and Song," pleased; S. R. O. houses, Mar. 1, "Little Boy Blue," beautiful in every sense, big houses 3-5, "The Third Degree," 6-7, "One Day"; 8, "Bunty Pulls the String," 10-12, "Winning Widow"; 13, Geo. Damard in "Heartbreakers"; 14, Eva Tanquay and her Novelty Co.

GROTTO (A. E. Norris, mgr.)—Dick Deloris, good; Snow & Rudy, fine.

TOM HARRIS

HIPPODROME (H. A. Daniels, mgr.) rehearsal Mon. 10)—Caron & Herbert, acrobats; Grover & Richards, fair; Four Athletics, good act; Kinetophone, "Julius Caesar"; Mack & Walker, well liked; Tom Terriss & Co., "A Christmas Carol," headlines; Hawthorne & Burt, salt in which they use some familiar comedy; Avon Comedy Four, are hit of bill; International Polo Teams on Bicycles, close; Lina Cavalleri played to a good-sized house at the Sunday concert.

GRAND (J. H. Michels, gen. mgr.; rehearsal Mon. & Thurs. at 10)—La Sler, clever contortionist; Haldray & Fulton, a. d., good; Harper & Lovell, well liked; McDonald & Mason, pleased; Minette Sisters, musical entertainers; The Boys, colored comedians; La Salle Trio, clever. Last half: Paul Wagner, Annetta Link; Bohemian Trio; Du Barry & Lee; Mathews Trio; Ross & Shaw.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10)—"Isle of Smiles," headlines;

Raffin's Monkeys, Lillian Barrent, singing comedienne; Augustus Neville, Elsie Cressy & Co., "Politics and Petticoats."

COLONIAL (R. H. McLaughlin, mgr.)—"When Dreams Come True."

OPERA HOUSE (Geo. Gardner, bus. mgr.)—"The Rainbow."

PROSPECT (Geo. Todd, mgr.)—Will Deming in "The Fortune Hunter."

STAR (Drew & Campbell, mgrs.)—"The High School Girls" with Dainty Dashing Marie as the feature.

EMPIRE (E. A. McArthur, mgr.)—"The Midnight Malden," with "One Round O'Brien" as the feature.

DUCHESSE (W. B. Gyran, mgr.)—Vaughan Glaser Stock Co., "The Crisis."

CLEVELAND—Holden Stock, "In Mizouri!" WALTER D. HOLCOMB.

COLUMBUS, OHIO.

KEITH'S (Wm. Prosser, mgr.; agent, U. B. O.)—Bert Leslie, headliner; Chris Richards; Dan. Thompson; and George; Harry Mox Bros.; Emily Darrell & Chas. Conway; Frank Hartley; Wilbur C. Sweetman.

HARTMAN (Lee Bodas, mgr.)—"The Daughter of Heaven," with Viola Allen 3-8; Douglas Fairbanks, in "Hawthorne of the U. S. A.," 10; "Excuse Me," 11-12; "The Quaker Girl," with Ina Claire & Percival Knight, 13-15; "Ben Hur," 17-22.

SOUTHERN (J. F. Luft, mgr.)—Dark.

BROADWAY (Wm. James, mgr.)—"The Song of the Siren," new tab., 3-8.

HIGH ST. (Chas. Harper, mgr.; S. & H.)—"Mutt and Jeff," 3-8; "Mrs. Wiggs of the Cabbage Patch," 10-12; "Sis Hopkins," with Helen Hamilton, 13-15; "Truxton King," 17-22.

MEMORIAL HALL—Cincinnati Symphony Orchestra, 5.

The Southern has no bookings at the present time, and will be closed until the Southern-Marlowe engagement, 27-29.

The Chicago Grand Opera Co. will appear at the Hartman Apr. 30 in "Lucia di Lammermoor," with Tetrazzini.

HENRY ACKERMAN.

DALLAS, TEXAS.

MAJESTIC (O. F. Gould, mgr.; Inter; rehearsal Mon. 10)—Alfred the Great, very interesting; Chas. & Madeline Dunbar, pleased; Edwin Ford & Co., excellent; Gretchen Knorr, very good; Wm. Schilling & Co., light applause; Duncan & Holt, pleased; Wills & Hassan, fair.

GARDEN (Stinnett & Brown, mgrs.; agents; Keith & Miller, rehearsal Sun. 6)—Krone-man Bros., fair; Waiman, pleased; Julia Ring & Co., headliner; The Nine La Salle Dancers, fair; Joe Carroll, pleased.

AUDITORIUM (State Fair Grounds)—Mary Garden in "Thais," and Tetrazzini in "Lucia di Lammermoor" (Chicago-Philadelphia Grand Opera Co.) played to largest audiences ever assembled in Texas; estimated 32,000 people in four performances; mat. and night 28-1.

Hippodrome, the finest picture theatre in the South, was opened 1. Cost of remodel-

ing building \$145,000. Has ten-piece orchestra and largest pipe organ in city. Seats 1,800 people. Price 10c. GEO. B. WALKER.

DENVER, COLO.

ORPHEUM (Martin Beck, gen. mgr.; agent direct)—Week Feb. 22, McIntyre & Heath, feature, scored many laughs; Walter C. Kelly, hit; Mr. & Mrs. Jimmie Barry, riot; Hopkins & Axtell, made good impression; The Schmottans, held interest; Flovilla, fair; The Youngers, good.

EMPIRE (Geo. A. Boyer, mgr.; agent direct)—Three Heddere, very strong opener; Jack Ranahan, fair; Musical Lunda, very good; Fox & Ward, hit; Wallace & Mack, fine; Circumstantial Evidence, held interest.

PANTAGES (Nat. Darling, mgr.; agent direct)—Tiber's Seals, good; Bailey's Dogs, fair; Kilian & Moore, very good; Elliot Bros., fine; Sherbourne & Montgomery, good.

BROADWAY (Peter McCourt, mgr.)—Merry Widow.

GRAUSTACK (J. M. Ward, mgr.; agent, U. B. O.)—Rehearsal Mon. 10)—Rose & Ellis, pleased; Tom Dingle & Esmeralda Sisters, very good, too early on the bill; Marion Garson, favorite; Jack Kennedy & Players, entertaining; Kate Ellmore, went big; W. C. Fields, always good; Lyons & Yocco, hit; C. Fields Trio, very good.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.)—Rehearsal Mon. 10)—Rose & Ellis, pleased; Tom Dingle & Esmeralda Sisters, very good, too early on the bill; Marion Garson, favorite; Jack Kennedy & Players, entertaining; Kate Ellmore, went big; W. C. Fields, always good; Lyons & Yocco, hit; C. Fields Trio, very good.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Sun. 10)—Boris Fridkin Troupe, good; Hendricks & Johnston, pleased; Frank Readick, Milly Freeman & Co., splendid; Harry Jolson, laughs; Sam J. Curtis & Co., hit; Paulham Troupe, novel.

BROADWAY (J. M. Ward, mgr.; 8-C; rehearsal Sun. 10)—"Fun in a Boarding House," scream; "The Arm of the Law," interesting; Creighton Bros., clever; Hugh Fay & Elsie Wynn, big; Barrett & Earle, pleased; Lohse & Sterling, good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.)—Devoxy, Faber & Co., Caion & Farnom; Victorine & Zolar; Scott Sherry; Keystone Harmony Four; Powers & West; Kelley & Kelley; Jim & Essie Hazelton.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle)—Chas. Carlos; Fannie Duball & Co.; Ethel Louise Ritter; Four LaJons; LaJor & Mack; Terry, Bernard & Elmer; Comedy Trio; Hardon, Sampson & Co.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun.)—Chas. Lindholm & Co.; Metropolitan Trio; Harry Fisher & Co.; Four Lavelles; Geo. Hillman; Billy & Betty Sells; Vassar & Arken; "The Girl of the Circus."

CADILLAC (Sam Marks, mgr.)—Margaret Knollon; Brown & Brown; Silver & Duval; Johnson & Gray; Karl Decker.

CARRICK (Richard H. Lawrence, mgr.)—"The Butterfly on the Wheel."

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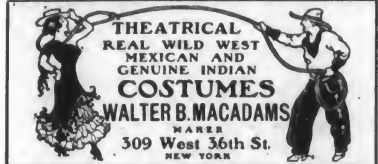
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LYCEUM (A. R. Warner, mgr.).—"In Old Kentucky."
GAYETY (William Roche, mgr.).—Dave Marion.
AVENUE (Frank Drew, mgr.).—Pat White's Burlesque.
POLLY (H. W. Shutt, mgr.).—Strolling Players.

The talking pictures show for the first time at the Temple beginning Monday, 10.

Detroit will have another ten-cent theatre at the corner of Farmer and Bates streets, operated by Calie & Kunsaky.
JACOB SMITH.

ERIE, PA.
MAJESTIC (J. L. Gison, rea. mgr.).—"Rebecca of Sunnybrook Farm," 3-5, good show and houses; 6, "The Fortune Hunter"; 8, "Sis Hopkins."
COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, U. B. O. & Gus Sun; rehearsal Mon. 10).—John A. West & Co., big; Johnson's Kantine Komedians, well trained; Al & Fanny Steadman, big; Kitty Dornier, clever; Harry Hargraves & Co., well acted sketch; Lutz & Co., extraordinary.
HAPPY HOUR—The Gay Sister Musical Comedy Co.
M. H. MIZENER.

EVANSVILLE, IND.
BIJOU (Chas. Sweeton, mgr.).—7, "The Divorce"; 8-9, "Trail of Lonesome Pine"; 10, "The Girl from Montmartre."
GRAND (Wm. C. Gowan).—24-26, Nichols Sisters, rich; Barnes & King, very good; Edwina Barry & Co., good; Sidney & Townley, classy; Bessie Leonard, pleased. 27-1, Dave Vanfield, juggler; Rogers & McIntosh; Sherman & McNaughton; Sherman & DeForest. 2-5, The Great Ash & Troupe; Armstrong & Clark; Alf Holt; Lucas & Fields; Johnny Small & Small Sisters. 6-8, "The Suffragettes," tabloid.
MAJESTIC (Chas. Sweeton, mgr.).—2-5, "Nutmeg Match"; 6-8, "Grit, the Newsboy."
ORPHEUM (Chas. Sweeton, mgr.).—2-8, Happy Hardy; Baby Rose; Porter & Lowry; Ogden Wade Scott & Hampton.
EDW. SCHUELER.

FALL RIVER, MASS.
SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co., in "The Deep Purple," business good.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—3-5, Jimmy Britt, good; Clark & Verdi, very good; Dancing Kennedys, hit; Kelso & Leighton, excellent. 6-8, Estelle Wordette & Co.; 5 Merry Youngsters; Brogger Bros.

BIJOU (L. H. Goodhue, mgr.; agent, Church; rehearsal Mon. 10).—3-5, Fuller & the Fullerton Sisters, very good; Henry Bros., good; Pietro & Basselliro, good; Raiston & Son, very good. 6-8, Robert Strauss & Co.; Kimball & Donovan; Daniels & Knowles; Unbleached American Trio.
EDW. F. RAFFERTY.

GALVESTON, TEXAS.
GRAND OPERA HOUSE (Chas. Sasseen, mgr.).—Feb. 18, Weber & Fields gave a good show to S. R. O.; Feb. 21, "The Typhoon" with Walker Whiteside showed to good business. Feb. 24, "A Modern Eve," Sasseen's feat; Feb. 25, "A Butterfly on the Wheel," would have gone big with a good company; 26, Margaret Illington in "Kindling"; Mar. 5, Neil O'Brien's Minstrels.
CRYSTAL-MAJESTIC (G. K. Jorgensen, owner and mgr.).—Whitney's Operatic Dolls, passable; Directa & Co., magicians, ordinary; Bert Jordan, singing and dancing; Frank & Dow, extremely good musical act.
B. SPROULEY.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.).—28, "The Bohemian Girl," fine, nice house; 1, "Polly of the Circus," good, business light; 2, "The Fortune Hunter," excellent, business fair; 3, "Busy Izzy"; 5, Baseball Club benefit; 6, "Three Twins."
GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. & Thurs. 11.30).—2-5, Melody Kings; Frankie St. John; Ten Sun-

shine Kids; I. T. Monohan; Howard & White. Business good. **QUAD.**

HARRISBURG, PA.
MAJESTIC (N. C. Myrick, local rep; Reis Circuit Co.).—28, all-star cast, "Robin Hood," S. R. O., excellent production. Mar. 3, Francis Wilson in "The Spiritualist," fair house; 5, Sam Rice & His Daffydills; 6, "Baby Mine"; 7-8, "What Happened to Mary."
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Thies-sen's Dogs, good; Ralph Smalley, very good; Robt. Henry Hodge & Co., laughs; Georgetown, hit; Arthur Hopkins, "Dance Dreams," head-lined; Morton & Glass, well applauded; Leroy Wilson Trio, scored.
J. F. J.

HARTFORD, CONN.
POLI'S (W. D. Ascough, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Joe Boganny Troupe, went big; Youngman Family, clever; Agnes Scott & Henry Keane, artistic; Texas Tommy Dancers, went well; Davis & Walker, good; Adler & Arline, entertained; Mullen & Coogan, laughs.
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Mon. & Thurs. 11).—2-5, Great Martine, novel; Kreiger, good; Three Bitters, well liked; Lyric Comedy Four, hit; Baptiste & Franconi, clever; 6-8, "Polly Pickle's Pets"; Briscoe; Ackerman & Ellis; Tilford; Three Romans.
PARSONS' (H. C. Parsons, mgr.).—5, Howe's Travel Pictures; 6-8, "Within the Law"; 14-15, "Milestones."
R. W. OLMSTED.

HOPESTON, ILL.
VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—27-1, Billy Jones, went big; The Two Minnings, good; 3-5, Arthur Milton; Mayme & Mayme.
RIGGS.

JACKSONVILLE, FLA.
DUVAL.—1, "The Case of Betty," to good business; 2, "The Good Girl," return engagement, received fair patronage; 3, The Royal Italian Grand Opera Co., mat. and night, "Rigoletto" and "Il Trovatore," exceptional cast to appreciative audience; 4-5, "The Girl, the Man and the Game," with Billy Clifford & Mae Collins, opened to crowded house.
IMPERIAL—Himmie Eggert, carries off the honors. Good business.
ORPHEUM—Hulton Powell & Co., in "Hen-pecked Henry," good business.
JOHN S. ERNEST.

KANSAS CITY, MO.
CENTURY (J. R. Donegan, mgr.).—"The Monte Carlo Girls," hit.
GAYETY (Burt McPhail, mgr.).—"The Bowery Burlesquers," full of mirth.
WILLIS WOOD (O. D. Woodward, mgr.).—Rose Stahl, "Maggie Pepper."
SHUBERT (Earl Stewart, mgr.).—"The Sun Dodgers."
GRAND (A. Judah, mgr.).—Ward & Vokes, "A Run on the Bank."
EMPEROR (S-C).—Fun in a Cabaret; The Great Winchecher; Virginia Grou; That Quintet; Don Carney; Jacob's Dogs.
ORPHEUM (M. Lehman, mgr.; agent, U. B. O.).—"Miss 318," takes well; Laddie Cliff, interesting; The Top O' the World, popular; Carrie Reynolds, fair; Mile, Lucille, fair; Louis Stone, novel dancing act; Seely & West, fair.
PHIL McMAHON.

LINCOLN, NEB.
OLIVER (F. C. Zehrung, mgr.).—"Countess Coquette," good show, appreciative houses. 28-1; William Faversham, 5; Adelaide Thurston, 6-7.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Mon. 6).—Week 24, Tuscano Bros., fine; Godron & Kinley, good; Mile, Lucille & Cockle, pleased; Seely & West, average; Jessie Busley & Co., artists of merit, went fine; Carrie Reynolds, charming; Meehan's Canines, remarkable closer. Attendance average.

AUDITORIUM—Roberson's Travelog, indefinite, packing them in. This ten-cent attraction is strong opposition to local theatres.
LYRIC (L. M. Gorman, mgr.; agent, W. V. A.).—Millet's Models, good; Gruber & Kew, liked; The Salambo, favorable comment; Bur-nison & Taylor, pleased. Attendance big.
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LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Lee & Perrin, good; Lewis & Demont, very good; Dorothy Richmond & Co., good; Irene Dely, fair; Paul Kleist & Co., pleased; Myer & Sheldon, hit; Rice & Dore's Carnival, poor.

MERRIMACK SQ. (Jas. S. Carroll, mgr.; agent, John S. Quigley; rehearsal Mon. 10).—Ann Madigan & Co.; Francis J. O'Reilly; Valving & La More.

OPERA HOUSE (Jules Cahn, prop. & mgr.).—3-8, The Lonergan Players in "The Gambler."

THE PLAYHOUSE (Kendel Western, mgr.).—Stock.

MACON, GA.

GRAND (Jake Wells, mgr.).—24, Blanche Ring, good house; 25, "Spring Maid," large house; 26-28, "Winning Miss," to good houses.

PALACE (J. B. Melton, mgr.).—Harris & McGowan, comedy, good; pictures great.

MAJESTIC (J. B. Melton, mgr.).—Christy's Minstrels, large houses.

ANDREW ORR.

MERIDEN, CONN.

POLY'S (R. B. Royce, mgr.; agent, Church).—3-5, Austin Walsh, fine; La Rex & La Rex, good; Tom Goodwin & Co., pleased; Polly & Co., good; 4, "Within the Law," return engagement.

KATHERINE STOWELL.

MOBILE, ALA.

LYRIC (H. C. Fourton, mgr.; Wells Circuit, agent, U. B. O.).—Week 3, "Merry Mary"; week 10, "The Girl Question"; 13, Harry Lauderdale.

ORPHEUM (John Kellner, mgr.).—Higley-Harrington Stock Co., 16th week.

DREAMLAND (W. Cyril Pooley, mgr.; agent, Hodkins).—Brenig's Models, well received; Williams Marquis, liked; Leonard & Haley, entertained; Harry Welsh, applause.

Lola Maxwell, who has played leads with several musical comedy companies south and who has been in Mobile for the last three months seriously ill, has recovered sufficiently to permit of her return to her home in New York.

B. J. WILLIAMS.

MONTREAL, QUE.

ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—"The System," hit; Caesar Neal, easily made good; Cartier, impersonator; Chick Sales was unable to appear because of illness, his wife, a violinist, filling the gap; Davies Family, high class act; Hoey & Lea, scored.

SHANNON.

MONTREAL.

HIS MAJESTY'S (H. O. Brooks, mgr.; Shuberts).—The Horniman Players, 17th, Red Widow, 24, Officer, 666.

PRINCESS (H. C. Judge, mgr.; agent, K. & E.).—The Right Princess, 10, Sirote.

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—The System, Caesar Neal, Frank Ardell & Co., Hoey & Lea, Davies Family, Chick Sales, Ben Williams, Grace May.

GAYETY (Fred Crou, mgr.; Eastern Wheel).—Ginger Girls.

NATIONAL (Geo. Gaurreau, mgr.).—Stock.

NATIONSCOPE (Julian D'Aoust).—Stock.

LIBERTY (Delvine, mgr.; Griffin, agent).—Marie and her bears, Ray J. Hall, F. Huber.

STARLAND (Chas. Handford, mgr.; Griffin, agent).—Parisian Musketeers, Anoma.

Rand's Dogs, Al Stevens, Dorothy Devondre.

CANADA (Armstrong, mgr.; Griffin, agent).—Fritz Schuman, Bertha Holland, Collins & Hawley.

VITISCOPE (Dorfer, mgr.; Griffin, agent).—Collins & Hawley, Beaumont & Co.

NATIONAL BIOGRAPH (A. Bourget, mgr.; Griffin, agent).—Boccacio Trio, Ladon & Verrette, Marvellous Hamburg.

QUINMETISCOPE (Sr. German, mgr.; Griffin, agent).—Robt. MacDonald, Bob Wingers.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).—The Orloff Bros., comedy bar performers, clever; Logan & Ferris, singing & talking comedians, pleased; Salisbury & Benny, musical entertainers, scored; Bruce & Duffet Co., in "Over the

Transom," laughing hit; extra added attraction, Denny & Palmer, scored.

GEO. FIFER.

NASHVILLE, TENN.

BIJOU (George R. Hickman, mgr.; agent, S. & H.).—Week 3, "The Rosary," Business good. Next attraction, Thurston, the magician.

ORPHEUM (George H. Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"The Seminary Girl," featuring Knute Erickson.

Business fine.

PRINCESS (Harry Sudekum, mgr.; agent, Keith; rehearsal Mon. 10).—An excellent bill with plenty of comedy pleased a big audience Monday afternoon. Seymour Happy Family created a great deal of wonder; Five Lunatics, pleasing; Gannon & Tracy, entertaining; Joe

Symonds, nicely; "Delando," funny; the tab "Ragtime Laundry," with the goods; "Mona," singing violinist, captivates; Clive's Spirit Paintings still mystify.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—The Santons, comedy gymnastic hit; Harry Crosby & Co., good; Haggerty & Leclair, funny; Goff Philipps, jests merrily; Cole & Warner, humorous; William Wilson & Co., in "The Upholsterer," hit.

HIPPODROME (Harry Cort, mgr.).—High class musical offerings in conjunction with feature and first run pictures.

BELLEVUE (Pollock & Brodder, mgrs.).—May Wallace, hit in songs; Joseph Corbett, clever singing comedian; Harold Cooke, classy pianolog; Ed Apter, novelty entertainer, pleased; business big daily.

Billy Conklin, Arthur Geary and Donovan & McDonald are out of the Proctor bill this week, owing to illness.

More talk of another summer park and roof garden to be opened about the middle of the coming summer. Imre Kiraly is said to be the sponsor of the park. JOE O'BRYAN.

NEW HAVEN, CONN.

POLY'S (S. Z. Poll, prop.; Ollie Edwards, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Bud Fisher, headliner, big feature; Les Croha, European novelty, unusually excellent; The Five Bully, amusing comedy sketch; Belle Story, soprano, splendid; Julia Nash & Co., good; Britt Wood, entertaining; Correll & Gillette, acrobatic oddities, funny; Whiting & Burt, songs, good; Stewart Sisters & Escorts, acceptable.

E. J. TODD.

OMAHA.

ORPHEUM (Wm. F. Byrne, mgr.; rehearsal Sun. 10).—Week 23, Mills, Lorette, opened, pretty sign number; Doc O'Neil, drew some laughs; O'Brien, Havel & Co., pleased; Keno & Green, well liked; Julius Steger & Co., excellent; Laddie Cliff, hit; Caesar Rivoli, quick change artist.

HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).—Week 23, Vernon & Co.; Dayton, very good; Del Costa Trio, pleased; Hendrix-Belle Isle Troupe, feature, big laughs; Swain's Rats and Cats, very good.

EMPRESS (Frank Harris, mgr.; agent, W. V. M. A.).—Week 24, Tyson & Brown, good; Wione & De Osta, applause; Capital City Quartet, hit; Millard Bros., funny.

GAYETY (E. L. Johnson, mgr.).—Week 23, "Bon Ton Girls," pleased capacity house.

KRUG (Chas. Franke, mgr.).—Week 23, "Monte Carlo Girls."

BRANDEIS (C. W. Turner, Jr., mgr.).—Dark.

BOYD (Frank Phelps, mgr.).—Eva Lang and stock company in "Chorus Lady."

The Framan, a new picture house located in heart of town, seating capacity 400, opens Mar. 8. Jake Schlank, owner of Hipp., is proprietor.

KOPALD.

OTTAWA, CAN.

RUSSELL (P. Gorman, mgr.).—5-6, Ottawa Fire Brigade, concert; 7, Clement.

DOMINION (G. F. Clancy, mgr.; agent, U. B. O.).—Bell & Caron, good opener; Eddie Ross, good; Clown Zertho & His Dogs, fair; Miller & Mack, excellent; Mabelle Adams & Co., in "Zila," hit of the bill; Hunting & Francis, excellent; Berg Bros., clever. Good business.

CASINO (F. H. Leduc, mgr.; agents, Alos; Griffin).—27-1, James Dunn, very good; Moscow Duo, Russian Dancers, fair only; Warren & Renfrew, good; "The Wheels of Destiny"; 3-5, Christy, good; Ainsley, fair; Max Holden & Co., fine.

GRAND (J. L. Bensall, mgr.; dramatic stock).—Roma Reads & Players in "St. Elmo." Messrs. Snyder, Ruffin and Witwer are new members of the company. Roma Reads as Edna is excellent, with Dorothy Thayer, Eleanor Denman as very close seconds. Capacity.

FAMILY (Ken Finley, mgr.).—Vaudeville and pictures; Sarah Bernhardt's "La Tosca" (pictures).

A new four-story theatre building will be erected on the site of the present Bank Street Church. The policy of the theatre has not been decided.

CLINE.

OWENSBORO, KY.

GRAND (Keller & Rodgers, mgrs.).—24, "Miss Nobody from Starland," good business; 26, "The Woman," good business, excellent; Mar. 3, "Shepherd of the Hills"; 7, "Trail of the Lonesome Pine."

EMPRESS, PEOPLE'S and NOVELTY—Report good business with pictures.

CHAS. "DIXIE" VINSON.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—3-5, Kippy, funny; Daley Warren, good; Mine Beeson, good; B. A. Rolfe's "Aggravating Algy," good. 6-8, Walter Weiss; Cartwright & Aldrick; Will & Kemp. Business big.

ORPHEUM (Chas. F. Edwards, mgr.).—3-5, "Girls from Misouri"; 6-8, "Stars of Stage-land."

Along with your "make-up" between "fifteen minutes" and "overture," if you find the opportunity, smoke Fatima. The delightful flavor of this mild Turkish-blend will put you right for your "entrance." You'll enjoy the natural tobacco-flavor that has made Fatimas the greatest selling cigarette in the land. Smoke some today!

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Kennedy, won many laughs; Zeno & Mandel, made splendid impression. Good business.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Joelen Slaters, hit the mark; Mark Sullivan, good; Barry & Mildred, comical skit; Fred Warren & Effie Conley, some act; Mrs. Gene Hughes & Co., capable; "Kinemacolor," kin please; Joe Jackson, hit; "Chung Hwa Comedy 4," amusing chink; Leona Stephens (late soubrette "Over the River"), hit in songs; Jones & Sylvester, half of "That Quartet," big; Bradshaw Bros., clever acrobatics.

LYRIC (Proctor's).—Beatrice Moreland & Co., in "Dr. Billie Joy," with Stanley Jessup, big hit; "Elverson," juggled cleverly; Elfretta

NEWARK (George Robbins, mgr.).—John E. Keller & Co., very capable in repertoire to big crowds.

SHUBERT (Lee Ottelengula, mgr.).—Marie Dressler's All-Star Gambol, to extraordinary business.

JACOBS (George Jacobs, mgr.).—"The Two Orphans," doing nicely.

GAYETY (Leon Evans, mgr.).—Florence Rother, big hit in "Ben Welch's Co., to capacity."

MINER'S (Frank Abbott, mgr.).—"Miner's Americans."

May Wallace, known locally as the "Queen of Movie Singers," and who lately completed a solid two-year contract at the Odeon, is now at the Bellevue.

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GEO. ROBERTS, ASST. MGR.

EMPIRE (Floyd Lauman, mgr.).—3-5, "Tro-
cadero Burlesques"; 6-8, "Queens of Paris."
LYCEUM (E. J. Wilbur, mgr.).—"The White
Slave."
OPERA HOUSE (Zabriskie & Reid, mgrs.).
—Stock.

The Opera House Stock Co. will leave after
this week and will go to Brooklyn. It is not
as yet known what kind of shows will be
played at the Opera House.

DAVID W. LEWIS.

PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; agent,
U. B. O.).—27-1, The Ragtime Laundry, good;
T. Cody, pleased; Jerome & Walker, excellent;
3-5, Colonial Montrose Troupe, very good;
Oliver D. Byron & Co., scored; Martin & Mel-
ville, good; capacity.
BIJOU (E. A. Kovacs, mgr. & leases).—
Stock. M. A. BRAM.

PITTSBURGH

GRAND (Harry Davis, mgr.; agent, U. B.
O.).—Kathryn Kidder, hit; Stevens & Mar-
shall, scored; Courtney Sisters, encored; Paul
Conchas, good; Raymond & Caverly, fine;
signor Delro, very good; Kaufman Troupe, well
received; Alpine Troupe, pleased.

HARRIS (John P. Hill, mgr.; agent, U. B.
O.).—Mile. La Deodima, scored; Beau Brum-
mel, very good; Sa Heras, good; Lester Trio,
encored; Van & Carlie Avery, scream; Sey-
mour & Brown, pleased; Bruno Krumer
Troupe, good; Kresko & Fox, fine.

KENYON (O. H. Fred B. Stafford, mgr.;
agent, Walter Keefe).—La Feydis, scored;
Great Erol, hit; John Delmore & Co., laugh-
able; Lonzo Cox, good; Apollo Trio, well ex-
ecuted; Jewell & Jordan, very good; Combs
Brok., pleased; Howell & Howell, encored; Dan
Roby, fine.

KENYON (North Side).—Tinkham Trio, very
good; Burns Sisters, pleased; Devere & Mc-
Cary, scored; Franklin Bros., encored; Chas.
Gaylor, fine; Mr. & Mrs. Daniel Mann; "Mary
Helen's Mother," well received. Business as
usual.

ALVIN (John P. Reynolds, mgr.).—"Little
Boy Blue," clean and melodious; company of
merit; large audience well pleased. 10,
"Broadway to Paris."

NIXON (Thos. Kirk, mgr.).—Mile. Nasim-
ova in "Bella Donna," excellent company.
Business good; 10, Blanche Ring.
LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Mc-
Fadden's Flats," good revival. Business
very good. 10, "The Great Divide."

DUQUENNE (Harry Davis, mgr.; stock).—"The
Passing of the Third Floor Back,"
praiseworthy stock production; well appre-
ciated by large audience. 10, "The Wife."
GAYETY (Henry Kurtzman, mgr.).—"Mer-
ry-Go-Rounders."

CARNEGIE MUSIC HALL.—3, Sembrich; 6,
George Copeland.

EMPIRE (A. A. McTighe, mgr.; agent, L. C.
McLaughlin).—"The Allisons, hit; Harry & Mae
Howard, "The Hero," pleased; Palmer & Dock-
man, fine; Robinson & Warriner, entertained;
Margaret Crosby, 6-8, Mr. & Mrs. Tension;
Howell & Murdock; Otto & Cortelle; Har-
mony Four.

PARK (J. P. McConnell, mgr.; agent, Royer).—6-8, Johnson & Sennette; Hays, Boyd &
Hays; Harry Gordon; Caffrey & Grant; Bom-
bay & Bombay; Harry L. Bratt & Co.
K. & K. O. H. (A. W. Krell, mgr.; agent,
Royer).—6-8, Travers & Lawrence; P. W.
Brown; Al. Bridge; Jas. Rodney & Co.; John-
son & Sennette.

SMITH'S (J. E. Smith, mgr.; agent, Royer).
—The Zolas; Margaret Newton & Co.

The store rooms on the Moreland property
at Centre and Sheridan avenues, where the
new theatre for the Harris Amusement Co.
will be erected, are now being razed, and W.
B. Bennett, who has the contract, will be able
to start building operations earlier than at
first anticipated. The contract calls for the
completion of the building later in the summer.

A charter has been granted to the A. A.
McTighe Amusement Co., now planning to
erect four new theatres, two on the North
Side, one in the East End, and one on the
South Side. Mr. McTighe, president of the
organization, announces that while the sites
for all have not yet been determined, it is ex-
pected that the propositions now hanging fire
will be closed shortly and operations begun.
The policy of the houses will be vaudeville.

LANG.

PROVIDENCE, R. I.
UNION (Chas. Allen, mgr.; agent, Quigley).
—Emerson & Celeste, very good; Paolo Cre-
monese & Co., good; Coe & Boyd, pleased;
Snowie Maybille, encored.

BULLOCK (P. L. Burke, mgr.; agent, U. B.

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300 Comfortable, Clean Rooms \$1 to \$4 per day, with private bath, \$1.50 up.

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dinner served 6-8 o'clock, 25 cents.

F. MOUREY, Tel. 4084 Bryant.

O.).—Friedland & Clark, very good; The Tos-
ning Austins, fine; Dacey & Chase, good.
SCENIC (F. W. Homan, mgr.).—Homan Mu-
sical Stock Co.

KEITH'S (C. Lovenberg, mgr.; agent, U. B.
O.).—Talking motion pictures; the Frohman
Players; Elia Ruegger; Jackson & McLaren;
Julius Tannen; White & Percy; Ed Reynolds;
Romano & Delano; Madge Maltland.
C. E. HALE.

READING, PA.
ORPHEUM (Wilmar & Vincent, mgrs.;
agent, U. B. O.; rehearsal Mon. & Thurs.
10.30).—Grojan & Maurer, good; Thos. P.
Jackson & Co., good; Roy LaPearl, liked;
"An Alaskan Honeymoon," very well; Ranier
& Ward, liked; Joe DeKoe's Troupe, very
good.
HIPPODROME (C. G. Keaney, mgr.; agent,
Prudential; rehearsal Mon. & Thurs. 10.30).—
3 Kyoles, pleased; 4 American Belles, good;
Dorothy Meuther, very good; 5 Vesuvians,
nicely; Rockwell & Wood, laughs; Wyoming
Days, big; Kinemaolor, excellent.

Grand Opera House, for many years legiti-
mate, but in recent years vaudeville and pic-
tures, is nearing completion of extensive al-
terations, and will soon reopen as legitimate
playing popular-priced repertoire companies.
G. R. H.

RICHMOND, VA.
COLONIAL (E. P. Lyons, mgr.; agent, U. B.
O.; rehearsal Mon. 11).—Fred Hildebrand,
good; W. E. Whittle, pleased; Taylor & Brown,
hit; the movies featured.
ACADEMY (Chas. Briggs, mgrs.).—3, Harry
Lauder, 4-5, George Evans.
BIJOU (Harry McViven, mgr.; agent, S. &
H.).—"Alma, Where Do You Live?"
EMPIRE (Blair Menally, mgr.; agent, U. B.
O.).—Adams & Guhl.
LUBIN (C. L. Toney, mgr.; agent, Gus Sun).
—Schafer & Mason. WALTER D. NELSON.

ROANOKE, VA.
ROANOKE (Will P. Henshaw, mgr.; agent,
U. B. O.; rehearsal Mon. & Thurs. 10.45).—3-5,
Five Musical Lassies, excellent; Princeton &
Yale, hit; The Halkings, very clever; Elmo
Eddy, ordinary; 6-8, Jim Timbrook Trio; Clay-
ton Crouch; The Doherty; Aroo Bros.
JEFFERSON (Latimer-Leigh Co.).—3-5, "A
Wife's Secret"; 6-8, "The Circus Girl".
T. F. B.

ROCKLAND, ME.
ROCKLAND (Al. V. Rosenberg, mgr.; agent,
U. B. O.; rehearsal Mon. & Thurs. 11).—37-1,
Helen Lorraine, excellent; Cameron & Ward,
fine. 3-5, Frank Le Mark, fine; Colton &
Milos, fine; 6-8, Opelt, Veronica & Hurl-Falls.
A. C. J.

SALT LAKE CITY.
ORPHEUM.—26, "The Eternal Waits," suc-
cess; Merrill & Otto, artistic; Harvey Fam-
ily, scored; Work & Play, good; Daring Darts,
hit; Morris & Allen, big hit; S. R. O. with
advanced prices.

EMERSON.—26, The 3 Alex, good; Biehle &
Girard, excellent; "Died," scored hit; James
Rennie being local stock favorite; Inas Law-
son, clever; Harry Sauder, decided hit; "The
Wow-Wows," feature hit.

COLONIAL.—23, Wm. J. Kelley Stock Co.,
in "Beverly of Graustark."

SALT LAKE.—24-26, David Warfield in "The
Return of Peter Grimm," an immense suc-
cess; S. R. O. for four shows.

GARRICK.—Week 23, Reynolds & Ross
Players in "Slaves of the Orient." Poor busi-
ness.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—
24-1, dark.

NICKEL (W. H. Golding, mgr.; agent, U.
B. O.).—24-1, Billy Barron, hit; Adele Harnay;
pictures.

LYRIC (Steve Hurley, mgr.).—24-26, Allen
& Clark, fair; 27-1, Naida Sisters, good; pic-
tures.

GEM (Fred Trifts, mgr.).—24-1, Jimmy Ev-
ans; pictures. L. H. CORTRIGHT.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct).—Julius Steger in "Justice," very well
liked; Lydia Barry, success; Harry B. Lester.

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VOLINSKY

THIS WEEK (March 3), HAMMERSTEIN'S
FRANK BOHM, Representative

good; Teschow's Cats, cleverly trained; Warren & Blanchard, welcomed back; Anaut Bros. good acrobats; The Rexos present a skating act of merit.

EMPRESS (Gus S. Greening, mgr.).—A very good bill. Eleven Slayman Arabian Hoo Loos, well received; "Trapping Santa Claus" is a pleasing sketch; Joe Kelsey, well received; Holmes & Wells, excellent; The Major & Phil Roy, heartily laughs.

PRINCESS.—Howard Bros.; The Sidorias; Moore & Towle; Wright & Davis.

GRAND.—The Colonial Belles, played to good opening house and pleased. Zillah is special feature and was well received.

METROPOLITAN.—"The Trail of the Lonesome Pine." Week 9, "The Silver Wedding."

SHUBERT.—Sothern-Marlowe for 3 nights beginning 3. C. J. BENHAM.

SAVANNAH, GA.

NEW SAVANNAH (William B. Seeskind, mgr.).—"Bunny Pulls the Strings." 26-27, pleased fair houses; Frances Starr, in "The Case of Becky," big treat; Mildred & Foudlers, Mar. 5-6; Walker Whiteside in "The Typhoon," 7; Harry Lauder & Co., 8; Dustin Farnum, in "The Little Rebel," 10; George (Honey Boy) Evans Minstrels, 13; "The Goose Girl," 14.

ELIJAH (Corbin Sheld, mgr.; direction, Wells, Wilmer and Vincent, rehearsal; Mon. 11).—Tremendous attendance this week with Billie Ritchie in "Around the Clock," the snappiest and one of the most up-to-the-minute shows that has ever played this house, and a record will no doubt be established this week. Winifred Ritchie should be given special mention, her work being especially clever.

ARCADIA (Jake Schrameck, mgr.).—Golet, King & Gaines, an excellent trio, success.

FOLLY (Mose Eberstein, mgr.).—Cleaning up with the Hodge Bros. as special attraction.

PRINCESS (Geiger & Stebbins, mgr.).—Big business with Gardner & Lawson Musical Comedy Co. in after-piece. REX.

SCHENECTADY, N. Y.

PROCTOR'S (Chas. H. Goulding, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 9).—3-5, "The Dream Man," Joe Ward & 6 Girls, headline, hit; Belle Irving, scored; Corinne & Co., liked; Dufrin, Redray, troupe, pleased; Phil Jean Bernard, went big.

ORPHEUM (F. X. Breymaler, mgr.; agent, Walter Plimmer; rehearsal Mon. & Thurs. 12).—3-5, Palmer Hines & Mascola, good; Joers & Hogue, laughs; Two Marshalls, entertained; Marco, sensational; good business.

MOHAWK (Ackerman J. Gill, mgr.).—Gotham Producing Co., big production of "Going Some," with Louis Haines, bigger hit than ever.

VAN CURLER (Chas. H. McDonald, mgr.).—Malley-Denison Co. in "George Washington, Jr.," with Carl Gerard going very big hit in title role. HOWY.

SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12.30).—2-5, Carl & Lillian Mueller, fair; Sylvester & Vance, good; Wm. Lytell Co., good; Roach & McCurdy, hit; Wentworth, Vesta & Teddy, good. 6-8, Carroll, Keating & Dyer; Emeline Egarar; Gordon Eldrid & Co.; Orpheum Comedy Four; Visions d'Art. Business very good.

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MAJESTIC (Pat Clifford, mgr.; agent, F. Q. Doyle; rehearsal Mon. & Thurs. 12.30).—3-5, Al. Warda & Co., fair. 6-9, Chief Namia; Vera Parker.

AUDITORIUM (F. Miller, mgr.; Stock).—"Call of the North," very good. Frank Thomas is the new leading man for the company.

OLIVER (S. W. Pickering, mgr.; agt., K. & E.).—2, "Heart Breakers," good business.

Coming, "The Rainbow"; "Broadway Jones"; "Zaza"; "The Senator Keeps House."

WM. H. STEIN.

SPOKANE, WASH.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—"Broadway Jones," 26-27, rattling hit with splendid business; "The Rose Maid," with Alice Lloyd, 7-9; Mischa Elman, violin recital, 6.

ORPHEUM (Jos. Muller, mgr.).—Week 23, Sam Mann, still favorite; Four Huntings, many laughs; Dorothy Harris, songs too old; Schooler & Dickinson, liked; Reed Bros., amused; Mlle. LaTosca, many encores; Great Tornadoes, thrilled.

PANTAGES (E. Clarke Walker, mgr.; agent, Pantages).—Florens Family, scored heavily; Charles R. Sweet, comedy hit; Beth LaMar, warmed up slowly; Lola Milton & Co., sketch went well; Emil Subers, fair; Valentine & Bell, novelty, appealed.

EMPRESS (George Blakeslee, mgr.; agent, S-C).—"The Rose of Mexico," with Maria Corio, won all the way; Nell McKinley, pleased; Mr. & Mrs. Ward Caulfield, kept house laughing; Paddock & Paddock, melodies liked; Stinch & Garnier, average interest.

AMERICAN (Carl W. Milligan, mgr.).—American Theatre Players, with Justina Wayne and Henry Hall, "Sowing the Wind," week 24, to large business; current, "The Little Gray Lady"; next, "The Ne'er-Do-Well."

Joe Pyle, advertising manager at the Em-

press, is convalescent after ptomaine poisoning, which endangered his life.

Joe E. Brown, of Brown and Prevost, Pantages, forfeited \$6 in police court here for not turning corners according to city regulations while sight-seeing on a bicycle.

J. E. ROYCE.

SPRINGFIELD, MASS.

COURT SQ (D. O. Bilmore, mgr.; Ind.).—Week 3, Robt. Mantell; Mon., "Julius Caesar," fine, good house; Tues., "Louis XI," excellent, fine houses; 10-11, "Milestones" (No. 2 Co.).

POLI'S (Gordon Wrighter, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Leonard & Louie, fine hand balancers; Marie Fenton, fair; Burr & Hope, very neat; Milton Pollock & Co., pleased; Hart's Six Steppers, very good; Muller & Stanley, big; Wadford & Winchester, closed bill.

GILMORE (Grace Damon, acting mgr.).—3-5, Robinson Crusoe Girls, fair houses.

NELSON (Jos. Carr, mgr.; Fox Circuit).—3-5, Chas. Bowser Co., very good; Dyer & Faye, very good; Gayle Stewart, good; Benson & Knight, pleased; Chas. Ward, 6-8, same as first half New Haven.

GEO. A. PRESSL.

SYRACUSE, N. Y.

GRAND (Charles H. Plummer, mgr.; Chas. G. Anderson, mgr.; agent, U. B. O.).—The Three Arthurs, equilibrists, good; Brown & Bivier, liked; Sutton, McIntyre & Sutton, novel; Silvers, pleased; Alexander & Scott, well received; Eva Taylor & Co., laughs; Cliff Gordon, scored; The Apollo Trio, great.

EMPIRE (Martin L. Wolf, mgr.; Frederick Gage, local mgr.).—3, Ysaye, violinist; 17-18, Maclyn Arbuckle, "The Round-Up."

WIETING (John L. Kerr, mgr.; Francis Martin, local mgr.).—6, Mme. Sembrich; 8, Eva Tanguay; week 10, Robert B. Mantell, repertoire.

TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—The Kaufman's, fair; Allegro, hit; Chas. J. Burkhardt & Co., good; Laurie Ordway, fine; Prof. Andrews' Magic Kettle, novelty; The Waddells, good; Al Abbott, hit; Richardson & Co., good; Nichols Sisters, hit; The Banjo Phlenda, good; business good.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—Mar. 1, "Miss Nobody from Starland"; 2, "Girl at Gate"; 3, pictures; 4, "The Woman"; 5, Artists' Course; 6-7, pictures; 8, "Graustark"; 9, pictures; 10, "Trail of the Lonesome Pine"; 11-12, "Pink Lady"; 13-14, Ralney's African Hunt Pictures. McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Gertrude Vanderbilt & George Moore, hit; John E. Hassard, success; Wilfred Clarke & Co., sketch, pleased; Hardeen, sensation; Flanagan & Edwards, good; Charles Mack & Co., popular; Coombs & Ardel, clever; Flying Wards, novel.

MAJESTIC (Peter F. Grima, mgr.).—Three Cyclonas; The Musical Millers; Billy La Monte & Banjo Girl; Bert & Malvene.

STRAND (E. L. Weill, mgr.).—Hilda Garde Berthold; Geo. T. Abbott.

ROYAL ALEXANDRA (L. Solman, mgr.).—"The Bird of Paradise."

PRINCESS (O. B. Sheppard, mgr.).—"The Red Widow," with Raymond Hitchcock.

GRAND (A. J. Small, mgr.).—"Baby Mine."

GAYETY (T. R. Henry, mgr.).—"The Golden Crook."

STAR (Dan F. Pierce, mgr.).—"The Auto Girls."

Mae Yulr, who shares the leading roles with Margie Catlin in "The Pacemakers," which was at the Star last week, was taken suddenly ill on Friday with symptoms of pneumonia, and is confined to her bed.

HARTLEY.

TRENTON, N. J.

STATE ST.—Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—3-8, Monarch Comedy Four, hit; 3-5, Billy Judge, clever; Roland Travis Co., fair; Cole & Wilson, good; Rita Marshall, entertaining; 6-8, Monsieur Sterling; Wells & Harrington; George Harrison & Co. in "Grandpa"; Two La Bras and the Kinemacolor pictures, which are a great success.

BROAD ST. (George E. Brown, mgr.).—3-8, The Manhattan Players in "Get Rich Quick Wallingford." Hit to big business. Harry P. Gribbon is a new Wallingford. 10-12, "Within the Law"; 13-15, Manhattan Players in "Forget-me-Not." A. C. W.

WHEELING, W. VA.

ORPHEUM (Orpheum Theatre Co., mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Berlin Madcap Dancers, good attraction; Nicols & the Croix Sisters, sketch full of humor and handled in good form; Golden & Hughes, singing, very good; Harry Fontelle & Viola Valiere, musical skit, good; Octavia Neal, songs, very good.

SOUTHERN (F. W. Warren, mgr.; rehearsal Mon. 10).—This is the second week for the new theatre. It is doing a nice business. Manchester & Wesley made a big hit in their sketch. The Juggling Tabours do some clever work. C. M. H.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Star Trio, pleasing; Raynor's Bull Terriers, good; Joe Flynn, laughing hit; J. C. Nugent & Co., excellent; Premier Duo, good; Sammy Burns & Alice Fulton, fine. "Robin Hood" breaks in on vaudeville 5.

GRAND O. H. (John Elliott, mgr.; S. & H.).—One week, Mar. 3-5. "Mutt and Jeff" week of Mar. 10.

New Arcade from Federal St. to Park Theatre opened week of Feb. 24. C. A. LEEDY.

MERLIN AND A PACK OF CARDS

At **HAMMERSTEIN'S THIS WEEK** (March 3)
FRANK BOHM, REPRESENTATIVE

JACK DAKOTA TRIO

(DOROTHY STEFFLER and MAY HOLMES)

VAUDEVILLE'S MOST MAGNIFICENT SENSATIONAL SHOOTING NOVELTY

THIS WEEK (March 3), HAMMERSTEIN'S

Direction, **ALF T. WILTON**

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 10)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre 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 face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A
Abelos Edward Lambs Club N Y

HARRY ADLER and ANNA ARLINE
Next Week (Mar. 10), Keith's, Providence.
XXC28834 "A NEW IDEA."

Adler & Arline Keith's Providence
Ahearn Troupe Theatre Pittsburgh, Pa.
Albini Great S-C Heidelberg Bldg. N Y
Allen Arch Marquette Bldg Chicago
Anson E J care Variety N Y C

B
Barnes & Crawford Orpheum Minneapolis
Barnolds Animals Variety London
Barry & Wolford Orpheum Salt Lake City
Belfords The Loew Circuit
Bowers Walters & Crooker Hanna Hamburg
Germany
Brady Basil 152 E 108th St N Y
Brahen Nat care Variety N Y
Breton Ted & Corinne Direction Jaz E
Plunkett

6 BROWN BROS.
Featured this Season with the Princess and
Dockstader Minstrels.

Brown & Foster Pantages Oakland
Brown Harris & Brown Riverside R I
Burke John & Mae Variety London

C
Caltes Novelty 1334 6th St Philadelphia
Cameron Grace Variety New York
Carr Ernest care Variety N Y
Cartmell & Harris Freeport L I
Clark & Hamilton Variety New York
Clifford Beale Variety New York
Collins Jose Shuberts 1416 Bway New York
Conway Charles 423 Putnam Bldg N Y C
Conway John 2308 Grand Ave N Y C
Correll & Gillette Poll's Hartford
Cross & Josephine Poll's Bridgeport

Crouch and Welch

This Week (Mar. 3), Orpheum, Bklyn.

Curzon Sisters Third time Orpheum Circuit

D
Dazle Mlle care Jenie Jacobs Putnam Bldg.
New York
Deely Ben & Co. Variety New York
Diamond & Brennan Orpheum Oakland
Donnelly Leo Friars Club New York
Drew Virginia care Variety N Y C
Duffy P J 3 Ashland Pl Bklyn N Y

Jim Diamond and Brennan Sibyl

Next Week (Mar. 10), Orpheum, Oakland
Direction, M. S. BENTHAM.

E
Edwards Shorty Loew Circuit Indef
Elizabeth Mary care Variety New York

KATE ELINORE and SAM WILLIAMS
Next Week (Mar. 10), Temple, Rochester.
Direction, MAX HART.

Elliott Sidney A 247 Harvey Ave Detroit
Eltinge Julian Eltinge Theatre Bldg. N Y

F
Fiemen, Wm, 1866 Bway N Y C
Fox Harry Variety New York
Fox & Ward Empress Kansas City

MAE FRANCIS
"THE FASHION PLATE COMEDIENNE"
Personal Direction, Fred G. Nixon Nirdlinger.

Frey Twins care Vaudeville Comedy Club N Y

G
Godfrey & Henderson Beehler Bros. Chicago
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Pantages Spokane
Green Bart Lambs Club New York
Green Ethel Colonial Dayton O.

H
Hanlon Bros., Pall Mall Co, Carlton & Regent Sts., London
Hardcastle Teddy care Variety N Y C
Harrah Great 3747 Osgood St. Chicago Ill.
Haywood Harry Co. Lansing and Flint
Herold Virginia care Variety Chicago
Hines Palmer & Girls Variety N Y C
Holman Harry Co. care Variety New York
Hopkins Sisters Winter Garden New York
Houdini, care Days Agency E Arundel St.
Strand, London
Hufford & Chain Casey Agency Putnam Bldg

Hunter & Ross Variety N Y

I
Ioleen Sisters Variety New York

BURDELLA PATTERSON has unfortunately severed her connection with "VISIONS D'ART"—an act of which she was the originator and principal model, and she takes this occasion to thank the vaudeville managers, booking agents, Mr. Jesse L. Lasky, and the public in general for the many favors bestowed upon her, and to express her intention to present in the near future a novel and artistic posing act, aesthetically meritable, for public approval.

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J
Jarrot Jack Variety New York

K
Karrel Great care Variety N Y
Kaufman Robs & Ines Variety Chicago
Kenna Charles care Variety N Y
Konerz Nelson 528 Putnam Bldg N Y C

L
Lambe Manikins Keith's Portland Me.
Lawson & Namon Variety Chicago
Langdons The Keith's Lowell Mass.
Lee Isabelle care Variety N Y
Louden Janet care Variety N Y
Lynch T M 212 W 141st St N Y C

M
Martinetti and Sylvester
"The Boys With the Chairs."

Mascot Mar 17 Alhambra Glasgow Eng.
Maurice & Walton Variety New York
Meredith Sisters 302 W 51st N Y C

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Morce Mite Highlands N Y
Mozarts Fred & Eva care Variety N. Y.

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McCarthy Myles care Variety N Y
McCarthy William Green Room Club N Y
Mullery Maud care Variety N Y C

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Newhoff & Phelps 540 W 163d St. N Y
Nome Bob care Variety N Y C
Nonette Casey Agency Putnam Bldg N Y

P
Paddock & Paddock Variety N Y
Pagliacci 4 Variety San Francisco
Perry Charlotte Variety London

R
Rafael Dave 1101 Grant ave San Francisco
Ramsey Sisters Loew Circuit Indef
Rathskeller Trio care Variety Chicago
Readrick Frank care Variety N Y
Reeve Ada care Martin Beck Putnam Bldg.
New York
Reeves Alf 221 W 44 St N Y C
Reisner & Gore care Temple Detroit
Rice Elmer & Tom Mar. 1-15 Central Thea-
tre Magdeburg Germany
Rice Fanny Blanchard Farm Franklin N H
Ritchie W E care Variety London

W. E. Ritchie and Co.
THE ORIGINAL TRAMP CYCLIST.

Roehms Athletic Girls Variety N Y
Rogers Will Variety Chicago

Rush Ling Toy
Next Week (Mar. 10), Savoy, Atlantic City

S
Savoy Lucille Empress San Diego
Sherman & De Forest Terre Haute & South
Bend
Stanton Walter The Giant Rooster care The
Billboard Chicago Ill
Stephens Leona Variety Chicago
St. James, W H & Co care Jenie Jacobs Put-
nam Bldg. New York
Suratt Violanta 1866 Bway N Y C

T
Terry & Lambert care H W Willand 16 St
Martin St Leicester Sq London

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THE GREAT MAGICIAN.
Care Stair & Havlin, 1493 Broadway, N. Y.

Tinhard Fay care Arthur Hopkins Putnam
Bldg New York

V
Valde Trio care Variety Chicago

W
Wander Sada & George Stone care S-C Hel-
delberg Bldg N Y

KATE WATSON
Next Week (Mar. 10),
Proctor's, Newark.

Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie Corinthian Rochester N. Y.
Wynn Beale Variety New York

WILLARD
THE MAN WHO GROWS
Direction
ERNEST EDELSTEIN
Mar. 10, Hlp., Sheffield
Mar. 17, Hlp., Nottingham,
England.

3 XYLOS
PLAYING UNITED TIME.
Direction, JACK FLYNN.

This week—**ARTIE MEHLINGER** at Keith's Bronx Theatre; **MURIEL** and **FRANCES** at Proctor's 5th Ave. Theatre; **KATHRYN MILEY** at the McKinley Sq.; **LEO BEERS** at Proctor's Newark—a few of the real acts who are cleaning up with the sensational song hit—

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WEEKS MARCH 10 AND MARCH 17.

Americans Mar 10-12 Orpheum Paterson 13-15
Columbia Scranton 17 Trocadero Philadelphia
American Beauties Mar 10 Gayety Boston 17-19
Gilmore Springfield 20-22 Empire Albany
Auto Girls Mar 10 Lafayette Buffalo 17-19
Columbia Scranton 20-22 Orpheum Paterson
Beauty, Youth & Folly Mar 10 Gayety Baltimore 17 Gayety Washington
Behmans Show Mar 10 Star & Garter Chicago 17 Standard Cincinnati
Ben Welch's Burlesque Mar 10 Casino Philadelphia 17 Music Hall New York
Big Review Mar 10 Grand Boston 17 Bronx New York
Bohemians Mar 10 Gayety Minneapolis 17 Gayety St Paul
Bon Tons Mar 10 Columbia Chicago 17 Gayety Detroit
Bowery Burlesquers Mar 10 Gayety Omaha 17 L O 24 Columbia Chicago
Cherry Blossoms Mar 10 Empire Brooklyn 17 Empire Newark
College Girls Mar 10 Gayety Louisville 17 Gayety St Louis
Columbia Girls Mar 10 Gayety St Louis 17 Gayety Kansas City
Cracker Jacks Mar 10 Gayety Detroit 17 Gayety Toronto
Daftdills Mar 10 Star Cleveland 17 Peoples Cincinnati
Dandy Girls Mar 10 Empire Baltimore 17 Lyceum Washington
Dante's Daughters Mar 10 Empire Indianapolis 17 Folly Chicago
Dazzlers Mar 10-12 Bastable Syracuse 13-15 Lumberg Utica 17 Gayety Montreal
Follies Day Mar 10 Penn Circuit 17 Star Cleveland
Gaiety Girls Mar 10 Casino Boston 17 Columbia New York
Gay Masquaders Mar 10 L O 17 Star & Garter Chicago
Gay White Way Mar 10 Westminster Providence 17 Casino Boston
Gay Widows Mar 10 Bronx New York 17 Empire Brooklyn
Ginger Girls Mar 10-12 Empire Albany 13-15 Franklin Sq. Worcester 17 Gayety Boston
Girls Happyland Mar 10 Murray Hill New York 17-19 L O 20-22 Bridgeport
Girls Joyland Mar 10 Buckingham Louisville 17 Empire Indianapolis
Girls Missouri Mar 10 Trocadero Philadelphia 17 Empire Baltimore
Girls Reno Mar 10 Century Kansas City 17 Standard St Louis
Golden Crook Mar 10 Garden Buffalo 17 Corinthian Rochester
Hastings Big Show Mar 10-12 L O 13-15 Bridgeport 17 Westminster Providence

High Life in Burlesque Mar 10 Star Toronto 17 Lafayette Buffalo
Howe's Lovemakers Mar 10 Olympic New York 17-19 Empire Paterson 20-22 Empire Hoboken
Jarden de Paris Mar 10 Gayety St Paul 17 L O 24 Krug Omaha
Jolly Follies Mar 10 Gayety Montreal 17-19 Empire Albany 20-2 Franklin Sq Worcester
Knickerbockers Mar 10-12 Empire Paterson 13-15 Empire Hoboken 17 Casino Philadelphia
Lady Buccaneers Mar 10 Folly Chicago 17 Avenue Detroit
Marions Dreamlands Mar 10 Gayety Toronto 17 Garden Buffalo
Merry Go Rounders Mar 10 Empire Cleveland 17 Gayety Toledo
Merry Maidens Mar 10 Avenue Detroit 17 Star Toronto
Merry Whirl Mar 10 Music Hall New York 17 Murray Hill New York
Midnight Maids Mar 10 Gayety Toledo 17 Columbia Chicago
Miss New York Jr Mar 10 Eighth Ave New York 17 Howard Boston
Mollie Williams Mar 10 Corinthian Rochester 17-19 Bastable Syracuse 20-22 Lumberg Utica
Monte Carlo Girls Mar 10 Standard St Louis 17 Buckingham Louisville
Moulin Rouge Mar 10 Empire Philadelphia 17 Casino Brooklyn

New Century Girls Mar 10 Lyceum Washington 17 Penn Circuit
Orientals Mar 10 Krug Omaha 17 Century Kansas City
Pacemakers Mar 10-12 Columbia Scranton 13-15 Orpheum Paterson 17 Peoples New York
Queens Follies Bergers Mar 10 Grand Milwaukee 17 Gayety Minneapolis
Queens Parls Mar 10 Gayety Newark 17 Gayety Philadelphia
Reeves Beauty Show Mar 10 Gayety Washington 17 Gayety Pittsburgh
Robinson's Crusoe Girls Mar 10 Gayety Brooklyn 17 Olympic New York
Rosebuds Mar 10 Empire Newark 17-19 Orpheum Paterson 20-22 Columbia Scranton
Rose Sydella Mar 10 Standard Cincinnati 17 Gayety Louisville
Runaway Girls Mar 10 Gayety Pittsburgh 17 Empire Cleveland
Social Maids Mar 10-12 Empire Hoboken 13-15 Empire Paterson 17 Gayety Newark
Star & Garter Mar 10-12 Gilmore Springfield 13-15 Empire Albany 17 Gayety Brooklyn
Stars Stageland Mar 10 Peoples New York 17 Empire Philadelphia
Taxi Girls Mar 10 Star Brooklyn 17-19 Empire Hoboken 20-22 Empire Paterson
Tiger Lillies Mar 10 Howard Boston 17 Grand Boston
Trocadero Mar 10 Gayety Philadelphia 17 Gayety Baltimore

Watson's Beef Trust Mar 10 Empire Chicago 17 Grand Milwaukee
Whirl of Mirth Mar 10 Casino Brooklyn 17 Eighth Ave New York
Winning Widows Mar 10 Columbia New York 17 Star Brooklyn
World of Pleasure Mar 10 Gayety Kansas City 17 Gayety Omaha
Yankee Doodle Girls Mar 10 Peoples Cincinnati 17 Empire Chicago
Zallah's Own Mar 10 L O 17 Krug Omaha

LETTERS

Where C follows name, letter is in Chicago.

Advertising or circular letters of any description will not be listed when known. P following name indicates postal, advertised once only.

A
Admont Miss
Ahmad Mr Nuley
Alexander Russell
Allman John
Andrews Fred (C)

B
Beller Josephine
Bennett Mr & Mrs E
Berger Edgar
Bernard Dick
Bernie Louise
Blondell Edward
Bluth John (C)
Booth & Co
Bordley Chas T
Eradley Kate
Brooks Herbert
Bruce Miss B (C)
Burley & Burley
Bush Miss Rae

C
Callahan James
Carter Chas
Champney Agnes (C)
Chesterfield Harry
Clark Wilfred
Clifton Ethel
Clovette Van
Coste Miss M
Colby Etta
Cone Harry
Conley Arthur
Cornell J F
Crowley William
Cumming Alfred M

D
Davis J C (C)
De Forest Miss P (C)
Deinhorne Frank (F)
Deinhorne Frank
Delno Troupe
Delton Bros
Denson Sheridan
Destelle Miss
Derrick Mr & Mrs
Dillon Will
Dockery Will
Drane Wash
Dreams Marie
Deruthorne Frank (C)

E
Eddy Robert H
Edwards Muriel
Ellis Harry
Erne Vincent
Estelle Stella
Evans George

F
Fagan Noodles
Falls Chas
Fitzgerald Flora
Fitzgerald Harry (C)
Flo & Wynne (C)
Florence Ragis
Forrester Charles (C)
Foster Miss L A
Frey Henry
Franklin Irene (C)

G
Gehrue Mayne
Gerard Frances & Co
Gere & Delaney
Gilbert Billy
Gill Louise
Golet J W
Goodman L
Gordon Highlands
Grote Fred

H
Hall Howard
Halligan W T
Harrington Marie
Hart & Neal
Hawthorne Lili
Hayes Frank E
Hays Tessie
Herbert Joe
Herlein Lillian
Hewitt Ruth
Hinton Chas H
Hixon May
Hodges Louis
Hopkins Chas
Hunter Lulu
Hussy Helen

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K
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Kluting Mr E
Krudtso Mrs B (C)
Krafft Eddie
Kramer Sam (C)

L
La Brack Miss F
La France & McNabb
Lamar Edwin
Lander Elsie
La Rose Chas
Lavelle Miss E
La Van Nat & Helen
Layden Harry
Laydner Miss T
Leir Carl

M
Mack Charles
Macklyn Frits
Madcap Three
Mann Billy (C)
Mantel Dot
Marshall A L Jr (C)
Matthews H & M (C)
Martin Hazel
Martin Miss L
Martin & Florence
Masier Marie
May Evelyn
Maybell Miss S
McFaren Peter
McKay Mrs J (C)
Meehan Happy
Melrose Elmer
Merle Mile
Merrill S (C)
Miller Gladys
Mitchell Mr R
Mitchell Thos A
Monroe Mr C A
Montrose Edith
Murray James
Myers & Bond

N
Norwood Geo

P
Paget Miss L
Parqueth & Co
Patterson Geo (C)
Patterson Miss B
Pelham
Penfield Smith
Persani Camille
Pigery Leon
Pistel Lew (C)
Prescott Harry
Price Willard

R
"Randall"
Rath Julius
Raymond Frankie
Reading Billie
Reed Gus
Reeves Paula
Remington Mayme
Revare Pearl
Rice Harry
Rice E E
Richmond Carl
Ribeart Goldie
Rivers Walter
Roberts Wm A
Rogers Will (C)
Rome Bert
Rose Frank J
Rossi Marie (C)
Rowlands Miss M
Royce Ray L
Rundie Miss Cleo
Russell W E
Ryan Margaret (C)

S
Salmon Mr
Sawyer Della
Schone Madlyn
Schreyer Dare Devil
Shipley & Adam (C)
Sidney Jack (C)
Sparrow Marie
Stanton Frederick
Statzer Carl
Steffler Miss W
Stephens Leona (C)
Stock Elmer F
Stoddard & Haynes
Stone Pauline
Sullivan Mamie
Sully Jack

T
Thomas Jack
Thompson J (C)
Townsend Miss B (C)
Tusda Harry

V
Vance Gladys
Vanderbilt Gertrude
Vane Jack

W
Wanzer & Palmer (C)
Ward Helen
Watts George
Webber Fred J
We-Chok-Be
Werner Nat
Weston Wm A
West & Charles
Whittier Mr (C)
Wilder Marshal P (C)
Williams Irene
Williams Miss A
Wilson Alex

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Zoeller John
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Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham)



(Farrell)



(Edwards)

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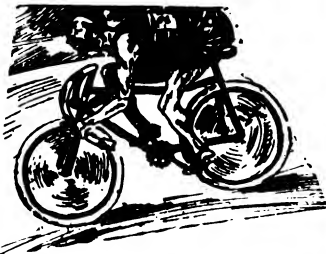
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This Week (Mar. 3), Wm. Penn Theatre,
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Artists in the U. S. should read the editorial in the Performer of Feb. 13th. Some good real facts to stow away.

A "Jupe" up north says that George Formby's all wrong when singing "Playing the Game in the West," and that he should wear a cowboy outfit when singing it.

Back in dear old dirty Dublin this week. A few Irish rags are getting them.

Next month in Paris, Yours
"RAGTIME SIX."

DALLAS ROMANS

"THAT TEXAS GIRL"
Touring W. V. M. A. Time.
Direction, MYSELF.

Lola Merrill and Frank Otto

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Direction, MAX HART.

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THE COMIC OPERA COMEDIAN
LATE PRINCIPAL COMEDY WITH J. C. WILLIAMSON and
"HEADLINER" WITH HARRY RICKARDS, AUSTRALIA
Direction, JENIE JACOBS

OWEN MCGIVENEY

Opened at B. F. KEITH'S COLONIAL THEATRE,
NEW YORK, LAST WEEK

AND SCORED
AN IMMEDIATE HIT

Feb. 27, 1913
VARIETY Said,

Owen McGivney.
"Bill Sykes" (Protean).
21 Mins.; Full Stage (Special Set).
Colonial.

Owen McGivney's protean production of the familiar Dickens story of "Oliver Twist" was reviewed in VARIETY last August, when McGivney made his initial American appearance at the Majestic, Chicago. This week the young English actor is showing for the first time in New York. For some unexplained reason or other he was allowed to slip into New York unheralded, unannounced and with very little billing. For probably the same identical reason he was sandwiched into a bill at the Colonial, which is headlined by a diving seal. However, the apparent handicaps were without avail, for McGivney landed with the same wallop in New York as he did in Chicago, and his Chicago opening developed into quite an important event. McGivney could have followed the picture of the King's funeral and shared the stage with the diving seal, and the result would have been just the same. In "Bill Sykes" McGivney introduces five characters, his two strongest being Nancy and Bill. To offset the tension, he trots in the Artful Dodger with a comedy bit. The story is too well known

to stand repeating, but one could ramble on for hours about his changes which seem almost too fast to be true. During his brief stay in America McGivney has accumulated a few new ideas of stage craft. At one time after an exit he has some one behind the set protrude an arm from the room within, while he is going through speed to another character. The arm is jerked back just in time to allow him to enter from the other side. It's a good legitimate piece of deception and brands McGivney as a student. The same idea is worked in another way during a later change. "Bill Sykes" is surrounded with a heavy set depicting the garret of the Sykes home. The story ends with the murder of Nancy and Bill's escape. Every character is excellently portrayed, the actor having exceptionally good control over his voice. Now that McGivney has been tried and found worthy, he will probably remain here for awhile. He should, for the powers that control American vaudeville very seldom locate a McGivney for importation. He looks in New York exactly as he did in Chicago, the best of his kind ever brought over. He was easily the big number on the Colonial 12-act program Monday.

WYNN.

New York "American"
**DICKENS' PLAYLET
AT THE COLONIAL**

Owen McGivney's the Greatest
Protean Act Seen in Vaudeville
in Long Time.

By BEN BARNETT.

It has remained for an Irish actor to give us the greatest protean act vaudeville has seen in many a day. We refer to Owen McGivney, who is appearing at the Colonial theatre this week in an offering called "Bill Sykes." It is a version of one of the scenes from "Oliver Twist," the entire action taking place in Syke's garret before dawn.

Mr. McGivney essays the characters of Monks, Fagin, the Artful Dodger, Nancy Sykes and the murderous Bill. His repeated change from one character to another, the deft manner in which he sustains the requisite illusion and the transition from the undersized Fagin to the powerful looking Sykes is little short of marvelous. The act made a big hit and should prove a winner anywhere.

New York "Telegraph"
OWEN M'GIVENEY VERSATILE.

A Clever Protean Actor.

Owen McGivney is proving himself to be a remarkable protean actor in the playlet "Bill Sykes," in which he plays all the characters himself. His changes in his portrayal of Dickens' types are so startlingly quick that it almost seems impossible for one man to make them. He is hardly out of a door on one side of the stage as Fagin before he enters from a door on the other side of the stage as Nancy. What makes more difficult his various changes is the great difference in the characters he portrays and the necessarily complicated make up. Mr. McGivney is not by nature a big man, but he appears to be a veritable giant as the burly Bill Sykes with his undershot jaw.

Aside from the quick changes, the acting of the playlet is intensely interesting. Mr. McGivney plays the parts of Monks, Nancy, Fagin and Bill Sykes in a manner that would gain applause if he were only playing one of the characters and the rest were in the hands of dramatic stars.

New York "Evening Journal"

1808 B. F. KEITH'S COLONIAL TRACK

WINNERS AT A GLANCE.....
1. Owen McGivney.
2. Harry Gilfoil.
3. Carroll & Fields.
"Arcadia." } Dead Heat.
3. Gallagher & Fields. } Dead Heat.

Weather clear. Track good. Going good. Starter—Julius Lenzberg. Timer—Bud Burke. Betting Commissioner—James Peppard. Sheet writer—Arthur Goodman. At the Gate—Theo. Michaels. Judge—Samuel Tauber. Press Representative—Walter J. Kingsley. Owner—B. F. Keith.

PART I							
Entries	Pos.	Kind of Act	Co.	Songs	Start	Finish	Bows Ran
Owen McGivney	8	"Bill Sykes".....	1	0	Fine	Fine	5 1
Harry Gilfoil	3	Imitations	1	1	Good	Laugh	1 2
Carroll & Fields	4	Piano and Songs ..	2	6	Good	Fine	4 2
Gallagher & Fields	5	Battle of Bay Rum..	2	0	Laugh	Laugh	3 3
Arcadia	6	Musical	10	6	Good	Good	3 3

Let's all hail to Owen McGivney, from across the Briney, ye know. He presents a protean act. The picture machine flashed a notice that the entire London press claims that Mr. McGivney's changes are the quickest on record. Permit me to modestly add the New York Evening Journal (which is the entire New York press) agrees with the London press, and would like to go the London press one better by saying that "no one will ever change quicker than Mr. McGivney." He is an artist to his finger tips, and presents a most wonderful and delightful fifteen minutes.

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Anna Eva Fay
Willie Solar
The Poncherrys
Gerald Griffin and Co.
Anna Dorothy
Tucker
Great Aerial Smiths
Harry Lamore
G. N. Ballanger
Young Buffalo
Laypo and Benjamin
Eddie Ross
Juggling Nelson

George Beban
Van and Schenk
Burns and Fulton
Cowboy Williams
Rinaldo
Karl Emmy's Pets
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TEN CENTS

VARIETY

VOL. XXX. No. 2.

NEW YORK, FRIDAY, MARCH 14, 1913.

PRICE TEN CENTS.



EVA TANGUAY

RECEIPTS FOR WEEK OF MARCH 3

MONDAY	.	.	.	ALBANY	.	.	.	\$2159.75
TUESDAY	.	.	.	ROCHESTER	.	.	.	\$1798.75
WEDNESDAY	.	.	.	ITHACA	.	.	.	\$1236.75
THURSDAY	.	.	.	AUBURN	.	.	.	\$1328.50
FRIDAY	.	.	.	UTICA	.	.	.	\$2136.25
SATURDAY	.	.	.	SYRACUSE	.	.	.	<u>\$2529.00</u>
TOTAL FOR THE WEEK								\$11,189.00

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LONDON SOCIETY ENTERTAINERS in "A LADY, A LOVER, AND A LAMP"

THIS WEEK (March 10), ORPHEUM, BROOKLYN

Direction, JENIE JACOBS

VARIETY

Vol. XXX. No. 2

NEW YORK CITY, FRIDAY, MARCH 14, 1913.

PRICE 10 CENTS

ENTIRE UNION CREW QUILTS ORPHEUM STAGE, ALLENTOWN

Alliance Members In Wilmer & Vincent's House Refuses To Work When Vaudeville Act Will Not Hire "Extra Hand." Manager Engages New Crew and Goes On With Show.

Allentown, Pa., March 12.

At noon Monday the union stage hands of the Orpheum theatre, Wilmer & Vincent's house (vaudeville) left because the theatre management would not force one of the acts to engage an "extra hand" to set its scenery, ruled as necessary by the local union.

The regular stage crew claimed the act came under the ruling of the I. A. T. S. E. whereby any act carrying special scenic equipment must hire an additional man. The act objected to hiring another hand and the management stood by the act.

Another crew was hired and the matinee performance given without interruption.

The union men claim a lockout, while the house management asserts it's a walkout.

At the New York headquarters of the I. A. T. S. E. Wednesday it was reported word had reached there of the Allentown trouble and that M. J. Carney, of Newark, one of the Alliance's vice presidents, had been instructed to proceed at once to that city and endeavor to arrange an amicable settlement.

One of the Wilmer & Vincent officials informed a VARIETY representative that the Orpheum in Allentown had been having various differences with the union there through the "extra hand" matter. He said that several weeks ago the union forced the house to put on an extra hand at \$40 a week when the act could have had any of the house crew set the two drops without much work.

If the Orpheum management stands pat and runs its stage with other hands the developments will be

watched with keen interest by all the other vaudeville houses where similar controversies have occurred.

IT REALLY HAPPENED.

Fay Templeton, at Hammerstein's last week, after watching the work of Ray Bailey (Gennaro and Bailey) for two performances, sent Miss Bailey a box of flowers.

A little thing like this in vaudeville may have occurred before, but no one ever heard of it.

Miss Templeton closed her vaudeville season at Hammerstein's Sunday night. She has returned to her domestic fireside in Pittsburgh.

ENGAGED BY MOROSCO.

Today Florence Reed and Malcolm Williams will take the train for Los Angeles, to appear at the Morosco theatre for the Morosco Producing Co. The engagements were made through George Mooser.

In September, when Miss Reed returns to New York, she will appear here in a new play under Oliver Morosco's management.

BARRYMORE TRYING NEXT.

Chicago, March 12.

William A. Brady will present Jack Barrymore in a revival of "A Gentleman of Leisure," here in three weeks, with Alice Brady (his daughter) in the leading feminine part. Frank Sheridan and Barrymore's wife will also be in the cast.

He first presented the piece with Douglas Fairbanks as the star and afterward sent out Cyril Scott in it. Barrymore will, therefore, be the third star to have a try at the play.

MURDOCK TELLS ON ALBEE.

When E. F. Albee, general manager of the United Booking Offices, instructed the office force, managers and agents of the agency no one could thereafter bring VARIETY into the U. B. O. suite, John J. Murdock was not at his desk behind the railing of the big room, and did not hear the instructions.

Last Friday when Mr. Murdock arrived at his place of business (otherwise known as the Useless Booking Offices) he asked his stenographer to bring him a VARIETY.

"I can't do it, Mr. Murdock," she replied. "Mr. Albee said we were not to have a VARIETY on this floor."

"Who said that?" asked Murdock of the girl.

"Mr. Albee," she replied.

"The — he did!" retorted Murdock. "I just left Albee in his office reading one."

NEW "U. S. A." PLAY.

Chicago, March 12.

The United Play company has accepted a new play by Edward E. Rose called "Bates, of the U. S. A.," which will have for its principal player Hugo Koch.

The piece is said to resemble "Hawthorne of the U. S. A." in many particulars, one in chief being that the scenes of the play are laid in a mythical kingdom in the Balkans.

The new play will open in Peoria April 5.

SAVAGE LIKES MURPHY.

Henry W. Savage is so well pleased with Tim Murphy's work in his production of "Top o' the Morning," he has contracted to star the actor in a play to be written especially for him.

Murphy is to remain in his present position for the remainder of the current season, and the new play is to be sent out in the fall.

REVIVING DRAMATIC.

A dramatic revival will likely occur this spring. The Shuberts are waiting to make a selection from "Arizona," "Shanandoah," and "Rosedale," with "Arizona" receiving the preference at present.

STOCK AT WEBER'S.

Upon the return of Joe Weber with the Weber & Fields "Jubilee" outfit, Mr. Weber will likely start preparations to organize a stock company at his Weber's theatre down Broadway for next season.

Since the former stock company left, the house has gone through a series of trials, mostly against it. This season the theatre has held but few attractions, none making any money for Mr. Weber.

NORWORTH AND BRICE, \$2,000.

Chicago, March 12.

An effort is being made to bring Jack Norworth and Elizabeth Brice (with the "Follies") together for a week at the Majestic. The "Follies" management is willing for the publicity it would create. Miss Brice, however, is uncertain, as she may return to vaudeville with Charles King, her former partner.

The price reported for the proposed Norworth-Brice combination is \$2,000 for the week.

HEADLINERS SCARCE.

A good idea of the scarcity of headline attractions may be gleaned from the announcement in this week's Colonial program, that next week's top-liner at that house will be Maurice and Walton, who are now at Reisenweber's Cafe on 58th street. The Colonial is at 65th street.

In another section of the program is Reisenweber's advertisement calling attention to their after-theatre dinners, etc. Maurice and Walton go direct from the restaurant to the Colonial.

And still they try to cut salaries.

HOFFMANN SHOW IN CHICAGO.

Chicago, March 12.

The Gertrude Hoffmann show "Broadway to Paris" opens at the American Music Hall March 23 for a run. "The Red Petticoat" will leave there March 22, going to Toronto and Buffalo.

The Hoffmann company is at Pittsburgh this week. It plays Detroit next week.

AMERICAN CHORUS GIRLS ASKING BIG MONEY ABROAD

Send Weekly Salary up to \$40 and \$50 Weekly. Too High for English Managers. Ragtime Layout in London from Now Until September. Coliseum Will Have Xmas Production.

(Special Cable to VARIETY.)

London, March 12.

The English managers who have ragtime productions on hand or in view are finding out that the salary for American chorus girls to come over here has taken an upward bound. A cable received this week said the girls in New York were asking \$40 and \$50 weekly. This is too high for the local men.

Mae Murray, of New York, who has appeared in musical comedies there, was engaged Monday by cable for some London show, at a salary of \$150 weekly. She will be over here shortly.

The ragtime layout in the halls until September is about as follows:

The Empire will shortly show its revue "After Three Weeks" with Seymour Hicks in it. This is expected to run through the summer. Mr. Hicks will make the production for a new show there in September.

"Hello, Ragtime" will continue at the Hippodrome over the summer, with changes now and again in the piece. In September a new musical comedy will go on, remaining until Christmas when another revue will replace it.

At the Alhambra "Kill That Fly," the revue there, will run along until succeeded by a new show in the fall. It is possible the Alhambra will give a little more attention to a full variety performance next season.

The London Opera House will put on its revue April 14. This is being awaited with quite some interest. Contrary to the opinion, the "submarine effect" in the production has not previously been seen over here. It requires an opening 50x20 feet in the stage.

At the Coliseum Christmas time a production will be made under the direction of Mr. Hicks. Until then the Col will run its usual vaudeville show. While not much in the public prints since the ragtime craze struck town this Oswald Stoll hall has been doing a steady big business, with a straight variety bill.

The Palace may make a production for the Bank Holiday season's opening. In June Pavlowa shows there and she is expected to hold the house up over the summer.

The Gaiety is to have "Film Magic" at an early date. Preparations are now going ahead for it. "Film Magic" is more of a literal translation from the German title than "The Magic Film," at first reported.

RAG IN PARIS REVUE.

(Special Cable to VARIETY.)

Paris, March 12.

A new revue, entitled "En avant, Mars," was produced at the Folies Bergere, March 6, and went nicely. It is splendidly mounted, but more humor

must be injected. Dorville is amusing though exaggerating the ragtime craze and is poorly introduced. Doody and Wright, fair; Marthe Lenclud does little, probably the authors' fault. Mado Minty dances well in scanty attire.

The accredited authors are Lucien Boyer and Bataille Henri, but several other people assisted. They have introduced plenty of ragtime.

The other principals are Mary Mitchell, Huguette Dany, Nina Myral, Yane, Marcelle Praince (commerce), Fobbit and his sons, Sinclair's Three Diamonds, Duval, Lerner, Albens and Tramel and Reschal (compere).

ETHEL IRVING HAS GLOBE.

(Special Cable to VARIETY.)

London, March 12.

Ethel Irving, backed by a syndicate, will take over the Globe theatre from Charles Frohman in April, opening with a new play, the name of which is not yet known publicly.

BUTT'S ICE BALLET.

(Special Cable to VARIETY.)

London, March 12.

Alfred Butt will produce an ice skating ballet, led by Earle Reynolds, early next year at the Palace.

JANIS NEXT YEAR.

(Special Cable to VARIETY.)

London, March 12.

The engagement of Elsie Janis at the Palace has been settled upon for next year.

While Miss Janis engaged to play for Charles B. Dillingham in "The Lady of the Slipper" (at the Globe) only during the New York engagement, Miss Janis is reported willing to go with the show into Boston and Philadelphia.

CLOSED BEDMINSTER.

(Special Cable to VARIETY.)

London, March 12.

The Variety Theatres Controlling Co.'s Hippodrome, Bedminster, closed Saturday for an indefinite period.

The same management will run legitimate theatres in Edinboro, Aberdeen and Dundee this summer, and if successful will continue the same policy all year round.

IDA RUBINSTEIN PRODUCING.

(Special Cable to VARIETY.)

Paris, March 12.

It has been reported Ida Rubinstein is anxious to have her own theatre in Paris, but nothing has been settled yet. She has again leased the Chatelet for May and June. Miss Rubinstein will produce and appear in a new piece by Gabriele d'Annunzio. De Max will probably hold the principal role.

KITCHEN REMAINS THE BEST.

(Special Cable to VARIETY.)

London, March 12.

Fred Kitchen launched out as his own producer, at the Victoria Palace, Monday, in a farcical sketch, entitled "Bungle's Luck."

In it Kitchen demonstrated once again he is England's best comedian, besides presenting a big, fine-looking act.

KAY GOT OVER, ANYWAY.

(Special Cable to VARIETY.)

London, March 12.

Kathleen Kay opened at the Finsbury Park Empire Monday and did nicely, though singing the wrong kind of songs.

FLO IRWIN SCORES.

(Special Cable to VARIETY.)

London, March 12.

Flo Irwin is appearing this week at the Pavilion in "Mrs. Peckham's Carrouse." She scored a laughing success despite a late spot on the bill.

IDA CRISP'S ACCIDENT.

(Special Cable to VARIETY.)

London, March 12.

While doing the old Guyer and Crispi knockabout finish at the Chelsea Palace, with Fred Farren, Ida Crisp fell and broke her arm.

HIRSCH IN FRENCH SOCIETY.

(Special Cable to VARIETY.)

Paris, March 12.

Lou Hirsch is joining the French Society of Composers, enabling the author to collect royalties in France each time his music is played.

He is the first American, residing in America, to be admitted to membership in this society.

OPERA HOUSE ENGAGEMENTS.

(Special Cable to VARIETY.)

London, March 12.

Johnson and Hart have been engaged for the London Opera House revue. Harry Williams will write the lyrics and Lou Hirsch the music.

ANOTHER GUIGNOL TRIUMPH.

(Special Cable to VARIETY.)

Paris, March 12.

The Grand Guignol presented a new program of five sketches March 11. Another triumph was registered for the bizarre playhouse which makes a specialty of sketches of the "thrilling" and "close to the knuckle" variety.

OPENED IN BIRMINGHAM.

(Special Cable to VARIETY.)

London, March 12.

Conroy and LeMaire opened at the Birmingham Hippodrome instead of the London Palace. Manager Butt feared they might conflict with Frank Tinney. The team has been reported as a hit out of town.

NEED CLASSIER HALLS.

(Special Cable to VARIETY.)

London, March 12.

Mr. and Mrs. Gardner Crane opened at the New Cross Empire in their latest sketch, "The Other One," and scored a laughing success.

They will do much better when they play the classier halls here.

SAILINGS.

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

March 13, Six Kirksmith Sisters (Pennsylvania); March 12, Leon Rogee (Franconia); March 8, Julian Alfred (Oceanic); 8, The Haffans (Rochambeau); 8, Jock Mills (Cameronia). March 15, Mae Murray (Amerika).

March 18:—Joseph Hart and wife (Carrie De Mar), Seymour Hicks and wife (Ellaline Terriss) (Kaiser Wilhelm 2nd.)

March 24—Four Londons (Adriatic).

(Special Cable to VARIETY.)

London, March 12.

March 12 (for New York), Dorsch and Russell, Gladys Laughlin, E. Wilson, E. Sellers (Majestic); March 15, Maurice Rose, Ethel Doyle, A. E. Cloke (Carmania).

March 7 (Reported through Daw's agency), Mac Blumberg (K. Aug. Vic.) March 5, Moran and Wiser, Gisella and Rose (Kaiser Wilhelm, II.)

March 22, Schiavonius Troupe (St. Paul).

April 3 (for South Africa), Halford Forster (Demosthenes).

(Special Cable to VARIETY.)

Paris, March 12.

March 14 (through Pasquier & Co.) (From Boulogne for Colon theatre, Buenos Ayres), Mmes. Tariol Bauge, Toselli, Mary Thery, Royol, M. and Mme. Berthaud, Larriesty, Dutilloy, Von Loo, Messrs. De Poumayrac, Schuyer, Valdor, Domay, Haguinauer (all first class, with 50 second class comprising chorus and ballet). M. Cataysson, impresario, with troupe (Cap. Finisterre).

March 9 (for Buenos Ayres), Ramesses (illusionist), Warton Troupe (acrobats), Ketzemberg (equilibrist), Mmes. Muriciana, Minuto, Violette, Roux, Mervyl.

New Orleans, March 12.

April 2 (for Colon), Walter Eccles, Clarence Pearsol, Gertrude Crosby, Rachel Lashek, Alice Leavitt, Frances Conn (Cartago).

San Francisco, March 12.

March 11 (for Australia), Gloria Mayne, Jules Simpson, Mons. Herbert, (Ventura).

Paris, March 5.

The January sailings from France for the Sequin Tour, South America, were the Avolos, Mastro and Oretta, Quadrille du Carnival, The Huries, The Sinaz, Elise Arbra and partner, Halway Bros., Two Nesnejs, The Olymps, Bloow, Harris Darcy, Kitty Florence, Olga Vanoff, Mlle. Misyska, Yetta Arlys.

Nearly all of the South American bookings are secured in Paris.

ELIDA MORRIS IN ROAD SHOW.

(Special Cable to VARIETY.)

London, March 12.

Elida Morris will understudy Ethel Levey at the Hippodrome in "Hello Ragtime" and head the road production being organized for the provinces.

EVA TANGUAY AND ROAD SHOW AT THE BROADWAY MARCH 24

Coming into New York Week New Palace is Reported Ready for Opening. Has Been Doing Big Business on One-Nighters. Marie Dressler Playing to Light Business at Weber & Fields.

Eva Tanguay with Her Own Show has chosen March 24 to open at the Broadway theatre. It is the same date the Palace, New York, is reported ready to throw open its doors with vaudeville. Miss Tanguay left the regular vaudeville house through having been refused a salary of \$3,000. She made the claim that since she is vaudeville's best box office card, her salary should equal any one's. Ethel Barrymore was paid \$3,000 weekly, while Miss Tanguay received but \$2,500.

The Tanguay Road Show will probably be strengthened with a couple of strong features in addition to the star. The present troupe has been reported as giving a good, fast performance. The Broadway has big capacity. No scale is yet announced.

The John Cort show, "An American Maid," will close its New York season to-morrow night at the Broadway, and the house will remain dark Holy Week. Lew Fields contemplates a production there. He will decide upon it definitely when he returns to town Sunday.

It is expected Miss Tanguay will remain at the house for an extended run and in the event that it should be an especially long one, the Fields production will be held back to give the Tanguay organization a free field as long as business warrants.

The Weber & Fields company closes in Harrisburg Saturday night, but the tour may be resumed after Holy Week, a number of routes having been submitted to the manager-comedians.

The Weber & Fields company broke all records at Oklahoma City Feb 28, playing to \$3,260 on the day. The following day Eddie Foy got \$2,600 in the same town.

In the "paper" Arthur Klein has prepared for the Eva Tanguay road show the manager has the quotation Miss Tanguay was wont to use so often in times past. It is "America's Greatest Drawing Card. E. F. Albee."

Another three-sheet sheet says "Watch Your Vaudeville Bills After I Leave. Eva Tanguay." This sheet is freely pasted where there is a vaudeville theatre booked by the United Booking Offices.

At Providence it is said Keith's theatre there lost \$3,000 on the week Tanguay appeared at the Colonial against it. The Keith house did business with Ethel Barrymore at the head of the program, but did not have sufficient capacity to hold the necessary money to pay expenses. Tanguay did \$4,500 on the Providence week, netting \$700. She had expected to lose \$1,000.

Just now while playing the one-nighters Miss Tanguay is having a sell-out along the line before opening. This week she is at the western end of New

York state with a couple of stands in Pennsylvania. Last week Miss Tanguay went through the central up-state section.

Early in the summer the Tanguay Road Show will start for the Pacific Coast, playing in Cort houses mostly, anchoring for the San Francisco run at the Cort.

Before leaving for the west Miss Tanguay will make a stand in Chicago, probably at either the Grand Opera House or Garrick.

Joseph R. Grismer, in his official capacity of Shepherd of the Lambs Club, has written Marie Dressler a letter objecting to the manner in which she bills her show now playing at Weber & Fields. The comedienne advertises her aggregation as "Marie Dressler's All-Star Gambol." The word "Gambol" has been used for years by the Lambs in connection with the entertainments given at their clubhouse. Their road tours to raise funds for the clubhouse have been billed as "All-Star gambols." "Gambols" in connection with Lambs was considered especially appropriate and felicitous.

When the Friars decided to make a tour of the country they cast about for an equally attractive name to give their entertainment and the word "Frolic" was selected.

Mr. Grismer feels that Miss Dressler has no moral right to the word "Gambol" in connection with her entertainment and so wrote to the comedienne, requesting its abandonment. Miss Dressler cannot quite see it in that light and indited an indignant and contemptuous reply to Grismer, the gist of which is a defi to the Shepherd.

Miss Dressler claims that she opened at Weber & Fields' Monday night to \$700 and that business jumped to \$900 Tuesday night. It was reported about town the house is being liberally padded.

It is quite likely that owing to the light business done by the Dressler show it will leave Weber & Fields' music hall Saturday night. The week started slowly for the vaudeville program at the \$1.50 scale. Miss Dressler can draw capacity business on the one-nighters, but for some reason prefers to try New York with a show built for the road.

Chicago, March 13.

Walter Keefe of the T B C wired Arthur Klein this week for terms on the Tanguay show for the Miles houses at Cleveland, Detroit and Minneapolis. He also offers dates at the Alhambra, Milwaukee, Garden, Kansas City, and the American, Omaha. Keefe would like to secure the show either on a percentage basis or under a straight guarantee. Offers may also be made for the Marie Dressler show under the same conditions.

"JOKER" IN U. B. O. "SLIP"?

A new routing slip has been gotten out by the United Booking Offices. The agents, all of whom have such implicit faith in the good intentions of the agency, are wondering if an addition to the old form is a "joker."

The addition reads "While this act is being routed this slip takes precedence over all others. Contract slips are to be issued only after dates have been selected and mutually agreed upon by the booking representatives and the party making up the route."

The fact of the slip taking precedence over all others could mean that if an act had been booked for a certain salary or place, the new slip could go in after it for a different sum of money or other towns and still wipe out the first agreement.

As one agent said (when asked what he supposed was the object of the agents being called together by E. F. Albee): "I don't know what he wants, but I do know it is not for my good."

CHING ROAD SHOW.

Chicago, March 12.

Ching Ling Foo at the termination of the run here of the Follies may be sent out to the coast at the head of a vaudeville road show.

The Chinaman has never played west and will be a big card out there. The Moosers hold a contract for 40 weeks with Ziegfeld for the act. It will be under the Ziegfeld management that the show will be sent out.

PANTAGE'S TAKES CARUS.

Chicago, March 12.

Emma Carus has been booked for a tour of the Pantages Circuit starting May 29.

The comedienne who has been playing the middle west all season is said to be receiving \$700 weekly for the western jaunt.

CODY-TAMMEN DEAL CONFIRMED

Col. William F. Cody in letters to friends in New York has confirmed his agreement with H. H. Tammen, the Denver manager, to enter into a business association. The papers have been signed closing the arrangement. It is understood that Col. Cody will go on tour in 1914 and will be a feature at the Panama-Pacific exposition in 1915.

CRUSADING AGAINST SONGS.

Chicago, March 12.

A crusade against popular songs is again rampant here.

A bill is to be introduced before the municipal authorities for the appointment of a censor board to govern songs, costumes, plays, etc.

HART'S TWO PRODUCTIONS.

When Joe Hart returns from Europe, and he expects to by July, preparations will start for his new vaudeville productions next season.

Two have been decided upon. They are "Billy's Blacksmith" and "Over the Garden Wall." The first named has Victor Herbert and Geo. Hobart as the writers of the words and music. 25 people will be engaged. "Over the Garden Wall" also has a Hobart book, with Sylvio Hein furnishing the score. 20 people will be in the company.

ALBEE'S NAME TAKEN OFF.

Monday morning the former sign of Albee, Weber & Evans on the office doors of the agency in the Putnam Building was changed to Weber & Evans.

No announcement in the change of the firm's title has been given out. The absence of the Albee name, however, does not necessarily mean there has been a change in the personnel of the agency.

COOK'S LATEST FROST.

San Francisco, March 12.

Doc Cook, the man who, almost made the world believe it, will arrive in this city March 14 from Honolulu.

Out there the cold weather boy did a flop.

GUILTY OF MURDER.

Chicago, March 12.

Lillian Beatrice Ryall Conway, a burlesque actress, and Charles Cramer, alias Conway her husband, a wooden footed circus clown, were found guilty of murdering Sophie Singer, a Baltimore woman, by a jury in Judge Gersten's court Saturday. Cramer was sentenced to prison for life. The woman got 14 years. There were many mitigating circumstances with the woman. It is asserted she may be pardoned after she has served a year in jail.

COOPING LOEW'S IDEAS.

Arthur Blondell, of the United Family Department has been assigned to supply the shows at the 116th Street, Prospect, in Manhattan and the Bronx and the Halsey street and Fifth avenue, Brooklyn.

The Prospect has returned to pop vaudeville after a trial of dramatic stock.

A feature of the booking is a "surprise act," a big time number which plays one show only on Friday evening. The idea has been lifted from the National in the same territory and operated by Loew.

PROVIDENCE CLOSING EARLY.

Providence, March 12.

It has been settled the vaudeville season at E. F. Albee's Keith's theatre will close April 5, a stock company taking the theatre April 7. All vaudeville contracts beyond these dates have been canceled.

Joseph Byron Totten has been engaged as stage director of the Albee stock company for the summer, the season opening some time in April.

MARQUARD-SEELEY MARRIAGE.

San Francisco, March 12.

Rube Marquard and Blossom Seeley were married here this afternoon at the German Lutheran Church. They secured a license yesterday.

The marriage may have been hastened through the Hotel St. Francis informing Mr. Marquard and Miss Seeley when they applied for accommodations there the house was full. The couple then went to the Continental where they are now domiciled. Mr. Marquard confirmed the report of the marriage at the hotel.

Mrs. Curtis Burnley is announced for a matinee recital of character impersonations at the Belasco, April 1.

VAUDEVILLE PAYING \$3,000 WEEKLY FOR MRS. CARTER

30 Weeks Given the Actress Next Season at "Over the Limit" Salary. Will Appear in "Big Moments" from Past Successes. Contract with John Cort Expires this Season

The officials of the United Booking Offices are bending every energy to corral "big stuff" and to that end have receded from their expressed determination not to pay any act over the figure paid Eva Tanguay, namely, \$2,500 a week. This "hard and fast" rule was broken in the case of Ethel Barrymore and one or two others.

The latest "over the limit" salary is Mrs. Leslie Carter, who has already received a route for next season at \$3,000 a week. She is to present an act patterned after that offered by Amelia Bingham for several seasons, entitled "Big Moments from Great Plays." Mrs. Carter is to be seen in scenes from her great successes, principal among them being excerpts from "Zaza," "Du Barry" and the Curfew scene from "The Heart of Maryland," with appropriate scenic investiture.

Mrs. Carter's contract with John Cort expires at the close of the current season. The agreement was for two years, guaranteeing her \$1,000 a week for not less than 30 weeks each year. Cort's main difficulty was in securing suitable plays for the star. His first venture was a pretentious production of Rupert Hughes' "Two Women," after which most of the remainder of the two years were taken up with revivals of her former successes.

Mrs. Carter's vaudeville debut will be made as important as possible by the managers.

PLAYING FOR PROCTOR.

Some of the acts playing or "breaking in" on the Proctor small time circuit are "A Modern Mascot," with 18 people, William Hawtrey and Co. in "The Old Firm" (condensed), Oliver Doud Byron (first vaudeville return in nine years), Lawrence D'Orsay and Co. in "The Earl of Pawtucket," and "The Aquatic Girls," led by Mermaid, eight people in all. They appear in "At the Sea Shore" with two scenes. It is a "tank act."

SINGING COMBINATION.

Lee Kugel is behind a plan to spring upon the unsuspecting public "the greatest singing combination in vaudeville," consisting of Marie McFarland, "The American Melba," and Madame ?, the masked soprano, who made her vaudeville debut at the Fifth Avenue a few months ago.

Miss McFarland will make a feature of "Isle D'Amour" and the "Madame with a question mark" will render operatic selections and songs of long ago.

AT GARDEN BY CONSENT.

The United Booking Offices is making fish of one and flesh of another in the matter of playing Sunday evenings at the Winter Garden. While the U.

B. O. has declared the Sunday shows at the Garden "opposition," Carter De Haven, who recently appeared there, opened Monday at the Colonial, a "United house."

Last Sunday night Harry Von Tilzer, who plays U. B. O. theatres when in vaudeville, was on the Garden's program.

Mr. De Haven stated he played the Garden by consent of the booking agency. Others applying for the same permission have been refused.

Grace Cameron opened on the Loew time Monday, after playing the Garden Sunday night.

Threats of cancellation for playing the Winter Garden are like many other threats the U. B. O. makes. It has never yet canceled an act it needed.

BILL CLEVELAND SETTLES.

The end of the litigation between W. S. Cleveland and the Prudential Vaudeville Exchange came this week, when Cleveland paid all costs and fines imposed during the suits. It amounted to about \$2,400.

Cleveland was enjoined by the Prudential from again embarking in the agency business. Upon selling the Prudential Exchange, Cleveland, stipulated he would not again take up the agency end. Violation brought about injunction proceedings during which Cleveland was generously panned by court and press.

SAVOY MONEY RE-LEASED.

Baltimore, March 12.

A check for \$8,000 was handed Morris Gest last week by Samuel F. Nixon, while both were in town. Mr. Nixon held the money as a deposit on the lease of the Savoy to Comstock & Gest (now sub-leased).

The lease expires at the end of another year. The original amount was \$7,500. Gest claimed that with interest it amounted to \$9,300. Mr. Nixon took the young man out to supper and by the time the cigars were reached Gest thought \$8,000 would be all right.

INDEPENDENT LABOR LEAGUE.

Cincinnati, March 12.

A league, independent of the various unions, has been organized by the picture operators, musicians, billposters and theatrical employes for the purpose of standing together and backing up each other's demands for improvement of conditions.

Headquarters will be established and an executive board named to decide all questions raised and direct their dealings with the employers and with each other.

The league will endeavor to straighten out some entanglements which arise each summer with park and resort managers.

AFTER CAVALIERI.

Cavalieri gave a well attended concert at the Hippodrome last Sunday evening. I suggested to Willie Hammerstein another star for vaudeville. Willie figured it out and then offered the prima \$3,500 weekly, sending the offer to her by a messenger boy dressed in a coat of mail.

When the Shuberts negotiated for Cavalieri for the Winter Garden some months ago, her figure was \$1,000 a performance, eight shows a week. This with the \$750 asked by Muratore, the tenor (to appear with her) only footed up \$14,000 for the two operatic stars.

At Hammerstein's, besides fighting the smoke, Cavalieri would have to fight the audiences during 14 shows a week.

FANNIE USHER ILL.

New Orleans, March 12.

Fannie Usher (Claude and Fannie Usher) suffered a nervous breakdown after the Monday afternoon performance at the Orpheum. She is seriously ill at a local hospital.

TOMMY FELL DOWN.

Tommy Gray had his first fall down this week. When Mr. Gray is not telling things that hit him as funny (and everything does) he's an author, writes things for the stage and has his name on a door.

Tuesday a young man entered Mr. Gray's office, removed his hat, stood on one foot, coughed twice, asked Tommy if he was the famous color, and inquired if he could write a monolog for three people.

BIDDING FOR FAIRS.

Chicago, March 12.

The competition in the fair field is becoming very warm hereabouts. Ethel Robinson of the W V A and Fred Barnes have drawn opposite corners for the fray and what looks like a pretty neat little scrape may be the result.

The couple are understood to be bidding strongly against each other. The feeling is so keen that when they finish bidding a very small margin of profit is left for them to quarrel about.

THE BOOSTERS' CLUB.

The song pluggers employed by the various music publishers in New York have decided to form themselves into an organization, to be known as The Boosters' Club.

For that purpose they have called a meeting for next Sunday afternoon at 3 P. M. at Miller's Hotel.

TABS IN THE EAST.

"The Surprise," with ten people, will be the first of musical comedy tabs which the Murray Blee, Joe Kane and George Furman producing trio will send out, opening Monday at the Monticello, Jersey City, for a full week. Among the principals are Finn and Ford and Manileter Stetson, late leading woman with "Mutt and Jeff."

The second tab will be the Rice Bros. who came on from the west last week. It will have 16 people.

Solly Wollsteiner has made a connection with Georges Pasquier & Co. in Paris.

TOO MANY AGENTS.

Chicago, March 12.

What to do with the agents? This is the cry of several of the Chicago Booking men in a position to place acts for 10 or more weeks. The booking men claim that the agency field is overrun with a crowd of nondescript fellows who have been unsuccessful in other lines and have picked out the agency business as the easiest way they could think of to make money without working for it.

Two of the bookers this week expressed a desire to eliminate the agents from the field entirely. Both said they would be glad to get together with the other bookers and combine to book all acts direct. The bookers realize that booking direct would put a great deal of unnecessary work on their shoulders, but they think that of the two evils booking direct would be the lesser.

This does not apply to the Association where four or five recognized agents are allowed the privilege of the floor and through whom most of the booking is done. This, however, does not exclude outside agents from booking through the association. Many acts are booked outside for the association.

One outside agent this week said that contracts were delivered by certain managers to his office direct without the agent ever going near the Majestic Theatre Building.

The slap is not meant for the reputable agent. It is aimed at the agents who spring up over night and come in with a list of acts that almost every other agent is submitting.

It is not unlikely that there will be legislation regarding the employment agencies during the coming year and it will be a more difficult matter to secure a license than by merely putting up \$50, as at present. The thing has taken a serious bent. There is little doubt that the hammer will fall sooner or later.

IMITATOR HEADLINING.

The engagement of Rush Ling Toy at the Union Square last week was said to be in the nature of an experiment to test the value of the name as a substitute for Ching Ling Foo, the Chinese conjurer.

The Union Square was the Keith house at which Foo made his first New York appearance, and it was believed that Toy, with his almost similar name, and in a Chinese magic act, with Oriental billing and kindred devices, might prove a suitable substitute throughout the country.

The experiment seems to have proved satisfactory, from a box office standpoint, for this comparatively cheap headliner was declared a sufficiently potent attraction. The U. B. O. is now engaged in laying out a route for the imitation act.

CASEY'S TWO HOUSES.

The Empire theatres at Red Bank and Rahway, N. J., have been taken over by Dan Casey. He will open each Easter Monday with a pop vaudeville show.

Charles Klein is preparing to cross the briny April 17.

K & E AND OTHER MANAGERS FORM FEATURE FILM COMPANY

**Pat Casey General Manager for the Corporation. Plays
Owned and Controlled by Legitimate Managers
Reproduced for the Screen. 100 "Features"
Ready by Sept. 1.**

It is now officially confirmed that Klaw & Erlanger and other legitimate managers associated with them, will embark in the moving picture business.

In conjunction with A. H. Woods and several other producers, they have organized the Protective Amusement Co., for the purpose of photographing on "feature" films the plays they own and are interested in.

Pat Casey is to be the general manager of the company.

Mr. Casey is as fully conversant with the moving picture industry as he is in other branches of theatricals. It will be surmised his connection with the enterprise may mean that in addition to the "feature film," there may be another sort of entertainment in conjunction in certain theatres.

At the present time they are negotiating for the erection of a large studio for the manufacture of films, which are to be leased or rented to a number of picture theatres throughout the United States and Canada. It is their intention to give the exclusive right to these picture by allotting franchises for restricted territory.

It is the purpose to release two plays per week and service will be ready by Sept. 1. By that time over 100 plays will have been made up insuring a change of bill twice a week and continuous service of fifty-two weeks. The difficulty with feature plays in the past has been that the owner of a theatre might secure one in one week, and then have an interval of several weeks before he could secure another. He has never felt secure that he could have one hundred and four plays a year; or in other words, to have his time in his theatre booked just as the large theatres of the United States are now represented and booked by the theatrical syndicate.

T. Hayes Hunter has been secured as the general stage director for the taking of the pictures. He will be assisted by a corps of the very best men in the picture-making world.

It is the intention of the company to expand its operations beyond the United States and Canada to all the large cities of the world; for in addition to their plays, they are now in negotiation with several well known people touring different parts of the world taking pictures for special films, for which Messrs. Klaw and Erlanger and their associates will have the exclusive right when they are completed.

JOE WOOD ADMITS IT.

Joe Wood is a "nut." He admits it. When unnutty, Mr. Wood is an agent. He books acts with the aid of a swag-gar stick. Without the stick Mr. Wood doesn't look natural.

Monday he called on Willie Ham-

merstein. Joe got right down to business. Said he, "Now, look here, you are blowing coin on guys like John Bunny, and getting dippy enough to throw a barrel away on Fay Templeton, why not give me a chance? I can make good. Give me a week at \$1,000. I want to send my wife to Europe."

"You can't lose, Willie," continued Joe, "for I can figure the cinch out to you. There are 8,000 people in New York who know Joe Wood; 4,000 are professionals. Leaving out the dead heads, you would still draw at least 2,500 with me doing a 'single' in there. Everyone would pay 50 cents to see me, which would give you a profit of \$250 on the engagement."

"Now what do you think of that guy on a proposition like that?" said Joe Wood. "You know what he did? Just laughed."

"Go on, get me booked, will you? If I get the thousand I will make good on that little balance. And say, if he won't give the thousand run down the scale slowly until you reach \$500, but quit there. I won't cut salary below that for any man. Don't forget to tell him I am the greatest 'nut act' in the world."

"I made an awful mistake when I went into the agency business. I should have been an actor. They tell me I look like Marshall Montgomery. Good God, I wonder if it can be true!"

JACK SUTTON DIES.

Chicago, March 12.

Jack Sutton, of the Tasmanian Van Dieman troupe, died suddenly in St. Louis to-day.

MUSEUMS COMING BACK.

Chicago, March 12.

It begins to appear as though the old time dime museum is to have a new lease on life. Several places on State street are now opened, displaying an assorted collection of freaks and in one or two instances the old time graft shows real signs of coming back.

A sea cow at 216 So. State street, run by Geo. Turmball cleaned up \$750 in four weeks at a ten cents admission.

It may have been these figures which started the movement.

P. O. H. PLAYING POP.

Paterson, N. J., March 12.

The Paterson Opera House, formerly devoted to legit and stock opens March 24 with vaudeville, playing seven acts and Kinemacolor pictures, at prices ranging from 15 to 25 cents. It will continue under the management of William Manke. The house seats 1,500.

MARGIE CATLIN IN ACT.

Margie Catlin, soubret with "The Pacemakers" (Western Wheel burlesque show), and Arthur Smith (Smith, Voelk and Cronin) have framed up an act for vaudeville with six girls. It was written by Jean Havez and is to be staged by Ben Teal.

MISS SAMUELS REMAINS.

Chicago, March 12.

Ray Samuels has decided to remain with Ziegfeld's "Follies."

Miss Samuels is billed to open next Monday at the Colonial, New York.

"ALFRED" DIES.

Chicago, March 12.

"Alfred the Great," the monk generally thought to be further advanced than any of the near-humans in vaudeville died last week in the south.

The animal was booked for the balance of the year at a big salary. It belonged to A. Drowisky who first brought "Consul" to this country and who was the only one who could handle the Hagenback animal.

Drowisky will return to Europe immediately for another monk.

PANTAGES' FUNNY WAYS.

Recent developments in connection with a lawsuit and judgment obtained against the Pantages Circuit reflect but small credit upon Alexander Pantages' lately acquired funny ways of doing business.

In answer to a letter from August Dreyer, who defended the case for Pantages in New York, is a reply from John E. Ryan, Pantages' attorney, in the Alaska Building, Seattle, saying there is no such corporation as "The Pantages Circuit of Vaudeville Theatres, Inc.," against which Amann and Hartley obtained a judgment for \$1,543.

Arthur F. Driscoll, of the law firm of Dennis F. O'Brien and M. L. Malevinsky, has several letter heads of the Pantages Circuit in his office. Some read "Alexander Pantages Circuit of Vaudeville Theatres, Inc., Alexander Pantages, President and Manager," while others say "Pantages Theatre Co., Alexander Pantages, Proprietor."

Mr. Driscoll represented the plaintiff in the action. It was to recover salary for unplayed time. The judgment was given for the full amount, after an answer had been made to the complaint. The answer was verified by Mr. Dreyer, as attorney for Pantages. He swore the company was a corporation.

The denial by Mr. Ryan that there is such a corporation as the Pantages Circuit of Vaudeville Theatres, Inc., places Amann and Hartley in the position of starting suit once more on the same claim, or having the matter thoroughly investigated, which Mr. Driscoll may decide to do.

Another case in which Pantages is suing Wilson Franklyn for commissions (through the New York office) has been placed with Mr. Driscoll to defend. The amount involved is \$250. The plaintiff is "The Pantages Circuit of Vaudeville Theatres, Inc.," and the complaint is verified by Mr. Dreyer as attorney. The complaint mentions the plaintiff (Pantages company) is a foreign corporation with a certificate filed in New York state.

The Amann and Hartley contract was signed "Pantages Circuit by Louis Pincus." Mr. Pincus is the New York representative. Mr. Ryan in his letter to Mr. Dreyer, said that if the chattels in the New York office were levied upon by virtue of the judgment recovered, it would be claimed this property did not belong to the judgment-debtor.

It will not be strange, if Pantages attempts to evade proven liability in the form of a judgment in this manner, that vaudeville acts may ask the circuit to deposit the amount of their salaries over the time, in advance, in some bank where the money may be drawn weekly as played.

BOOKINGS SHIFTED.

The booking of new attractions for the Dinkins & Stair stock burlesque organization at the Greenwall, New Orleans, has been shifted from New York to Chicago. Acts travelling from that point save more than 12 hours in to New Orleans. The bookings are handled by correspondence.

The Haymarket, once famous or otherwise, is now a man's cafe. The women have been barred from the place.



THE EMMETTS AND THEIR NEW MACHINE

The above shows MR. and MRS. HUGH EMMETT in their new Standard-Dayton auto, recently purchased from Ira D. Lundy, while the couple were playing at the Orpheum, Seattle. They will return to Seattle in June and sail for England in August, opening for a full tour of the Moss' Empires in September.

Represented in England by GEO. BARCLAY. In America by GENE HUGHES.

LOEW FRAMING FOR FIGHT WHICH SEEMS INEVITABLE

Locating Houses in Toronto, Montreal, Baltimore, Washington and Buffalo. Baltimore Site Selected. Probably Two Theatres in Each Town. Reported Loew Will Wait for Keith to Make First Move. 50 Cent Vaudeville Next Season,

The impression is becoming more deep seated each week that the Marcus Loew Circuit is girding itself for a fight with the big time vaudeville. On top of an announcement from Baltimore giving the site of the proposed Loew house there and possibly another theatre now standing, are stories that Loew will have at least two theatres in each of the following cities: Toronto, Montreal, Washington, Buffalo.

It is also strongly reported Mr. Loew has determined that 50-cent vaudeville in his houses will become a necessity by the new season. During the week it has often been said the offers to big time acts for next season had come from the Loew booking agency.

A person with a close connection to Loew stated Monday that if there were to be a fight, the other side (Keith) would have to start it, and when they did they would find the Loew Circuit all prepared.

Vaudeville people about town are expressing a conviction Loew and Keith will be locked in a conflict before next season arrives.

Baltimore, March 12.

The new small time theatre for this city is at last a reality. A playhouse seating 3,000 persons will be erected at the northeast corner of Mulberry and Howard streets, an excellent location situated within a stone's throw of the shopping district and within two blocks of the Maryland (big time). Those behind the proposition are Samuel F. Nixon, Marcus Loew, Morris Gest, Joseph Rhinock and George W. Rife.

It is also rumored next season the Auditorium, at present under lease to the Shuberts, will play small time vaudeville. Another theatre of the small time variety is said to be projected for Lexington avenue in close proximity to the New theatre.

BILLS TO HAVE AUTO POLO.

Maj. Gordon W. Lillie and General Agent Louis E. Cooke are in almost daily conference in New York, making headquarters in the United States Lithograph Co., 119 West 40th street. Maj. Lillie returned from Philadelphia late last week, after completing arrangements for the showing of the Wild West in Convention Hall. The opening date has been fixed as April 3, coming into New York April 14.

There will be many changes in the frame-up of the show this year. Maj. Lillie declined to enter into details so far in advance, but made the announcement that one of the featured attractions would be an "Auto Polo" game, following closely the startling exhibi-

tion given at Madison Square Garden this winter. Football on horseback may be eliminated.

AMONG CIRCUS MEN.

"Oklahoma Ranch" has been chosen as the name for the new Wild West organization being promoted by Edward Arlington and Fred Beckman. Mr. Beckman will handle the joint venture while Mr. Arlington will be in his old position as general manager of the "101 Ranch" Wild West.

J. E. Allien, for 30 years a solicitor for circus programs, fell on the Times Square subway steps a few days ago and was removed to Roosevelt hospital, supposedly in a serious condition. In spite of his 70 years the circus man recovered rapidly from his bruises and was able to go home in a day or two. He will be confined to bed for a week, but will be in shape to go ahead of the Barnum-Bailey show in the interests of Jos. Mayer.

Alfred Witzhausen, in charge of the box office of the Chicago Opera House for the past few weeks, left Monday for New York, where he will join the Barnum & Bailey forces. Mr. Witzhausen was formerly in the box office of the Olympic.

POINT IN PHOTOGRAPHY.

Justice Greenbaum, in the Supreme Court, last week handed down a decision of some importance to the theatrical profession. It was in the suit of the White Studio, photographers, to restrain the Apeda Co., which makes a specialty of reproducing original theatrical pictures.

White sought to enjoin the Apeda concern from reproducing or selling reproduced photographs unless there is indicated upon such reproductions in some suitable manner that they were made from an original. The opinion reads in part:

"I am of opinion that if the defendant desires to use the name of 'Apeda' upon the reproduction of the original photographs of the plaintiff it may do so only by indicating in some suitable manner that such reproductions are copies of original photographs taken by the plaintiff, and, failing to do this, defendants will be enjoined from affixing their name upon such reproductions."

HAWTREY'S NEW MANAGER.

William Hawtrej is no longer under the management of A. G. Delamater. Hawtrej has signed a contract with Jesse Lasky who will present the Englishman in vaudeville in a tabloid version of "The Old Firm."

Rudolph Aronson has written his memoirs, covering a period of 30 years.

LOOSENING UP SUNDAYS.

The vaudeville programs loosened up last Sunday. All the "Sunday houses" in town excepting the Winter Garden "took a chance."

The Garden was closely observed. Several police officers were in the house Sunday night. About nine o'clock Deputy Commissioner Newberger came on the scene and remained until informed Gaby Deslys had appeared before his arrival. The commissioner said attention was being given to the Winter Garden through the complaints against Sunday shows having been filed against it, the complaints charging the Sunday show at the Garden really amounted to a week day performance. The Garden bill was severely straight Sunday evening, although at Hammerstein's (same police precinct) the week day program was repeated.

MARSH NICK IS BOSS.

Holyoke, Mass., March 12.

Marshal Nickerson is now the boss show censor of the town. Armed with duly signed court documents from Mayor White, the bright-badged minion of the law visited the Holyoke theatre, and after witnessing the act of Parquette Reba ruled tight's wouldn't go in Holyoke.

The act was permitted to proceed when the woman sewed up the sheath opening in her stage gown.

NOT USING BEACH FRONT.

The Long Island Railroad Company has had plans drawn for the rebuilding of the Brighton Beach Music Hall into a modern steel structure, expected to be ready for occupancy this spring.

Of late, however, there have been no signs of any attempt to begin the demolition of the old structure, so there is little likelihood that the scheme will be put into execution this year.

Concurrent with the rebuilding of the Music Hall, it was designed to erect a station on the ocean front, directly before the theatre, and to remove the station alongside the Brighton theatre.

"Doc" Breed will again manage the hall this summer. He has resigned from the charge of the Weber & Fields' theatre.



JEANNETTE DUPRE

Opened at the Tivoli, London, Feb. 24, and was immediately held over indefinitely. Miss Dupre is sure to be one of the big American successes in English vaudeville this season.

CIRCUS TRAVELS THIS SEASON.

The opening stands and dates of the principal circuses for the 1913 tour are as follows:

Barnum-Bailey, Madison Square Garden, New York, March 22; Ringling Bros., Coliseum, Chicago, April 5-20; "101 Ranch," Hot Springs, Ark., April 5; Hagenbeck-Wallace, Convention Hall, St. Louis, April 12.

The circus men are holding their novelties under cover. It is reported the Ringlings have what they declare will be a sensation for the Barnum-Bailey outfit, but are keeping it a state secret. Following the Garden opening the show moves into Brooklyn and from there to Easton, Pa.

March 22 falls on Saturday. It has been the custom for the Barnum show to start the season on a Thursday, but this year the date will be changed for the reason that Good Friday comes the 21st.

After the Garden date the B-B organization will play a few dates in the Atlantic states and then move out into the middle west, where it will spend the greater part of the season. The Ringling show will move from Chicago into Vincennes, Ind., and then come east. It will probably play Philadelphia and pick up the week of one and two-day stands in New Jersey. After cleaning up on the territory the Barnum show has skipped, the Baraboo show will move across the continent, to the Pacific coast. B-B took this route last year. The policy of the Ringlings seems to be to alternate their two big shows.

The Ben Wallace show is the third of the big organizations to make an opening under a roof. The Peru circus man has signed a contract to open in St. Louis for five years. Showmen are commenting upon the wisdom of this move. It is claimed that the long term agreement makes the show a sort of local institution and gives it the benefit of friendly patronage. The agreement calls for an eight-day visit.

10C. BURLESQUE CIRCUIT.

Chicago, March 12.

Few people are aware that there is a circuit of burlesque theatres in Chicago proper where a show can be routed for 9 weeks.

M. J. Kelly, an old western wheel performer, is at the managing head of the outfit which has theatres seating anywhere from 300 to 1,200 playing four shows a day.

The companies vary in size carrying anywhere from 12 to 24 people.

Some of the houses are located in South State street and others in the vicinity of the other Chicago burlesque houses. The admission price is 10 cents.

The idea has met with so much success it is thought that by next season there will be a string of 18 houses attached to the chain, with no house more than 100 miles away from Chicago.

Luola Blaisdell, dramatic soprano, has accepted contracts for the Loew de la Flame."

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ADVERTISEMENTS.

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Helen Lehman and Tom Penfold are contemplating opening a vaudeville agency.

B. A. Rolfe will direct a band of 40 pieces at Woodside, Philadelphia, from May 5 to June 5.

"The Fortune Hunter" has been booked for a route over the Stair & Havlin houses in the south.

May Dowling, formerly in charge of the subscription books of the Metropolitan, is treasurer of the new Princess.

Dave Oppenheim, who has been with the Shapiro Music Co. or some time has been appointed general manager of the house.

Smirl and Kessner have rejoined, after a separation of a number of years. They open at the Olympic Sunday.

Maurice Rose of the H. B. Marinelli New York agency is returning from the other side on the Carmania, which sails tomorrow.

Ethel Wright and seven men will shortly appear in "Burglary a la Carte," a new story of the underworld by Lee Arthur.

Julia Gray, once a Lincoln J. Carter star, is confined to her home, 3012 Indiana avenue, Chicago, with acute sciatica.

Count De Vassey has taken the Harry Bulger act, "The Cabaret Barber Shop," and will play it over the Loew Circuit with ten people.

The Gorman Bros. are going to do a musical comedy tabloid entitled "The Aviator." Charles Goettler is supplying the talent.

Jeannette Lowrey will be starred in a musical comedy tab which will be played over the I. Flugelman-Cunningham and Moss & Brill houses.

Eugenia Blair in "Madame X" did \$1,500 on its opening performances at the Victoria, Chicago, last Sunday. The show is there for the week.

Adelaide French is touring the south in "Madame X" and playing to profit on each stand. The show will have a late season.

"Green Stockings" (without Margaret Anglin), under William Vroom's direction, has started a tour of the upstate territory.

The N. J. theatre, now in course of construction in Hackensack, will be ready for occupancy some time in May. The policy of the house has not been settled.

"The Balkan Princess" has done so well on the road the management has extended its season until May. A long tour of the maritime provinces has been booked.

"The Slave Girl," under the direction of the United Amusement Co. (F. A. Wade, general manager) opens a road tour in Pennsylvania Easter Monday.

The Wadsworth on 181st street and Broadway, which plays stock during the week, is giving Sunday concerts. Charles Bierbauer is booking in the attractions.

Mary Mallon closes with "The Talker" at the Majestic theatre, Brooklyn, Saturday night. Her role will be assumed by Marion Fairfax (Mrs. Tully Marshall).

Olly Logdson's suit for divorce is now in the hands of the O'Brien-Malevinsky law firm. Her former attorney, Jacob Weissberger has gone to Los Angeles.

Arnold Wolford no sooner reaches the New York docks than Fred Darcy makes arrangements to get out of town. They are partners who like ocean trips for their vacation.

"His Nibs," a playlet by Bozeman Bulger, staged by Ellis McLellan, with Mary Mitman featured, was scheduled for a "try out" at Henderson's, Coney Island, the latter half of this week.

"Passers By," the C. Haddon Chambers piece which Richard Bennett played at the Criterion, has been leased to George W. McGregor for Canadian showing.

William Harris, Jr., denies the Raney Hunt Films have been sold to Beverly B. Dobbs. He also says his father, William Harris, Sr., has no interest in the pictures.

Winsor McCay returns to Hammerstein's March 31. He has been off for five months, working for Bill Hearst. Bill gave him permish to get a little vaudeville money once again.

One of the road companies playing "Madame Sherry" closes March 15 in Springfield, Mass.

Harry First has a new sketch written by Aaron Hoffman. The title is "Mamma Falls for Moses." Six people will play it.

Augustus Thomas had two audiences last week, one with President Wilson and other with William Jennings Bryan. Thomas seeks the ambassadorship to Belgium.

The Empire, Glen Falls, N. Y., managed by Joe Miller, will be booked through the Freeman Bernstein agency from next week on. The house uses four acts.

Abie Hammerstein blew into town last Friday, with a western hat. Abie said he has been travelling in the west and is going back there. Willie will feel badly again when Abie leaves.

Maurice Freeman, wife, and Robt. E. Lee Hill sailed March 8 for Europe via the Lapland. George Foster has them booked abroad in "Tony and the Stork," opening March 31 at Leeds.

William Wood's "Billy the Kid" Company starts on a tour of New England and heading for Nova Scotia, beginning in Worcester Easter Monday. Berkley Haswell is starred in it.

George H. Thatcher, the veteran minstrel man, who recently was forced to quit "The Little Rebel" owing to illness, is in a critical condition at his nephew's home, 28 Ward street, Orange, N. J.

Florence Scoville Shinn, illustrator, was granted a divorce Monday and \$4,800 alimony from Everett Shinn. The latter decorated the Belasco theatre. They wrote several dramatic burlesques for vaudeville.

President Wilson has directed the orchestra of the Washington theatres refrain from playing "Star Spangled Banner" when he attends any of their performances. Neither does he want his box draped.

Wallis Clark will shortly present "The Devil's Mate" on the Orpheum time. Clark presented the piece in London two years ago. A feature is a game of chess played by the Devil and his victim on an illuminated chess board.

After the baby arrived in the home of the Nick Huffords last week, Mr. Hufford made little Mary Frances laugh by telling her VARIETY had given Hufford and Chain credit for the new production. Dell Chain is Mr. Hufford's partner.

James Clancy returned from Hartford Tuesday raving over his new act, "A Class Struggle" by Mary E. Squires which was presented for the first time in that city Monday with Mollie Campion, Amanda Wellington, H. H. McCollum, Caroline Harris and Estelle Reilly in the cast.

Sunday pop vaudeville has been discontinued at the Hurtig & Seamon Music Hall. Continuous picture shows have been substituted. The Universal Film Co. is furnishing the programs.

Hayden Talbot, author of "The Truth Wagon," has written a new piece which may be produced this spring in the new Oliver Morosco theatre, Los Angeles. It may follow the new comedy, "The Elixir of Life," in which Nat Goodwin is now appearing.

Eleanor Gates, who wrote "A Poor Little Rich Girl," announces she will sue for a divorce from Richard Watson Tully, author of "The Bird of Paradise." The Tullys separated once before but a reconciliation was effected. They were married secretly in 1901.

Eugene Kelcey Allen did not leave the business staff of the "Has Been" after all. Allen was nearly hooked up with the "Never Was" sheet when it is said he heard the "Never Was" wouldn't allow a drawing account and was paying off in checks Saturday after banking hours. Well, boys, you know our little Gene!

Rosa Naynon, who was taken ill while playing at Fort Wayne week before Christmas, has been brought back by special transportation and placed at her home, 188 19th street, Brooklyn, where she is still confined to her bed. It will be a long time before she will again appear before the public. Her husband may play some intermediate engagements in and around the city.

Mamie De Osche, formerly a juggler in the act known as the Steiner Trio (now on the Orpheum circuit), is seriously ill with acute rheumatism in an apartment at 260 West 28th street. She is in greatly reduced circumstances and her friends have appealed to the theatrical associations to aid her. An effort has been made to get into communication with her husband, a vaudevillian, but without success.

The closing of "Get-Rich-Quick-Wallingford" in London is imminent. Hale Hamilton, who is playing the leading role, has cabled to New York asking for the manuscript of George Hobart's sketch "It Happened in Topeka," which is being played in America by Digby Bell. He desires to give it an immediate production in the London music halls. Mr. Hart expects to place Mr. Bell and the sketch for the London halls.

Playwrights and managers have ex-President William Taft to thank for the signing of the copyright bill which became a law March 2. Taft affixed his John Hancock to the measure just before he turned over the White House keys to Wilson. The amendments to the original copyright law which playwrights and managers worked hard to have passed will make it possible for the plaintiff in an action to submit certificates of copyright as prima facie evidence, a value that the certificates under the old law did not possess.

"THE HONEYMOON EXPRESS" AS PLAYED BY UNDERSTUDIES

By AL JOLSON

A very interesting performance took place Monday afternoon (March 10) at the Winter Garden when a complete rendition was given of "The Honeymoon Express," by a cast composed entirely of understudies, who had been trained to a surprising degree of perfection by the master hand of Ned Wayburn.

The chorus, which was the regular Winter Garden bunch, worked with a vim refreshing to see and did all they could to help their comrades who in some cases were speaking lines for the first time on any stage.

Miss Deslys role was entrusted to Miss Jennie Dolly. To state she was good would be putting it mildly. I must say the Messrs. Shubert are fortunate in having such a wonderful understudy as Miss Dolly. Should Miss Deslys ever, through illness or other causes, miss a performance, there is a treat in store for you if you happen to be there to see Miss Dolly in her role. She was not, as is the case with most understudies, a mere copy of her principal, but Miss Dolly displayed a sense of humor and temperament far in excess of what her warmest admirers had hoped for.

Frank Holmes played the role usually assumed by Ernest Glendining. He did remarkably well as in a play of this sort a straight part is the hardest to put over. He has a very pleasant speaking and singing voice. In addition to Mr. Glendining's part he played the piano (as Melville Ellis plays with Miss Lewis) and even this difficult moment found him at his ease.

And now for the comedy. Harry Wardell played Al Jolson's part. He certainly did great considering that Jolson never works twice alike. Wardell was the laugh of the afternoon. He told every gag well and in the songs (seven in number) he excelled. The audience hollered for him to sing some of Mr. Jolson's old successes and he did, without any trace of nervousness.

Marjorie Lane played Miss Brice's role and did it extremely well. We were surprised at her beautiful singing voice. This young woman will bear watching as she displayed more than ordinary talent.

Mabel Hill in the role usually assumed by Miss Dolly hardly did herself justice through extreme nervousness and in the Russian Ballet with Jack Jarrot, they both showed a very considerable lack of experience and temperament.

Kelsey Staunton played Ada Lewis' part and a hard one it is, for the hardest thing to do is the kind of work Miss Lewis does, but after a little nervousness wore off she did extremely well.

Brand Lyons in the role played by Lou Ayer showed hidden talent. He also put it over big. James Doyle, of Doyle and Dixon, played Owen Baxter's part and he is some actor and was the surprise of the afternoon, while his partner, Harland Dixon,

played Harry Pilcer's part which was a difficult one. Harry Wilcox played Harry Fox's role with a good deal of success.

It was a wonderful performance to have been given by understudies and was thoroughly enjoyed by all the first principals of the cast, as well as those few fortunate outsiders who had been invited by the various members to attend.

POWER IN "CAESAR."

Tyrone Power in "Julius Caesar," supported by Mrs. Tyrone Power and a big cast, opens a road season under A. G. Delamater's direction, at Easton, Pa., March 24.

Next season Delamater plans to bring Power into New York in a Shakespearian revival.

EXPO'S MUSICAL DIRECTOR.

San Francisco, March 13.

George W. Stewart, of Boston, where he organized the Boston Festival Orchestra and of Stewart's Band has been appointed music director of the Panama-Pacific Exposition in 1915. The appointee was music director of the Exposition at St. Louis. He is a native of Cambridge, N. Y.

CLARENCE HARVEY INVITED.

Chicago, March 13.

Clarence Harvey, the oldest living ex-page of the Senate at Washington and now playing with "The Passing Show" here, has been summoned to Washington to attend a banquet of the Page Society which will be held August 14.

Harvey is under a life contract to the Shuberts.

LORRAINE'S TOUR ENDING.

Robert Lorraine's tour in Roi Cooper Megrue's play, "Not For Sale," is to close on Saturday night.

"10 NIGHTS" COMING BACK.

Chicago, March 12.

Owing to a mix-up in bookings Klimt & Gazzolo will offer "Ten Nights in a Barroom" at the Imperial next week. A company has been organized here for the week. This same concern will organize a company in April which will play Paul Armstrong's "The Romance of the Underworld" four weeks in Chicago, and two weeks of one night stands. "Mother" will also be offered for six weeks in Chicago and vicinity by this firm, beginning the latter part of April.

NO. 2 "PINOCHLE."

Adolf Philipp has organized a "No. 2" company, headed by Hansi Holden, late prima donna of the Metropole theatre, Berlin, which will play "Auction Pinochle."

The show opens in Chicago March 31 for an indefinite engagement. Milton S. Harris will do the advance work while Otto Hess will be the man back with the show.

WOODS GETS "BEN HUR."

(Special Cable to VARIETY.)

London, March 12.

While A. H. Woods was here he secured for \$32,000 the American rights to the "Ben Hur" film. Mr. Woods left with Jack Welch for Berlin.

(Special Cable to VARIETY.)

Berlin, March 12.

A. H. Woods has a half interest in the new Cinematograph theatre now under construction at Nollendorf Platz. Woods is reported to have paid A. Goldsohl (a relative of Mrs. Woods) \$25,000.

The house is expected to be finished this month, when Jack Welch, a New Yorker here with Woods, may be installed as house manager to give the Germans a line on American methods.

"The Miracle" film will be the first shown if the Censor passes it. The new house though has such limited capacity there can not be a great deal of money made out of it.

ARDEN REPLACING KEENAN.

Chicago, March 12.

Edwin Arden has been engaged to replace Frank Keenan in the cast of "Julius Caesar" which William Faversham and his company will offer at the Garrick in another week.

Mr. Arden is appearing this week at Hammerstein's under Joe Hart's management in "The Stool Pigeon." If the sketch secures further vaudeville time Mr. Arden may go with it, although he is said to prefer the legitimate engagement.

NO MORE PROGRAMS SOLD.

No more programs are sold for ten cents each at the Casino and Lyric theatres. The remaining house that disposes of "souvenir programs" is the Winter Garden. There is a free bill of the play at this theatre as well.

CHANGED PLACE AND DATE.

Chicago, March 12.

The opening of George W. Lederer's production of "The Seventh Chord," announced for presentation at Powers, March 24, has been changed to the Illinois, March 30.

Powers' employs no orchestra. The local musical union would not permit their musicians to play the show at that house.

VACATING YOUNG'S HOTEL.

Atlantic City, March 12.

All the indications are that Young's Hotel will be without a tenant after May 1. M. L. Keenan, the present lessee, has declined to stand the raise in rent, from \$35,000 to \$70,000 a year asked for a new lease. The owner of the property later backed down to \$50,000 but that price has also been refused.

The furnishings of the hotel, owned by Mrs. Keenan, will be sold at auction from April 1 to April 30, according to advertisements in local papers. The value is placed at \$100,000.

James C. Walsh, the famous clerk of the hotel popular with theatrical people, will have charge of the new Vendome, Philadelphia, from May 1.

Frank A. Munsey has sold the Boston Journal.

ERB'S TICKET SCHEME.

A plan to assist the public through the hotel ticket stands has been evolved by William Erb, head of the large Tyson Co. Mr. Erb wants the theatrical manager to permit his agency to issue its own coupons for the New York theatres.

Were this privilege accorded, it is claimed the Tyson Co. would advertise in the dailies and ultimately attract to its hotels all the buyers of theatre tickets who do not patronize the box office.

The Tyson Co. reserves a certain number of seats for the run of any play.

There is said to be a somewhat similar arrangement existing between the ticket "Libraries" and theatres of London.

MYSTERY IN GIRL'S DEATH.

Savannah, March 12.

Marion Leonard, a chorus girl with "Around the Clock," which played at the Bijou last week, is dead. Ike Silver, who the police say is addicted to the use of drugs, is held for investigation into the girl's death. A prominent Savannah man is also being watched by the police in connection with the case.

A post-mortem examination of the body disclosed the presence of morphine. The body is held here while the authorities are trying by every means to locate her family.

SEASON CLOSING MARCH 29.

New Orleans, March 12.

The Tulane and Dauphine, New Orleans' leading legitimate theatres, close for the season March 29. The Dauphine will have Valeska Suratt for its final week, while the Tulane will have as opposition "The Red Rose," her former starring vehicle.

MARRIED IN NEW ORLEANS.

New Orleans, March 12.

Martin Franklyn, one of the principals with Dave Lewis in "Don't Lie to Your Wife", current at the Crescent, and Marion Seeley, in vaudeville, were married Monday. Miss Seeley came on from Detroit for the ceremony.

ANOTHER UNIT ORCHESTRA.

Chicago, March 12.

Another unit orchestra has sprung into existence. This time it comes from Oshkosh, Wis., and Dan Barton is the inventor. It is not a single machine, however, but an attachment that goes on a regulation upright piano, which needs one operator to work.

THALHEIMER FREELANCING.

Freelancing in bookings and other matters pertaining to the technical side of the show business is what Abe Thalheimer is now doing. He was until recently the routing department of the Weiss Circuit. Familiar with the whole country, Mr. Thalheimer found his services in demand from several sources upon the announcement of his severed relations with the Weiss people.

Besides framing up routes and acting in an advisory capacity to those in need, Mr. Thalheimer is temporarily looking after business end of "The Miracle" pictures at the Park.

"SYNDICATES" MOVE SLOWLY IN UNRAVELING TANGLE

**Straightening Out Situation at Present in Four Cities.
Others to be Taken up When These are Disposed of.
Advised no Conflict With Sherman Law. Usual
Terms Between House and Road Managers
Not Affected.**

The two legitimate syndicates are moving slowly in the matter of settling upon the eliminations from each side for the betterment of the road business for travelling attractions next season.

Papers are now being drawn settling the situation in New York, St. Louis, Philadelphia and Boston. Other towns will be taken up in order.

No disposition has been determined upon regarding the surplus theatres. Vaudeville is still frequently spoken of in connection with them. Pat Casey is often referred to as general manager of a new vaudeville circuit.

Among the legitimate managers interested in the new deal a question arose about the contemplated booking agreement and the Sherman Anti-Trust law. It is reported four of the best known attorneys in New York went over the papers and the conditions, giving the two syndicates a clean bill of health for their proposed agreements. It is said Samuel F. Nixon brought his personal attorney, Mr. Johnson, over from Philadelphia, to satisfy himself on this point.

One of the showmen connected with the legitimates, when asked if he thought the connection between the two factions would have any effect upon the usual percentage of the gross terms between house and show managers, said he did not believe there would or could be any change, mentioning that the parties themselves to the mutual agreements would be against a move of this nature.

COHAN'S NEW COMEDY.

George M. Cohan has completed his new comedy "Seven Keys to Baldpate," a dramatization of Earl Bigge's novel, which is to be tried out in Chicago this spring. No cast has yet been selected, but a number of important players are being considered for the respective roles.

OHIO FALLS DOWN.

Cleveland, March 12.

Ohio has fallen down on "Polly of the Circus." The show came into this state for a return trip, from the south where it did big business. Ohio passed it up. Gross receipts have reached as high as \$80 on one performance. Twenty dollars has been another figure touched by the gross. The company will close Saturday night, before the southern profits disappear.

Clarence Weis, of New York, is interested in this "Polly."

CUTTING DOWN FOR THE ROAD.

When the Cohan & Harris show, "The Little Millionaire," takes to the road again Easter Monday the com-

pany will be much smaller than when it travelled the one-nighters before. Sixty-five people on the payroll made quite a crimp in the bank account. The show will have a chorus of 16 hereafter.

Florence Gerald (who some time ago sued Eugene Walter for an alleged piracy of material used in "Paid In Full" and got a judgment for damage) has signed for the Julia Ralph role with "The Little Millionaire."

REWRITING JACK ROSE SHOW.

Bronson Howard is rewriting "The Code of the Underworld." Jack Rose sent it out on the road a few weeks ago with his name attached as a box office booster.

With an almost new company the show is expected to be ready for another tour after Easter.

"AT BAY" LAID AWAY.

"At Bay" is temporarily at rest. In fact this new Augustus Thomas piece may not be reproduced until next season and when it does reopen Andrew Mack will not be with it.

Thomas insists that a "name" will be secured before any further attempt will be made to move the show. Mack had the "name" but Thomas did not think he was the right man for the role. Mr. Mack was under an \$800 a week contract.

GUS HILL TAKING STOCK.

Gus Hill, sometime theatrical manager and always capitalist, took a day off Sunday. To while away the time he visited his office, opened the safe, took out his books and went over the list of railroad bonds he owns. The figures he compiled showed that his income from the interest of these holdings totals \$18,000 per annum.

ADA REEVE TO STAR.

Ada Reeve who closes her present Orpheum tour this week at St. Louis will sail from New York for England Feb. 19 on the Franconi, going direct from there to Johannesburg where she opens a nine-week engagement at the Empire April 14.

Following the Johannesburg time Miss Reeve will return to England to take up three months' booking, after which she will return to America as a star in her own production of "Winniebrook Widow."

The piece has been accepted by Klaw & Erlanger, but as yet the opening date is announced. "Winniebrook Widow" has been played abroad by Miss Reeve. She will import an entire English cast for the American tour.

SAVAGE'S PLANS.

Henry W. Savage, now in Europe on an extended trip, is expected to bring back options on several pieces which have been a big success abroad. Savage will not make any new productions until next fall. None of his road shows is booked to close until the last of April when the eastern "Excuse Me" company will have finished its season. Both the western and eastern "Excuse Me" troupes have made considerable money. Two companies of "Everywoman" will be out next season. The success of "Little Boy Blue" also insures another road tour for one company and perhaps two.

"The Top Of Th' Morning will not likely reach Broadway this season. After a week's layoff the show will play the big Canadian time.

HICKS ON A HUNT.

The trip to New York made by Seymour Hicks has been in quest of American material for the Empire, London, in which Hicks is interested. He will do the new revue there next September, and also appear in the revue at the Empire before the current season ends.

Mr. Hicks and his wife (Ellaline Terriss) expect to sail on the Kaiser Wilhelm 2nd, March 18. Mr. Hicks made an offer for Ada Lewis and Melville Ellis to appear at the Empire, with the duolog now used by them in "The Honeymoon Express."

Mr. Hicks had it announced this week he had secured "Broadway Jones" for production on the other side.

REPRODUCING "WARNING."

The Shuberts are to produce once more "The Warning," a drama presented by them at the Princess, Chicago, last year, with George Fawcett featured.

LA SALLE WORK STARTED.

Chicago, March 12.

Work on the remodeling of the La Salle theatre began this week. The house was expected to be in readiness for opening May 1, but from present indications it will be two and perhaps four weeks later.

A musical comedy version of Hoyt's "A Texas Steer," by Henry Blossom and Ben Jerome, will be the opening attraction.

MAYER MAY BE PLACED.

Friends of Marcus R. Mayer are petitioning the president to appoint Mayer to a consulship at Vancouver, from which section he hails.

WOODS ACCEPTS FARCE.

Chicago, March 12.

A. H. Woods has accepted a piece from Addison Burkhart, called "The Joyride," and has agreed to produce it at the Eltinge theatre, New York, during the coming season. It is a farce with musical numbers.

Carolyn Lawrence had a birthday Monday. Just how old she is may bother some of Carolyn's friends but it's not worrying her.

"OKLAHOMA LADY" DIVERTING.

Chicago, March 12.

"The Lady from Oklahoma" by Elizabeth Jordan, which has been playing about through the country arrived at the Princess theatre Sunday night where it pleased a large audience. The story concerns a western senator and his wife, and a bold, bad villainess who haunts the senatorial halls, and attempts to lead the senator astray in more ways than one.

Jessie Bonstelle has the title role, and she does some very effective work. The play is diverting and ought to remain in town for a few weeks, at least. It is offered by William A. Brady.

CHICAGO CHANGES.

Chicago, March 12.

March 17 will witness several changes in the down town theatres. Billie Burke will come to the Illinois in "The Mind the Paint Girl"; The Manchester players will begin their short engagement at the Fine Arts and Mrs. Leslie Carter will devote the week to "Camille" at McVicker's.

SHOWS IN FRISCO.

San Francisco, March 12.

Kolb and Dill close their "Hoity Toity" engagement here at the Savoy Saturday night. Next week the house will offer a special feature picture film. The "farewell" of Kolb and Dill is drawing well.

Leo Dietrichstein opened in "The Concert" at the Columbia, and the show is drawing excellent houses.

"The Prince of Pilsen" is at the Cort next week, and the advance interest has been fair. This is the last week of "Little Miss Brown."

The Tivoli opening was a sell-out.

Business is encouraging at the Alcazar but light at the Imperial.

"THE ESCAPE" DRAWING.

Chicago, March 13.

"The Escape," the new Paul Armstrong play at the Grand Opera House will have to make way for George M. Cohan and his company in three weeks. The Armstrong piece will move over to the Chicago Opera House if the present indications of good business continue.

The piece seems to be attracting a large women patronage. Matinees are said to be especially big.

"The Tik Tok Man," the new Oliver Morosco piece now rehearsing in Los Angeles will follow the George Cohan run at the Grand Opera house and will try for a summer run.

HOWARD'S SHOW POSTPONED.

Chicago, March 12.

Joseph Howard's proposed reproduction of "Foolish Geraldine" will not be made right now, owing to a mixup in the booking. The piece may be seen in May for a run at the American Music Hall.

EDWARDS' SHOW REPORTED OFF.

Word was received from the south Wednesday that the Snitz Edwards show, "The Man Who Stood Still," which just got started the other day on a road jaunt, will close Saturday night. Business does not warrant the troupe going any further.

WITH THE PRESS AGENTS

Clifton Crawford swears by all that is rock-ribbed and ancient that he will start his globe-circling tour March 22.

The Casino will be dark for five days during Holy Week.

Blanche Bates and her husband, George Creel, have given Denver the good-bye signal. Creel, formerly Denver's police commissioner, will reside permanently in New York.

Tom Nawn claims he was touched for a diamond pin and a ring in a taxi in Central Park and that it was no press story either. W. L. Payne, the husband of Mrs. Leslie Carter was robbed in Chicago last week and failed to keep it secret.

Gus McCune, of the Fifth Avenue publicity, has arranged for a "Poets' Night" Tuesday night. All the poets of note will be there, according to McCune's plans.

Ben Atwell, who directs the publicity for "The Whip," sent out a story this week that Mona Morgan, ingenue of the Manhattan Opera House attraction, expected to receive word that her marriage to Norman R. Coster, of the Mercantile Safe Deposit Co., had been annulled. He also imparted the information that Willie Nutt and Alec Fraser had been granted the first papers for citizenship ("The Whip" celebrates its 150th performance here next week).

"The Gelsha" revival got under way Monday when Arthur Hammerstein started rehearsals. The following are the principal players: James T. Powers, Lina Abarbanell, Alize Zepilli, Pauline Hall, Edwin Stevens, Georgia Caine, Carl Gantvoort, Frank Pollock, Charles King. The chorus started preliminary instructions several weeks ago.

No one seems to know whether the reported Norah Bayes-Harry Clarke marriage at Kansas City last week was a pipe from the press department or sent out for some reason undisclosed. VARIETY was the only New York paper to say it hadn't happened. The papers here printed the marriage Thursday. Saturday the Herald denied it. On top of that came a delayed personal contradiction from the parties concerned in the story.

Charles (Pink) Hayes planked his boots down on Broadway again this week after a long trip through the south ahead of the Margaret Illington show. Pink did some great work in the cotton belt. He will get Brooklyn keyed up for his star's appearance over there next week.

Margaret MacDonough, of "Milestones," got her picture in the papers Tuesday and a story with it saying that she was engaged to a New York man of wealth.

The dailies carried the story Tuesday from the Shubert press department that the regular members of the Winter Garden show saw understudies play their parts in "The Honeymoon Express" Monday afternoon. Yansel Dolly did Gaby Desly's role while Harry Wardell filled Al Jolson's shoes.

On March 31 Grace George will open her New York season at the Playhouse in a revival of "Divorcées," following the return engagement of "Little Women" at that theatre.

The A. H. Woods press department issues an announcement that Woods has accepted a new musical play by Channing Pollock and Renold Wolf for production next season entitled "The Grass Widow."

"A Man's Friends," by Ernest Poole, a Liebler show with Frederick Burton, George Fawcett, Vincent Serrano, Joseph Sparks, Roy Fairchild, Katherine Grey and Lily Cahill will follow "Fine Feathers" into the Astor, opening Easter Monday, March 24.

The press department of the Shuberts has arranged for a "bankers' night" at "The Five Frankforters" March 19. A special matinee is announced for March 17.

Jack Davis, the "boy war correspondent," lectured on "The Balkan War" during the Kinemacolor pictures Tuesday afternoon.

"The Spy" closed its engagement at the Empire, New York, last Saturday.

Winfield Hogaboom is director of publicity for the Panama-California International Exposition. As the Expo will draw people from all points of the world it will only prove that a press agent by any other name would have his work cut out for him just the same.

A story sent out this week said Marion George, 18-year-old girl, was so overcome at the sight of the engine as it appeared to be plunging over the footlights at the Winter Garden show "The Honeymoon Express" that she had to be removed to the Flower Hospital. The girl, so the story goes, saw her father killed in a railway wreck near Huntington, Ind., nine years ago.

Clara Lipman refutes the report George M. Cohan is rewriting "Children of Today" which Cohan & Harris recently produced.

The eastern production of "Sun Bonnet Sue" is scheduled to open under Ben Unb's direction at Westfield, N. J. March 24. In the company will be Willard Kent, Calvin Tibbets, James Quisley, Frank Edwards,

Charles Collins, Edith Frawley, Guselle Lillian, Euster Schulta and Ethel Schulta who will play the title role. Jack Boswell has been engaged as business manager.

Vanity Fair suspended last week. It had been edited for the past months by Phil Mindill. Before that Eddie Pidgeon took a try, but the sheet seemed impossible. It had degenerated into a barber shop circulating medium. Neither Pidgeon nor Mindill could fight the odds against it. Nothing is heard whether the paper will be revived. If it is brought back to life the chances are another title will be taken.

Guy Steele resigned this week as the chief publicity man for the Ringlings. The position was offered Eddie Pidgeon Monday. Eddie came in New York for a day, leaving "Little Boy Blue," but he would not sever the Savage connection for the circus lot. No choice had been made to succeed Steele up to Wednesday.

Edward Parmar, agent for Jos. Mayer, the program publisher, is the first circus agent to get under way for the 1913 circus season. He left New York Wednesday of last week to travel ahead of the "101 Ranch" Wild West. There was a good deal of activity in New York this week among the circus nomads. Jake Newman who has charge of the Barnum-Balley billing forces established headquarters in the city and did the preliminary work of billing the town for the opening, March 22. Ned Brill, the B-B band master gathered his musicians and started rehearsals in the Garden concert hall. The band has a lot of music to master. One of the features is a new ballet with incidental musical score. An elaborate set of scenery has been built to fit into the Fourth avenue end of the big exhibition hall to be used in the spectacle. Lester Murray "No. 1" can manager for the Buffalo Bill-Pawnee Bill outfit is in New York. He starts on the road next Monday. Murray has been ahead of one of the John Cort shows during the winter. He is also interested in a water carnival act which played in vaudeville and is scheduled to fill in the summer months with park and fair dates. Hyr Meyer and John Baughman have signed with Jos. Mayer to act as program advertising agents.

A. G. Delamater is planning for a production of "Freckles" in London.

William R. Still, who did some great publicity work ahead of the Weber & Fields' show on its successful tour of the south, is back in New York.

George A. Highland, stage manager of "Oh, Oh! Miss Delphine!" has returned from London.

Blanche Bates is announced to begin a western tour this month in "The Witness for the Defense."

William L. Wilken, formerly ahead of William A. Brady's "Over Night" and now in advance for "A Butterfly on the Wheel," has been doing some nifty boosting for his attraction. The show has not had a losing week since leaving New York. When the piece played the Dauphine, New Orleans, Wilken got lots of space with his "Butterfly Contest" wherein he had the question propounded "If a married woman really loved another and was sued for divorce, would she face the publicity and wrangling of a court, or let the case go by default?" Wilken gave away tickets for the best answers.

San Francisco, March 12. George Hough Perry, prominent in the east as an advertising expert, has been appointed director of the division of exploitation for the Panama-Pacific Exposition.

Montreal, March 12. J. E. Chandler, of the Montreal "Herald," is making good a mile as the press agent of the Orpheum and Gayety theatres. He has put over some pretty good stories out of the usual run of press agency dope. This week he is running a hockey contest for the Gayety in one of the papers. It is proving very popular.

HELPING JAKE SHATTUCK.

VARIETY's announcement of the attempt to raise a fund of \$200 to pay for an operation on Jake Shattuck, who is in the west, suffering from cataract of both eyes, has brought forth the following contributions from the profession:

Anonymous, from Edmonton, Canada, \$5; Well Wisher, \$1; Robert Hilliard, \$25; William Muldoon, \$25; Actors' Fund, \$20; James McKinley, \$10; Sam Meyers, \$5; William Seymour, \$5.

It is hoped the remainder of the amount will be speedily raised so that immediate relief may be given the afflicted man.

FRISCO'S NEW TIVOLI.

San Francisco, March 12.

This week marks the formal opening of the new Tivoli Opera House on Edwy near Mason street. Tonight is the time set by Impresario W. H. Leahy for the first lighting of his new playhouse.

In accordance with the time honored policy of its predecessors, the entertainment served in "Tivoli No. 4," as the new house is recorded, is grand opera supplied by the Chicago Grand Opera Company. "Rigoletto," is being sung tonight. Tetrizzini, who interprets the stellar role appeared in the same opera at the formal opening of Tivoli No. 3, Jan. 9, 1905.

That theatre was destroyed a year later by the fire.

In the construction of the new Tivoli, the architectural designs show a happy combination of many things that are modern with several well remembered features of the Tivolis of the old days.

Conspicuous among these in the top gallery is the old "Lovers' Lane," re-established in a sort of winter garden with little tables tastefully arranged against the walls. The decorations are superbly rich, but strikingly plain and devoid of anything that is suggestive of gingerbread stuccos and the like.

The theatre has a seating capacity of 1,800. So far the advance sale has been gratifyingly heavy. \$7 is the advertised top price of orchestra reservations.

March 29 is announced as the farewell performance of the present attraction.

HOUSE LOOSE IN OIL CITY.

Oil City, Pa., March 12.

A question is being asked here which bids fair to outdo the "How Old Is Ann?" query. Who controls the booking of the Opera House? Until it is settled no traveling combinations will be played at this house.

For two years or more the house has been on the Reis Circuit. Reis subleased it to the Mittenthal Brothers who turned around and sublet it to a third party from New York. The third party failed to make it pay and turned the theatre back to the Mittenthals who claim they relinquished all hold when they let it go. Meanwhile none of the three parties is willing to claim the house.

LEAVITT MAY TAKE IT.

John E. Gowey, proprietor of the American theatre, San Francisco, is in town negotiating with M. B. Leavitt to lease his playhouse.

It is said to be Leavitt's intention to re-establish his old California circuit, which afterward became the foundation for the present "Syndicate."

AARON'S ADDITIONS.

The Aarons Circuit has added some more legitimate theatres to its list for the remainder of this season and next. Among the most important are the Grand, Tiffin, O.; Maryland, Cumberland, Md.; New theatre, Bath, N. Y.; Academy of Music, Meadville, Pa.

Cecil DeMille was arrested for auto speeding Monday in the Bronx. He pleaded guilty and paid a fine of \$10.

PHILLY REFUSES LICENSES.

Philadelphia, March 12.

The Chestnut Street theatre, Chestnut Street Opera House, Broad and Walnut, have been refused licenses for next season, due principally to lack of sufficient safety devices in compliance with the law.

Director Porter announces the Department of Public Safety will not close any house this season, but that full compliance with the laws must be adhered to before next fall. His reason for granting the delay is that most of the alterations could not be made without closing up.

COMMISSION CAUSING TROUBLE.

As a result of the International Alliance Theatrical Stage Employees executive chiefs expressing emphatic disapproval of any of the Alliance members paying commission to dramatic agents for placing them with show managers or attractions, the agents claim they will not exert themselves to secure work for them.

For some time various dramatic agencies have been landing jobs for stage employes and accepting commission the same as placing actors, but not until last week was the matter brought up in pronounced form before President Shay of the Alliance. When Shay's attitude was learned, the dramatic agents immediately said that they were entitled to commission for giving any stage employe (whether an Alliance man or not) a position.

The Dramatic Agents' and Managers' Association at its next official meeting will take the matter up.

"ALIBI BILL" CO. STRANDED.

One member of the "Alibi Bill" company which came to an abrupt close at St. Louis, after a disastrous road trip, straggled into town this week with a woeful tale about the remaining members of the troupe.

The show is said to have gotten to its last stop through the generosity of one of the players who pawned some valuables for \$70. No one came to the rescue of the company when the "good night" notice was posted at St. Louis. "Alibi Bill" was produced at Weber's this season and lasted one week.

Two more members hit town Tuesday with new tales of woe. They report some of the troupe still stranded in St. Louis while others managed to reach Chicago.

Harris & Goldstone, a Broadway producing firm, promoted the road tour.

REPORTS ON "UNCLE TOM."

There's considerable talk about "Uncle Tom's Cabin" on the Rialto. Arrangements are under way for the musical version of the piece to be produced this spring as the men behind the project have contracted for their printing.

Another report had it that some New Yorkers were planning to take a Tom show through Long Island towns this summer under canvas.

Still another was that "Uncle Tom's Cabin" was to be reproduced in the pictures and road shows sent in every direction with the popular price tags attached.

FACTS FROM THE WOOLY

Almost every manager and agent, if you can get them in a confidential mood, will harp on the bad business in Denver this season. A wide variety of reasons is given for the let up in theatrical attendance in the Colorado town, but the most reasonable is that the Denverites—if they have the money—certainly are not squandering it for theatrical entertainment. The company that gets within hailing distance of the \$10,000 mark this year is regarded as altogether out of the ordinary.

Warfield, in "The Return of Peter Grim," has just terminated a cleaning up tour of the Pacific coast territory. In his native town of San Francisco, the Belasco star had everything his own way, while in Los Angeles his week's receipts at the Mason were around \$23,000. This sum includes an extra Friday matinee.

In one Oklahoma town, recently, there were booked in a single week: "The Typhoon," "Prince of Pilsen," "The Siren," and a one-nighter, pure and simple. This in Oklahoma, bear in mind. And yet the booking powers continue to wonder why the one-night stands are not as they once was.

The exception to the rule of getting every night in the week filled with any old sort of an attraction is found in Pasadena, where the Clune opera house will not have more than one attraction a week, no matter how meritorious the applying organization may be. As a result of this policy such shows as "Excuse Me," played to \$1,432. "Bunty," was sold out long before the company arrived and other companies of equal worth find the pickings in Pasadena about the choicest of any one-night stand in the entire west.

"The Prince of Pilsen," had just finished a siege of ten weeks of one nighters, in the south and Texas. As the star of the company, Jess Dandy and Manager Tom Hodgman were hurrying to the station Dandy pulled Hodgman's sleeve and muttered, pointing to a 28-sheet stand of a popular brand of collars:

"That's the way I'm going to look when I can say 'hello' to a laundry-man."

Hayden Talbot's new play, "O, Jee!" written especially for Nat C. Goodwin, has been shelved. The piece was rehearsed one time by the Morsco company in Los Angeles, when a switch was made to "The Witching Hour," with Harrison Hunter in the John Mason role, and with nothing more said in the house announcements of Goodwin. Various reasons are being assigned for Goodwin's dropping "O, Jee," but the most logical, seems to be a disinclination on the part of the actor to study a new part.

The new Tivoli opera house, San Francisco, opens this week with The Chicago grand opera company and with Tetrazin again under the Tivoli banner, in the city wherein she first

made her success in America. "Doc" Leahy has erected a much handsomer Tivoli than San Francisco music lovers thought he would and this altogether unique personality in musical circles has practically achieved the impossible.

"The Tik Tok Man of Oz," the new L. Frank Baum-Louis Gottschalk musical extravaganza will have its first performance on any stage under the Morosco management in Los Angeles, March 30. It will engage the services of a notably good company. The list of players includes: Morton and Moore, Joseph Miron, Charles Stone, Josie Intropidi, Dolly Castles, Charles Ruggles, Leonora Navasio and Fred Woodruff. The book is by the author of "The Wiz-

The Third Annual ball of the Vaudeville Comedy Club held at Terrace Garden Monday evening repeated the famous successes of the previous affairs. A bad rain storm during the evening interfered somewhat with attendance in comparison with the former events, but this was more than counterbalanced by the classy showing made by the large number present.

The usual feature of the comedy Club's ball, the grand march, which became an instantaneous hit when first put on by Jack Mason, was repeated. The march was led by President Bert Leslie of the club, and Irene Franklin. The usual streamer and confetti decorations were poured over the marchers, who were directed by Aurelia Coccia (Coccia and Amato). (Mr. Coccia claimed no credit for the march effects,

Eddie Darling had Sully, the barber, paged, but Sully kept out of the way. In fact, Sully was one of the disappointments of the evening. It seems a Shanley waiter promised Sully his full dress suit, but the waiter had to work and Sully showed up dressed like a human being.

Paul Baron's suit looked rather small for him. On close inspection the initials M. G. were seen inside the collar. (M. G. also stands for Master Gabriel.)

Bart McHugh, flanked by Charley and Tommy Fitzpatrick, Jimmy Coalin and Eddie Carr, held a reception at every table. Bart had the old will power working and stuck to water. (Yes, Mrs. McHugh was there!)

Gaby Deslys, guarded by Melville Ellis, Harry Pilcer, Al Jolson and Harry Wardell, created some excitement on their arrival. Two of the acrobats performing in the center of the floor caused Gaby some annoyance because they resembled King Manuel.

Harry Fitzgerald wore a high silk hat—it didn't get the laugh he expected though, he looked so good in it.

Hugo Morris thought of buying wine at ten o'clock; at four he was still undecided.

Vic Heerman had charge of the ushers in the boxes. Vic had more trouble finding his assistants than he did seating the customers.

Several of the regular big timers in the music publishing business did not wear evening clothes—maybe it's on account of the high price of professional copy paper.

Lester Mayne, Fred DeBondy and Billy Delaney looked so happy no one would ever think they booked the Family Department Houses.

J. Francis Dooley couldn't think of any gags to tell and he paid his wine checks just as though he was used to doing it every night.

Marcus Loew's box was empty. Jack Goldberg was there, however, wearing a green badge.

The cabaret in the drinking room downstairs made a big hit with the music publishers. You could tell who published each song that was sung by looking at the fellow who applauded it.

All the Putnam Building stenographers were there, dressed to kill. Jo Paige Smith's steno looked like the leader. Her dress didn't have so much to it—but what there wasn't she made up for herself.

The march was one grand mix-up at some stages of it—several of the boys lost their partners but were perfectly satisfied with what they got in exchange.

The Journal and Program carried \$1,000 worth of advertisements, if they collect it.

Bill Atwell said it was the funniest thing—he remembered it all until he took another drink. TOM.

"PAINTED WOMAN" PENDING.

Just what the future of "The Painted Woman" will be is problematical. Florence Reed, whom the critics acknowledged came close to being the whole show, suffered a "nervous collapse" and was forced to quit temporarily. The piece was withdrawn from the Playhouse Friday.

Monday found the company waiting. The players are confident the show will not be sent to the storehouse.

Business was so bad no attempt was made to catch the Saturday transients.

"Little Women" returned to the Playhouse this week, and will remain there until "Divorcons" with Grace George opens March 31.

"The Spiritualist," with Francis Wilson will open the other W. A. Brady theatre (48th street) upon William Collier in "Never Say Die" leaving it shortly.

Miss George's principal support will be William Courtleigh and Howard Estabrook.

Charles White, of Clifford Hipple's "As a Man Sows," has been engaged for the "Mrs. Jack" sketch in which Alice Fisher is playing.



ALICE LLOYD AS DAPHNE IN "THE ROSE MAID."

Miss Lloyd is at present creating a sensation in the larger Pacific Coast cities in the title role of "The Rose Maid."

The English singing comedienne joined the organization in Fresno a month ago and achieved a distinctive success in the role of Daphne. Her tour has been a series of triumphant ovations all along the line.

"The Rose Maid" will remain on the road until June 1, after which Miss Lloyd will return to England for a brief vacation.

ard of Oz," and is a stage version of a number of the Baum fairy tales. Gottschalk never has tried his hand at composition so far as production results are concerned—but his talents chiefly have been confined to his appearances in the conductor's chair in such important productions as the original "Merry Widow," "Gypsy Love," "Red Feather," and a score or more of similarly worthy and reputable musical attractions. Gottschalk is a native of Los Angeles, but you wouldn't imagine it on account of the really tremendous amount of press stuff the local papers are printing about him and his work in "The Tik Tok Man."

acknowledging Mr. Mason as the creator of them.)

The crowd thoroughly enjoyed itself, remaining very late, surrounded upstairs and down by a sea of Pommerly bottles. No other brand of wine appeared to be in demand.

The Putnam Building gang was there strong, all sporting "soup and fish" make-up. Murray Fell took dancing lessons especially for the occasion—he danced six times—never with the same girl, however. The six girls had to be assisted to their taxis. Murray is Rube Marquard's agent and every one agreed that the Rube and his agent are in the same class as dancers.

Low Golden rehearsed all day so he could say "more wine, waiter," but when the moment arrived he forgot his lines and said, "Beer."

Irving Berlin was kissed four times by Joe Goodwin after 2 A. M.

"THE ICONOCLAST."

Some picture! It's a three-reel affair which will be released by the Kessler-Baummann Picture Co., March 20. Full of thrills there's not a minute the dramatic action lags. Lovers of good pictures who crave a corking good story, will find the film out of the ordinary run. A wealthy Mexican landowner hates religion. He looks on crosses and Catholics as something wholly unnecessary. His daughter and a young sculptor are in love. She poses as the Magdalen and the sculptor presents the work to the priest at the cathedral. The girl's father, in addition to having trouble with his peons and fighting a gang of railway builders, incites the Indians to murder and destroys the sculptor's work. William H. Clifford wrote the scenario. Director Ince staged it. Ince never did a better piece of work; it's grippingly realistic with true atmosphere and no apparent fakey staging. This picture can repeat and hold as much interest as on the first exhibition. *Mark.*

A Wife Wanted.

The Rub and the Baron (Keystone). A rancher advertises for a wife while another man, impersonated by Fred Mace, tries to shake him. Mace assumes a wild western disguise and engages in a running revolver fight with a bunch of prairie sleuths, assuming much bluster and braggadocio over his gun prowess when his wife comes along and makes him toe the mark. Fairly amusing. Theme too old to excite humor, but in the same reel is a more humorous picture entitled "The Rub and the Baron" wherein a country yokel outwits a French nobleman and marries the girl the baron thinks he is marrying. It's mistaken identity with Mace causing some laughter as the baron. The full comedy strength of the Keystone funmakers is not brought out in either reel. Release March 17. *Mark.*

Love and Pain.

The Man Next Door (Keystone). Two comedies on one reel. In "Love and Pain" a man who thinks his girl has gone back on him forever tries to commit suicide. He is prevented from shooting himself but finally believes he has taken enough poison to turn the trick. Meanwhile his girl writes a note begging a change of heart and then the ambulance and surgical corps are brought into play to save the man's life. Comedy interest not very strong. Might cause intermittent laughter. "The Man Next Door" is much funnier. One man suspects another of trying to alienate his wife's affections. There's much moving in and out with one firing at the other. A police cab brings out three coppers who furnish the most fun in the picture by their efforts to reach the scene of trouble. Splashing in the water and the way that auto speeds by almost drowning them, is good for instantaneous laughter. Mildly diverting. *Mark.*

Tobogganing in Switzerland (Kinemacolor).

An interesting travel subject is here presented. A series of several hundred persons is seen at the top of a high hill, their costumes showing up in brilliant color against the snow-covered background. The start is shown from the top of the hill and thereafter the film is given over to views of the swift descent of the men and women tobogganists. The film has wonderful scenic quality and is full of motion and color. *Rush.*

Butterflies (Kinemacolor).

This reel depends entirely upon its color. There is no action. The butterflies, from all parts of the globe, are pinned to a revolving rod which turns slowly. The colors are remarkably brilliant. The camera has caught even the curious silken texture of the moths, which shift and alter like changeable silk. The reel is a bit too long. *Rush.*

The Ganges at Benares (Kinemacolor).

One of the best of the Kinemacolor travel subjects. The hordes of Hindoos are shown along the bank of the sacred river coming to their ceremonial baths. The pictures are taken from the river and the view of the countless multitudes, as thick as ants, with their picturesque native dress moving about among the queer structures, makes a picture unique for novelty and interest. *Rush.*

A Girl Worth Having.

This Kinemacolor drama of the western plains is the equal of the company's best output in point of scenic excellence. It has a wealth of striking incident and plenty of the swift action that puts subjects of this character in high favor with the regulars of the movies. The plot develops clearly and simply without the confusion of inessential detail that too commonly clouds photo-dramas. A young ranchman is given to the evil of gambling. Despite the remonstrances of his sister he continues at high play in a neighboring saloon until he is in desperate straits. While the backs of the other players are turned he steals the money on the poker table and flees. The theft is discovered and a posse of cowboys gives chase. The young ranchman gallops home and is hidden in the well by his sister. When the pursuers come up they are diverted from the search by the sister's invitation to attend a dance. While the dance is going on the ranchman escapes, leaving a note he will hide in Devil's Cave. The note is discovered and the chase resumed, led by the sister's lover. The sister gets to the hiding place first and, changing clothes with her brother, lures the posse in the wrong direction, while the brother makes good his escape. During the pursuit the sister is shot, and upon being discovered by her sweetheart, unconscious, all thought of further pursuit of the brother is forgotten. While she is recovering from her wound the lover resumes his courtship successfully, just as a letter arrives from the fugitive declaring he has re-

formed and will redeem his past life. The company is made up of capital pantomime actors, who are in addition splendid horsemen. Altogether the film is an almost faultless example of the western drama. *Rush.*

GAUMONT'S TALKERS.

The Gaumont Co. announces that a demonstration of its talking pictures will take place in New York within the near future.

In addition to displaying the "talkers" the Gaumont Co. will show its new natural color pictures.

USED UNCENSORED FILM.

San Francisco, March 12.

As a result of being charged with having exhibited an uncensored moving picture, Ben Michaels, proprietor of the Silver Palace movie theatre in Market street, this city, was arrested March 4.

The situation was aggravated and the prisoner added to his troubles by causing another charge of disturbing the peace to be lodged against him at the police station.

The name of the film objected to is "Marquis, the Venetian Tribune."

PICTURES IN CHURCH.

Berkeley, Cal., March 12.

The practical employment of moving pictures for religious use was given what might be termed a "tryout" March 2 in the First Christian Church of Berkeley by the resident pastor, Rev. H. J. Loken.

"The Awakening of Mr. Scrooge," depicting the story of Charles Dickens, was the film shown.

FILM FILED AWAY.

The War Department has ordered from the Kinemacolor Co. a copy of the colored film showing the scenes inside the Court of Honor at Washington during the ceremonies attendant upon the inauguration of President Wilson.

The government department will file the film away in its archives as an official document.

The Kinemacolor was the only firm permitted to film the president's stand during the review of the parade, from a position inside the Court.

The inauguration film is being shown at Carnegie Lyceum, together with the Panama Canal and Balkan war scenes.

Beverly Bayne, of the Essanay Players, who was hurt some weeks ago by a fall from her horse and recovered sufficiently to resume her work, was laid up again by a toboggan accident in Chicago. Ruth Stonehouse, of the same company, became ill with scarlet fever last week and the company was given quite a scare as a result.

Various companies are claiming quick productions of the inauguration doings.

J. G. Boyle, after many years of duty as a New York detective, is getting a scenario depicting some of his exciting moments in the big city ready for the Universal Co.'s camera.

Henry McRae, director with the Selig Co., has left that concern and is now staging pictures for the Bison Co. McRae for many seasons headed his own stock company on the road.

Wilfred Lucas has joined the Rex company as director. In his company of photoplayers are Beas Meredith, Harry Fisher and F. Mojeska (last named a grandson of the late Mojeska).

In the picture, "An American in the Making," a March release of the Thanhouser, is shown how American employers try to protect the lives of workers through expensive and ingenious devices. The Thanhouser firm sent special company headed by Harry Benham from New Rochelle to Gary, Ind., and Lorain, O., to take the picture in the steel plants at those places.

STOCKHOLDERS MEET.

A meeting has been called for tomorrow (Saturday) in New York at which the holders of General Film Co. preferred stock will gather to confer on means to be taken looking toward the safeguarding of their interests.

Richard A. Rowland, the Pittsburg exchange man, plaintiff in an action to prevent the further distribution of General Co. profits, has addressed a circular letter to all the preferred stockholders calling upon them to join a concerted movement to protect their holdings.

MEXICAN REVOLUTION.

San Francisco, March 12.

Donald Arthur Appleton, reputed to be a Canadian war correspondent, is reported to have been the photographer of a series of pictures that were exhibited here last week at Pantages' theatre under the title of "The Mexican Revolution."

The pictures are of scenes and happenings attendant with the military operations between the Mexican government forces and the rebels. Among other things it shows a genuine bull fight in one of the Northern cities of the Republic, with the death of the animal omitted (if the latter was killed). Torn up railroad tracks and demolished railway bridges are seen and on several occasions it is apparent that the photographer has been dangerously near the actual firing line.

The views are both thrilling and very interesting. Reported to be in two reels of 1,000 feet each and each reel to run fifteen minutes, the exhibition here was limited to one reel that consumed 10 minutes.

The film is understood to be out of the studio of Miles Brothers of this city, and Arthur Don claims the exclusive exhibiting rights for the States of California, Nevada and Oregon, with an option on Australia.

PICTURING BOARDWALK.

Atlantic City, March 12.

A Vitagraph stock company has been here, taking pictures with the Boardwalk for the background. The prominent members are Lillian Walker and James Lackye. The mayor gave permission after consulting the city attorney.

Lillie Logan, who played with "The Girl Behind the Counter," "The Girl Question" and "The Time, the Place and the Girl," is now enrolled as a picture player with the Selig Co.

The Hippodrome, seating about 1,000 on the main floor, is under course of construction at Terre Haute, Ind. It opens next April, featuring the Kinemacolor pictures. James A. Clarke is building the Hip.

Walter W. Evans, Jr., is doing the press work for the Edison companies.

Both the Independent and Licensed film makers have devoted considerable time to dramas dealing with the making of moonshine whiskey.

The report that Max Linder has quit camera posing is untrue. He's still very much alive and is the central comedy figure in a new series now being placed on the market.

Herbert Prior and Mabel Trunnelle have returned to the Edison Company, after a year's absence.

Francis X. Bushman, formerly leading man with the Essanay Co., is back in New York, after a long stay in the west.

Otis Turner, formerly a Bison director, is now directing with one of the Rex companies.

"MIRACLE" COPY STOPPED.

A. H. Woods' Miracle Co. has been granted injunctive relief against the presentation of another motion picture being offered under the title of "The Miracle" by the New York Film Co.

Justice Lehman, in the Supreme Court, in an exhaustive opinion, cites six reasons why the defendants should be restrained from continuing to show their pictures under a similar title. He says the defendants "are intentionally deceiving or tending to deceive the public into the belief that their play is the play produced in London under the same title and to which the plaintiffs have the exclusive rights. I have no doubt that the defendants in using the name 'The Miracle' for their play are trying to obtain the benefit of the reputation of the London production."

Concluding, Judge Lehman said:

We have therefore the following points clearly shown: First, the plaintiffs are the owners and assignees of a play which has achieved a great reputation in Europe under the name "The Miracle"; second, the defendants are offering a film of another play under the same title, founded on the same subject; third, the defendants selected this title with knowledge that it had clearly been appropriated by the owners of the first play; fourth, the title is not so descriptive of the subject matter of the play that it would naturally be used except for a desire to obtain the benefit of the reputation of the original play; fifth, this desire is clearly shown by the defendants' acts in offering their films to the public; sixth, the natural result of the defendants' acts is to deceive the public. Under the circumstances it seems to me that the plaintiffs are clearly entitled to the injunctive relief demanded. Motion granted.

Edwin August, formerly with the Powers Company and the Biograph Company, is now with the Western Vitagraph Company at the Santa Monica, Cal., studio.

Robert Thornby of the Western Vitagraph Company moved recently from the Bonile Brier at Hollywood, Cal., to the Windermere at Santa Monica, where he will be nearer to the Vitagraph studio.

Mary Charleston gave a box party recently at the Majestic theatre in Los Angeles in honor of Annie Schaefer of the Vitagraph company of players. The occasion was the opening there of the engagement of Miss Charleston's friend, Florence Webber of the "Naughty Marietta" company.

Fred Burns has shifted the scene of his photoplay activities from the Western Vitagraph studio in Santa Monica to that of the Kalem Company in Glendale, Cal.

Important changes are prospective in and about the "movie" plant of the Western Vitagraph Company at Santa Monica, all of which are said to be indicative of bigger and greater things in the way of an increased acting force, a more modern studio and more weekly "releases."

George Kleine is making an appeal to the exhibitors of the country to write to the congressmen of their district as well as to the Committee on Ways and Means, House of Representatives, at Washington, of their approval of the free entry of moving picture negatives and films into the United States.

The Vitagraph Co. has manufactured a picture entitled "The Mouse and the Lion." Unlike Charles Klein's "The Lion and the Mouse," it tells of a detective who is bound hand and foot and thrown into a cellar which is fast filling with water. He is rescued by a street wail whom he has befriended.

"Jean," the celebrated picture dog, gave birth a few weeks ago to a litter of pups, four male and two female, which has been camerated as a matter of public interest. The release will be made March 28.

SPLIT IN TRUST IS RUMORED ON BERST'S SUDDEN SAILING

Picture Trade Suspects Pathe Freres Contemplates an Invasion of American Field as a Renter or Exhibitor. Berst's Ancient Threat to Become Renter Recalled for Color to Current Talk

J. A. Berst, the representative of Pathe Freres in the United States, sailed for Paris late last week. His departure was as unexplained as it was sudden and has caused a good deal of comment in the moving picture trade.

Men in close touch with the business scented in the unexpected move, an important development. It would surprise the insiders very little to learn that the foreign trip by the Pathe man was the forerunner of a wide open factional fight in the Patents Co. and General Film Co.

The American manufacturers, it is well known, have no deep love for their competitors in France. One reason is that the Frenchmen are heavily interested in picture theatres on the Continent and it is the general impression these enterprises have proved so profitable the promoters would like to invade this country, if not actually in the exhibiting end, at least as a renter.

In this connection it is recalled that Berst once, before the formation of the General Film Co., openly threatened to turn the New York Pathe branch into a film exchange as an adjunct to its importing and manufacturing business. This was about three years ago. The local Pathe establishment had on hand an immense quantity of commercial reels and sought to sell it to the Association exchanges. They refused to buy and in an effort to bring the exchange men to terms, Berst threatened to operate an exchange on his own account. He never went through with the scheme, principally because he met dangerous opposition from the big interests in the picture trade which later combined in the Patents Co.

Berst may have given up the project only temporarily, and it is believed has been nursing it in his mind ever since. With the General Co. involved in litigation from several quarters, with the Kinetograph engaged in lively and successful competition with the General Co., and the profits of that concern tied up, and finally with a reported move in concert of the American licensed manufacturers to contest with Pathe for the European markets, it is far from improbable that Berst is hastening to the home office to confer with his principal as to the means to be taken to offset opposition to the foreigners.

The trade, however, does not believe Charles Pathe would go as far as to enter the exhibition business. In America there would be insuperable difficulties. Pathe also would find it difficult to furnish himself with an adequate service, in the absence of the other licensed manufacturers, for he would of course, have to break away from the Patents Co.

As a renter the Pathe people would have three or four individual trademarks. The rooster marks the Ameri-

can made product, while the French films show the initials C. G. P. C. (Charles G. Pathe Co.) and another company operating in Italy has still another distinction.

"ZENDA" LICENSED.

The Patents Co. has licensed another "outlaw" film. This time it is the James K. Hackett "Prisoner of Zenda," produced by the Famous Players Co.

The 10 licensed manufacturers are in no way pleased by the admittance of the feature, and are understood to have expressed themselves to that effect. This is the second Independent that has received the sanction of the "trust." The other was the Bernhardt film, another project of the Famous Players Co.

The Chicago manufacturers were especially opposed to the licensing of the film. The protest was led by Selig. All the other film makers of Chicago joined the movement in accordance with an agreement among the trio (Kleine, Essanay and Selig) to stand together on any such proposition.

Selig's opposition was caused by the fact that he was the loser on a large investment in a feature film showing "Monte Cristo" a few months ago. The Famous Players Co. demonstrated in the courts that it had a prior right to the title and the exhibition of the subject was stopped.

M. A. Rouse has opened a new picture house in Scranton, Pa. He will look after the management of the place himself.

S. S. Hutchinson, chief executive of the American Film Co., is personally conducting the photographing of a series of new scenes on the Pacific Coast.

The Arkansas State Branch of the Motion Picture Exhibitors League of America has been organized and will hold its second convention June 19 at Little Rock.

Claude Patin, in the Paris headquarters of the Gaumont Co., is now in charge of the foreign end of it at the Flushing office on Long Island.

S. S. Hutchinson, president of the American Film Manufacturing Co., has gone to California in search of unusual and interesting scenes for his company. Omer F. Doud has returned to Chicago to assume the duties of publicity manager for the American Co. He has been spending some months at western studio of the company at Santa Barbara, Cal.

In posing for the Eclair picture, "Superior Law," J. W. Johnston took a plunge into a river coated with ice. The usual ministrations were necessary.

The Kleine-Eclipse Co. is out with a feature film entitled "Shylock, the Merchant of Venice." They are sending out some one, two and three sheet posters to advertise the film.

Helen Dunbar, who plays the character "heavies" for the Selig Polyscope company, is taking the first vacation she has had in two years. She is spending a fortnight at French Lick Springs.

Ethel Grandon, formerly of the 101 Bison Co., is now with the Rex people at Hollywood, Cal.

William Clifford enacted the role of Gen. Philip Sheridan in the feature film "Sheridan's Ride," which the Universal has placed on the market.

PROCTOR'S LICENSE CANCELLED.

After ten days of rigid investigation of the three F. F. Proctor theatres in New York which were exhibiting Kinemacolor pictures (unlicensed) and the regular releases of the Patents Co. licensees, the "trust" late last week cancelled the Proctor license to exhibit "trust" films. F. F. Proctor immediately signed for the Universal service (independent).

Although the Kinemacolor pictures were brilliantly advertised in front of the theatres together with the announcements of "trust" releases, the Patents Co. people found it necessary to send around investigators to look the shows over.

During this time Vice-President George Scull was the acting head of the Patents Co., in the absence of H. N. Marvin, president of the company, who has been ill for several weeks. Scull is a former officer of the Edison Co., Inc., and in that capacity was a business associate of Frank L. Dyer, president of the General Film Co. The Proctor Circuit was a client of the General Film Co. until the cancellation.

It is understood the Patents Co., having made the drastic move in the Proctor case is now compelled to serve in the same way any licensed exhibitor who violates the Patents Co. agreement by showing pictures of independent manufacture. In this class would seem to enter B. F. Keith people. Keith's Boston showed Kinemacolor pictures last week in conjunction with licensed service. It had not been cancelled up to the middle of this week.

It has been pretty broadly hinted by the Kinemacolor people that cancellations on exhibitors' service because of the use of the colored pictures, will be followed by damage suits, after the Federal dissolution suit has been adjudicated.

TRACING A NICKEL.

The National Moving Picture Co., with headquarters in Louisville, is sending out a neat yellow backed pamphlet entitled "The Story of a Nickel." It calls attention to the fact anyone can become a stockholder of the concern on very easy terms. The "story" shows where the nickels of the movies go and how the public can get in on some of the millions of five cent pieces percolating through the picture show doors.

Napolitti & Ruggieri, proprietors of a picture theatre at 214 Bowery, found a bomb in their place after they closed Sunday night. Someone had left it unlighted under a seat. The owners in the last two years have received nearly 100 letters demanding sums ranging from \$500 to \$2,000. The theatre was dynamited March 2 but no one was killed.

Otto Morris is building a new \$20,000 picture house at Spring Lake, N. J.

The picture league exhibitors of Alabama will hold a big convention March 24. A. Wall of Birmingham is in charge of the advance work.

The Screen Club ball is announced to be held at Terrace Garden, April 10. The committee is William Robert Daly and Herbert Brenon.

The remains of Florence Barker, a prominent photographer, who died last month in Los Angeles of pneumonia, have been brought east for interment.

Walter MacNamara, in addition to writing special stories for the Universal Film Co., is arranging an act here for Bombardier Wells, the English pugilist. MacNamara brought Wells into the limelight in Europe and will arrange for his debut in New York.

L. A. PICTURE GOSSIP.

Los Angeles, March 12.
One week's weather:
Monday—Rain. Thursday—Fair.
Tuesday—Rain. Friday—Fair.
Wednesday—Cloudy. Saturday—Fair.
Average temperature, 49°.

The rain Monday and Tuesday made an unusually short week for the picture makers here, but the beautiful sunny weather of the last half caused one to feel like putting in overtime.

The success of the "face-to-face" ball of the Photoplayers is still being talked of. All agree Mabel Normand was a lovely, graceful moving picture as she lead the march with President Fred. Mace who looked correspondingly proud.

David Miles and 25 members of the Kinemacolor company had quite an exciting experience. They were marooned on Mt. Baldy by 14 feet of snow. Fortunately there was no lack of food or fuel, and they got the picture before the snow fell.

I saw Mack Bennett and "Pathe" Lehrman coming out of Hoffman's yesterday laughing over a Keystone comedy (No, Hoffman's is not a millinery shop).

The Photoplayers are in their handsome new club rooms. It is whispered there is to be a Ladies' Night. We wives and other females are doing our best to lobby it through.

Popular Jim Cooley (formerly with Reliance and now with Minnie Dupree in vaudeville) played here recently at the Orpheum and left a horrible lonesomeness when he entrained for Frisco.



WILLIAM COURTRIGHT

Understood Jim Corbett was approached this week by the picture people, but I believe he refused to be "filmed" just yet.

Many old-timers will be surprised to learn Billy Courtright, the original "Flewy," "Flowey," and a tremendous favorite in the old "variety" days, is here with a picture company and enjoying the work immensely.

Al. Filson (Filson and Errol) is also here, playing in the Silent Drama.

Frank Woods of Kinemacolor (and, please, Mr. Linotype man, don't lose that final 's' in his name) has addressed a very strong and able letter to one of the papers here, opposing censorship in its present form and very wisely, suggesting the public press give greater attention to films.

A well-known Cabaret singer and pianist in a recent interview, predicted that before long, pictures could form an important part of the Cabaret program.

The recent heavy rains flooded the Universal ranch, entirely hemming in the company and driving the Indian contingent of the outfit to the hills.

I saw sweet Blanche Sweet (of the Biograph) one night, enjoying Nat Goodwin's fine performance of "Fagin" at the new Morocco. I wonder if she was studying "Nancy," and shall we see an "Oliver Twist" film by the company she is with?

One evening paper here is like a letter from home—all the familiar articles, "Married Life the 3d Year," "The Manicure Lady," &c., also the cartoons we know and love, but I can't get used to the Sporting Page—No Tad—no Daffydils—no Blk Hat Harry—Ah, me!

A catch line in a really ad here: "A lot for your money." Get it? **LADY RUG.**

David R. Horsley, treasurer of the Universal Film Co., after a stay in Los Angeles, has returned to New York. Horsley went west for a rest but showed much activity at Universal City where many of the Universal films are being made.

LYCEUM AND CONCERT

The Aborns will start their spring grand opera season with one English singing company at the Newark theatre, Newark, March 31. The second will be at the Academy of Music, Brooklyn, April 7. Aborns will open at the Providence Opera House, Providence, May 5 or a week earlier and will start at Ford's Baltimore, May 12. The Pittsburgh season, playing at the Alvin, will open May 5, while the Boston engagement will start May 5 with the house yet to be selected. The two grand opera companies, now on tour, will go right from the road trips into spring seasons with new companies to be organized.

The Paris courts have non-suited a husband who applied for a divorce because his wife, without his consent, had joined the ballet at the opera house. This alone is not a cause for separation even, declared the judges.

A very fine concert was given by the American singer, Charles W. Clark, in Paris, Feb. 21, under the direction of Madier de Montjau and Kiesgen, the concert organizers.

Rudolf Ganz, the Swiss pianist, goes to Mexico April 6 for a series of eight performances.

Reed Miller has been booked for a southern tour.

Irene Scharrer, an English pianist, is having an American tour arranged by a New York manager.

Jessica Strubelli, colatura soprano, has arrived in America for a series of concerts.

Gottfried Galston, the Munich pianist, has concluded a successful western tour.

Mme. Carolina White, prima donna, Chicago Opera Co., is now making a successful tour of the west.

Beatrice Wheeler, who formerly appeared in opera in Europe, is now in America.

Fred Martin, basso, and John Barnes Wells, tenor, will both be under Foster & David's direction next season.

Benjamin E. Berry, tenor, is having return dates booked for the south.

Grace Kerna, soprano, is making dates for some "big" appearances in Eastern cities.

Felix Weingartner, conductor, and Lucille Mares, American soprano, who were recently married, intend to return abroad within a few weeks.

Herman Hoyer, of the Boston Symphony Orchestra, brought suit against H. C. Hildebrandt & Son of Baltimore to recover \$800 which he claimed was paid for a genuine Lupot violin. Hoyer claimed the one sold him was not genuine. A jury returned a verdict in favor of the defendant.

Kathleen Parlow, violinist, is booked for a tour of Holland during March.

Alice Moncrieff, contralto, is having a winter season booked.

Cornelia Rider-Possart, who is now completing her tour in the east, goes to Europe in the late spring.

Gertrude W. Hassler, concert singer, has won a \$30,000 verdict in a \$500,000 suit for breach of promise from Carl G. Fisher, the multi-millionaire clubman of Indianapolis.

Mrs. Charles R. Schuetze, wife of a harpist with the Philharmonic Society, is suing him for separation, charging cruelty and abandonment.

Villefranc, director of the Opera at Nice, will resign his position in May, feeling that having reached 70 years, it is time to rest. Three well-known tenors are already after the job. Georges Nanteuil, who has hitherto written exclusively for the music halls in France, produced a 3-act comedy entitled "La Belle Etolie" at the Opera House, Monte Carlo, Jan. 12, which was cordially received, though the plot is a little slender.

Marguerite Lemon, identified with the Metropolitan Co. during the last two seasons Heinrich Conried was there, after an absence of three years has reappeared in public as soloist with the Russian Symphony Orchestra.

Benjamin Chapin, whose Abraham Lincoln impersonation is widely known, has been booked up solid on Chautauqua time from June 20 to Aug. 2.

Ila Hinshaw, of the Hinshaw Grand Opera Co., best known in the Lyceum field, died at her home in Chicago as the result of an affliction Christmas while decorating a tree for her little relatives.

Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, are making a joint tour of the west, having already reached the Pacific Coast.

Friends of Wynni Pyle, American pianist, send back word that he has met with much success on his recent appearances in Berlin.

The Metropolitan Opera Co. is announced to give seven performances in Atlanta April 21-26. The new Met soprano, Frieda Hempel, is expected to make her first appearance in the south.

Norman Wilks, the young English pianist, has arrived for a tour of the United States.

Grace Northrup, who has become quite famous as a soprano on the Pacific Coast, will come to New York to spend a year in concert recital.

Arthur Phillips, the former baritone of the London Opera House, is here to fill 70 concerts which he has booked for this season.

Announcement is made of the marriage of M. Constantin Strosesco and Mlle. Yvonne Courso of the Metropolitan Opera Co.

Maude Lotz, the young Brooklyn soprano, now touring the west under most successful conditions, is to appear as soloist in March with the Minneapolis Symphony Orchestra.

Frank Gittelson, American, 16 years old, over 6 feet and weighing 22 pounds, has made his debut in Berlin. The press there has dubbed him "The Boy Ysaie."

Hallette Gilbert, the New York tenor-composer, is making an extended February tour with an All-American song program.

Charles W. Clark will be heard in concert in Paris this month.

Kurt Schindler, the famous musical conductor, has been engaged to succeed the late Max Spicker as musical director and choir-master of Temple Emanu El of this city.

William Buers and Carl Braun, German operatic singers, have joined the Metropolitan Opera Co. in New York.

MORE REFORMERS BREAK OUT.

Cincinnati, March 12.

While Billy Watson, Billy Spencer, Ida Walling and Margaret Newell were preparing to go on at the Saturday matinee, Sergeant of Detectives Pottebaum charged them with giving an immoral exhibition. The arrest was caused by the Vigilance Committee of Cincinnati, and the affidavit was sworn to by J. H. Kline.

When seen, the officers of the Vigilance Committee stated the recent closing of "One Night" at the Walnut St. theatre by the mayor was through the activity of the Vigilance Committee.

When questioned, they admitted burlesque managers were making every effort to have the shows clean and wholesome and that in many cities burlesque is regarded as the best form of entertainment, and that women attend regularly.

Bond was immediately given by Hubert Heuck, president of the Heuck's Opera House Co. The players will return here at their first opportunity for trial. It is looked upon as a publicity seeking expedition by the reformers.

Last week "The Beef Trust" drew more women into the People's than have ever attended a show there before. Watson also broke the house record for receipts, getting \$5,647 on the week.

PREPARING TO BUILD.

Springfield, Mass., March 12.

The steel for the new Poli theatre here is contracted for delivery by May 1, when erection will be promptly begun.

The plot on which the house is to be erected is 200 by 100 feet, the auditorium of which will be 150 by 100 feet. The stage is to be 50 feet deep and 60 feet wide.

There is to be one balcony and a raised gallery behind the balcony. Seating capacity, 2,000.

SPORTS

Contrary to the expectations of the fans, the present holds no big prospects for Rube Marquard to resume his pitching mitt for the New York Giants at the opening of the season. Marquard, with Blossom Seeley are booked for the full Orpheum Circuit as a vaudeville feature. That will take the couple to the Coast and keep them playing until May 12. Marquard is said to have set the price upon his professional services on the diamond for the coming ball season at \$10,000. Last summer he got \$5,000 from the New Yorks. What may transpire between now and May 12 is unknown.

Chick Hartman, who is an ex-vaude-villian, will cover shortstop for the Binghamton nine in the New York State League this summer.

Robert B. Benjamine arrived in New York last week, coming here from Australia via London. Benjamine is representing the Australian cricket and baseball team that will reach New York in May to play matches throughout the United States and Canada. The first cricket game is dated for June 20, at Philadelphia. Another match will occur July 4, in New York. Among the team is a baseball nine. While Mr. Benjamine makes no claim of having champion baseball players, he says his nine can make a fair showing against America's best. The Australians coming over are Victor Tumpner, captain and the best batsman (cricket) in Australia, Charles MacCartney, Warren Bardsley, Jack Crawford, Egar Mayne, Wm. Whitty, J. Collins, C. Arnott, E. Mailey, W. Campbell. Two other players will be added before the team sails.

Jack Conway, late of Conway and Brady, being an expert on the baseball diamond, has been signed to play first base with the Bay City team of the South Michigan league. He reports for duty May 6, when the season opens.

CLAIMS PRESS WORK USELESS.

Is press work in New York a thing of the past? A declaration that it is was made this week by one of the best known managers in the metropolis. He claims that all press work that can be conceived and planted in the dailies does not help an attraction a particle any more, as the public has come to accept it at its proper valuation. He went on to cite the cases of "Within the Law," "The Argyle Case" and other successes, claiming that scarcely a word appears in the papers about the shows, and they are being advertised by those who go to see them.

Marie Reynolds is suing her husband, Attorney W. P. Myers, for a separation.

Hughes and Prior have dissolved. In the future Jack Hughes will appear with his wife.

"Adele," a musical play, will be produced next September by Joseph P. Bickerton, Jr. Ben Teal will stage it.

WITHIN THE LAW

Joe Wood moving again.
F. H. Wade acting again.
Doris Hardy having a maid.
Lillian Russell as a lecturer.
Earl Talbot wearing a toupe.
Alf. Wilton walking upstairs.
Jake Shubert without a mood.
Johnny Stanley going to work.
Gus McCune boosting new acts.
E. J. Carpenter doing press work.
Willard Mack returning to stock.
Carter De Haven wearing overalls.
John Bunny making faces for \$1,500.
Ray Cox standing still and not talking.

Doc Steiner ballyhooing for Wonderland.

Bill Morris getting some real coin now.

Carrie LaMont soubretting once more.

Cliff Storch riding through Wall street.

Albee getting his nerve up over the Palace.

M. B. Leavitt getting ready to go abroad.

Herbert Ashley and Bob Matthews kissing.

Abe Thalheimer starting an office of his own.

Gaby Deslys waiving \$6,000 during rehearsals.

Marquise of Queensbury writing another play.

Will H. Gregory saying "Good Morning, Judge."

Mose Reis turning his houses into Wonderlands.

Erlanger admitting the opposition is making money.

Clown theatre playing "Ten Nights in a Barroom."

Walter Plimmer "copping" Joe Wood's houses.

Marie Pettis making an exit by the fire escape at 4 a. m.

Bill Sill pulling new stuff ahead of the Weberfelds show.

Charles Dingle tinkering with the mechanism of his auto.

Sixty-year-old Turkey Trotters at the midnight Cabarets.

Murdock applying for the grafting privilege at Wonderland.

Oscar Hammerstein again getting busy around "The Corner."

Ed Blondell losing ten pounds daily through looking for dips on the Roof.

The Shuberts hearing the Maxine Elliott and the 39th Street theatres have moved away.

"Milestones" ends its New York engagement at the Liberty Saturday night.

Ben Ketchum, manager of the Colonial theatre, Salt Lake, was married March 9 to Mrs. Ora M. Gibbons.

Oliver Morosco will produce "The Escape" and "The Tik Tok Man" on Broadway early next season.

Harry Reichenbach was engaged Tuesday to manage the new Poli theatre, Bridgeport.

Fiddler and Shelton did not open on the Pantages time as reported. They had the date set back, and will remain cast for some time yet.

LONDON

VARIETY'S LONDON OFFICE

18 CHANCING CROSS ROAD (CABLE "JESSEFREE, LONDON.")

JESSE FREEMAN, Representative.

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

London, March 5.

The ragtime craze in England was responsible for a tryout of an act this week at the Holborn Empire of Max Burkhart and Billy Vandevere, both well known in New York among the one time song pluggers and now Cabaret singers. While Vandevere played the piano Burkhart attempted to do singing numbers and failed, owing to the frameup of the act. A classy turn was attempted while a rougher singing act could have turned the trick.

The Will Collins office announces the following bookings from the States: Pearl and Roth and Freeman Slitz, opening here March 3; Reiff Brothers, May 9; Clarke Sisters and Sterling, June 16.

Margaret Moffatt just back from the States after a tour with the unsuccessful play "The Drone," will appear at the Coliseum shortly in a new sketch by Sewell Collins called "The Scrub Lady." Two of the characters in the sketch are seated in the orchestra during the action of the piece.

Frank Tinney's success at the Palace was the topic of much conversation during the first two weeks of his showing here. Tinney opened at the Palace when business was very nearly at its worst, but fortunately things seem to be much better now and the black face comic is forcing his way well in to the best kind of popularity every night. It was a big gamble to many who had seen Tinney on the other side. To say that he won would be putting it very mildly. The press department has been busy in regard to the act. Through one of the dailies an offer of \$250 is made for the best description of Tinney's turn. From the second he said "I have a reason for not havin' to throw it away" Tinney was established on this side. He opened for more money than any other American (male) single and has now quite doubled with the possible exception of one or two (and then maybe not) any American single man act's salary.

Alfred Butt the other night told a VARIETY representative he, as well as Oswald Stoll, had now made up his mind the Revue craze would not hit the Palace. Mr. Butt says it is a surety in his opinion that too many of these productions will not do some of the houses a bit of good in a drawing way, if they should fall for this form of entertainment. Mr. Butt spoke about his trip to America and said again the Americans' demand for big money was keeping many good acts from this side. He finished by saying that he had secured an attraction that would well pay him for the trip to the States, but would not mention what it was.

The Rascals, after playing a few weeks at the Empire as a vaudeville item, have been placed in the Revue. A cable some weeks ago in VARIETY mentioning the "Rosadales" success at the Empire, meant the Rascals.

Albert De Courville, the Hippodrome manager and booking chief, is just back from a week's holiday in the south of France. In talking about the "Hello Ragtime" Revue he said he had hopes of the show running through the summer and perhaps up to the next Christmas, when a new production would be shown. Mr. De Courville stated while he would add different people to the show from time to time that when the cast was announced for his next year's production not one of the present members at the Hip would be included. The manager stated that he has an idea for something that could not be described as more than a big production. The main scheme is to run a show on continuous lines, from the opening of the matinee to the closing time at night.

Jack May of the Cosmopolitan Club invited a number of American vaudeville acts to a spread to celebrate Washington's birthday. Everybody at the affair was a Yank. Opinions of all kinds were freely discussed. There was also a good show given on the Cabaret order and things seemed awfully close to home.

Conflicting tales are being told of Hedges Brothers and Jacobson being booked for life in England. This much seems to be true; Jess Jacobson, who has not been in the best of health, fainted while on the stage at the Tivoli Saturday of last week. Advices this week say the trio are working at Ciro's, Paris. Some rumors have been around that the boys will go to Australia or somewhere far away. The act should have played the Tivoli last week and from now on have quite some dates booked with Syndicate halls, agreed upon when the act was first here, but the money is very much under the present ragtime salary. The exact details could not be gleaned from the act's agent, but the fact remains that the boys are not at present in this country.

Paul La Croix is at present working the Alhambra, but being in a very early spot, does nothing more than draw his money. The juggler is a good act for any of the regular music halls outside the centre of the town.

Reynolds and Donegan, D'Armond and Carter and Elida Morris were at the Victoria Palace last week. Reynolds and Donegan played the Palace as well, deputizing for Barclay Gammon.

PARIS

By E. G. KENDREW
66 Bis Rue St. Didier

Paris, March 4.

Manager Balluit, in Paris lately, has engaged for the Orfeum, Budapest, the child Abelard (well known in the Gaumont films as "Bebe"), to appear for the month of March in a sketch, on the same lines as Max Linder in Berlin. The salary for the boy, aged 8 years, is \$193 per evening, with \$39 extra each matinee played.

The reports of changes of two Paris subventioned theatres are a little previous. It has been suggested that the site occupied by a branch of the Bank of France, which was up to 1878 an opera house called Salle Ventadour should be bought by the State and a new Opera Comique built thereon, and that the troupe of the Odeon should remove to the theatre now known as the Opera Comique, while the Odeon should become a popular house for production of comedy, drama, operetta, etc. It is possible the Salle Ventadour may again exist, but not before five years, if the Government is



LAWRENCE JOHNSTON

Now playing the Orpheum Circuit, imitates Lou Graham, making a concert announcement for the Ringling Show. Mr. Johnston recently added to this novel feat, the roar of a lion, supposed to be heard from the Menagerie. This lion-roar effect is proving an excellent innovation for the ventriloquist.

willing to pay at least a \$1,000,000 for the land, when the Bank moves to others premises. If the proposed change is made the Opera Comique troupe will play in the new theatre, but it is certain the Odeon will not cross the river. It is already asked that this classical theatre should retain its present character for the use of the students in the Latin quarter (although classics do not show a profit). Carre would like a larger home for the Opera Comique, and Antoine would be glad to get nearer the Boulevards, but the latter is sure to meet with opposition. There will be many bids for the present Opera Comique if it should become vacant. In any event it will not become a vaudeville

house like Hammerstein's London Opera House.

M. Wollsteiner, formerly of New York, and recently with Wollheim's agency in Hamburg, has joined the Geo. Pasquier & Co. firm in Paris.

Paul J. Rainey's African Hunt pictures, under the direction of H. G. Whitton, are showing at the Casino de Paris as a feature.

The Ambassadeurs music hall in the Champs Elysees will commence the summer season April 26, with vaudeville, the opening program till May 15 comprising among other acts Corn and Hart, Sisters Lorett, Street and Gus. For June the Hartley Wonders, 4 Spissels, Boucot, Belle Fresquita and her trio, Decaruso Duo, Maris Racho and partner are booked. A revue by P. L. Flers will follow.

The Folies Bergere as usual will have a vaudeville program for September. In October a revue by Michel Carre and Andre Barde will be presented, Regina Badet playing a part.

The engagement of Max Linder, the moving picture man, is confirmed for the opening program at the Alhambra in September.

M. Salignac has been appointed director of the municipal opera house at Nice. The house only presents opera.

A new music hall, to be known as the Coliseum, is to be built in a central part of Brussels in the near future.

Victor de Cottens is taking over the Eden, Vichy, which he will rechristen Casino de Flers.

It is rumored Jules Claretie is resigning his position of Administrateur (or manager) of the Comedie Francaise, to take effect in June, and that he will be then found in the editorial chair of a Parisian daily.

Rehearsals of the French version of "The Arcadians" have commenced at the Olympic. It will be produced end of March. Max Dearly will hold the jockey role. He has signed for a revue at the Cigale in June in which Maurice Chavalier will also be seen.

Claudius, now at the Cigale, will migrate to the Renaissance, where he will hold a part in Jacque Richepin's new comedy, "Le Minaret."

The Moulin Rouge proposes to mount a Spanish operetta in April, with Pera Bonafie, Davrigny, Merin and Hasti.

A new music hall is being built in Paris, on the Avenue des Gobelins (near the Latin quarter), much frequented by American students.

While the Cabaret is an old story in the metropolis, the country is only now awakening to its possibilities. The big cities such as Chicago and Philadelphia have taken to the style of entertainment and now the smaller towns are following. Bookers in New York are following this new field actively. "It is only a matter of time," said a New York Cabaret specialist this week, "when it will be possible to frame up a whole show and send it through the country to make stands of a week or more. The Cabaret idea has not yet been accepted in the smaller cities to make this plan feasible, but the business is steadily growing to a point where it will be possible." This agent has a contract with the St. Charles Hotel, New Orleans, but only a few places to break the jump from New York to that place. Entertainers are sent direct to the Crescent City from Broadway at considerable expense.

The Cabarets at both of Healey's restaurants have been revised. At the 66th street place are the Madison Twins, Jack Keller, Violet Vernon and others under the directorship of Al Adler. White's Ragtime Band and Florence Greene are the features of the 91st street establishment.

H. C. Crossman, one of the original firm which opened the Frolic in 47th street, has taken over the business, and is running it with a Cabaret show as special attraction. Some of the entertainers' salaries for the week in which the establishment was turned over to a receiver, are awaiting the slow process of a receiver's report to the courts.

At the Cafe Boulevard are the Westons, Miss Crosby, contralto, Billy Cripps and Helen Shipman, the baby wonder, among others.

Fred Taylor and Gill and Gill are newcomers to Pabst's Harlem Casino.

The Dancing Cabarets around New York are doing a terrific business. Right down the line (with possibly one exception) from Healey's at Broadway and 145th street, to Healey's at 66th, (Geo.) Rector's, Reisenweber's Folies Bergere, Murray's, Martin's and Bustanoby's, the floors are crowded all the while after eleven at night until two, three or four in the morning. Bustanoby's gets the latest play. One can drop in there at 3.30 and find a crowd. Everybody dances. The other night at Martin's Diamond Jim Brady was out on the floor, going it with the ease and grace of a 20-year old. He is some little turkey trotter. Healey's at 145th street has the most attractively laid out Cabaret in the city. The stage (containing an orchestra also) is just on the edge of the dancing floor. The latter is located in the centre of the rather large restaurant, giving a good view to everyone in the place. All these Dancing Cabarets are obliged to open their extra floors Saturday night. The duller evening of the week is Sunday. The drink checks run large, with very little food ordered. The one trouble is that in the lower Broadway places, the dancing floor takes up so

NEWS OF THE CABARETS

much room, there are comparatively few seats left. The dancing Cabarets draw a fairly nice class of people, more classy in some places than others. This may be particularly marked any night excepting Saturday when the mob gets out. The prices and the clothes around stop a lot of people from going in in these expensive places. They are great for wine buyers. Nine tables out of ten will order champagne. Rector's (Geo.) has started "Afternoon Teas" in the dancing Cabarets. They run from four until six, and are reported popular.

Some of the Cabarets around New York are taking a chance with off-color parodies. They may draw business but they won't draw the business the restaurant keepers want.

Carleton Terrace at Broadway and 97th street is preparing for its summer trade. This Cabaret which does very well in drawing attendance doesn't appear to give much attention to the show. The other night the bill consisted of a single and a double, the single singing straight songs and the double taking care of the rags.

At Nataly's, Chicago, this week there are six acts in the Cabaret.

Hale and Paterson, new "Tommy" dancers at Rector's, Chicago, have created quite a furore in the Cabaret field. They are combining the Texas dancing with that of a whirlwind sort. The result is most effective.

Chicago, March 12.

The first midnight cabaret at the American Music Hall last Saturday night proved interesting if not an altogether successful affair. The attendance was rather light but there was enough interest shown to warrant the management going after the thing in proper fashion. The show was naturally more or less thrown together and was not run to the best advantage. The audience consisted in a large measure of the theatrical people at present playing in town. If they can be induced to come every week it will be a drawing card in itself that will outshine any show that can be given. The place got sort of the atmosphere that prevails at the Winter Garden, New York, on a Sunday night. That is all that will be necessary to make the thing a permanent institution if it can be continued. The bill was made up principally from "The Passing Show" and "The Red Petticoat." The numbers were not well strung together. In order to allow the show people to get out as early as possible the production numbers all came first, which made the closing portion of the entertainment too weak for the opening and things hit the toboggan towards the finale. Louise Mink and Joseph Phillips with eight girls from "The Red Petticoat" opened the show, starting nicely. Lillian Floyd, a single from the pop houses, was "No. 2." Lillian

was far too nervous to give a performance that would do her justice. She has a novelty number in a telephone song, using the idea now in the railroad stations for announcing trains. It should be strong enough in itself to get her over in the pop houses. Grace Fields and Donald McDonald were a big hit in their ragtime dance from the "Petticoat" show. William Pruette sang "I Want What I Want When I Want It." Texas Guinan and E. Cutler led the "Wedding Glide" from "The Passing Show." It called forth much applause although they did not respond to an encore. Howard and Howard cleaned up. Willie's imitation stunt caught on but it would take a few weeks for the audience to get wise to Willie. The reception given the boys sounded like "Winter Garden stuff." Tyler Sinclair Trio xylophone players from the Indiana opened the intermission. Frances Kennedy followed and Ernest Hare put a neat hit right after. Magley and Bingham, "Tommy" dancers, closed the show. This Saturday night a bill made up from "The Follies" and other attractions will give the performance.

Chicago, March 6.

Harry Krans left the North American to join his partner, Al White, in charge of the cabaret at Tierney's Auto Cafe.

Chicago, March 12.

Business generally has not been up to the standard at the cafes and larger shows are being put on accordingly. The Lenten season and the changeable weather are blamed in a measure for the falling off, which seems to be quite general. Special nights and extra programs are getting to be the rage. Just how far these things will go remains to be seen. Salaries among the cabaret artists have been rapidly climbing and in many cases acts, which formerly wouldn't think of anything but vaudeville, pass up the vaudeville thing altogether now and seek nothing further than a cabaret engagement. A "single" (man), getting \$100 a week in a restaurant, is common these days, and "single" (women) at less than \$75 are hard to find. Male trios who can deliver have little trouble hitting the \$200 mark. When it is considered that the act may play in one place for any number of weeks with none, or at least only one commission to pay, it is not hard to understand why this sort of entertainment is popular with the turns. How high feature acts can figure on going is next to impossible to quote. Elizabeth Murray probably received the most flattering offers for Cabarets. She could have had \$10,000 for 10 weeks. Hers is not the only name that has been offered money. It was thought at one time competition would drive the restaurant keepers to paying the big salaries and engaging "names," but now it seems to be the holding on to the business they have built up which will necessitate it.

The Winter Garden expects to have its Cabaret started in the restaurant portion of the building in about two weeks. An application has been filed for an all-night license.

Shanley's put on a couple of Spanish dancers last week. They are Eduardo and Elisa Cansino, son and daughter of Antonio Casino, a leading dancing master of Spain. The son proves his father was a good teacher. This boy woke the cabaret audience up Monday evening with some new work in Spanish dancing. Up to that time the couple had just simmered along and would have been set down as quite ordinary had not the boy held his ace for the finish. The dancers have been in New York about five weeks, appearing at private entertainments.

RAGTIME PHILOSOPHY

"Single men in barracks don't grow into plaster saints," and girls that fate consigns to a life in dollar-a-day hotels don't grow into the coy and blushing damsels that we meet on the pages of romantic fiction, but the former do their best to deliver the goods when "the guns begin to shoot," and the latter fight the less spectacular battles of life with courage worthy of consideration.

The girl in a poker game that insists on taking her turn in the aisle seat, if given an even break in the matrimonial shuffle, stands a pretty fair chance of being able to stick until the "cash in."

Ere you decide that the stage manager is taking life too seriously (because he gets peevish when some one pulls a "bonehead") remember that the man who is paying him his salary may be wondering what he can do besides talk about himself.

'Twas a printer (not a costume designer) who said "Man wants but little here below."

They don't call for an encore when you sing a song of woe.

The couple that for the benefit of a chambermaid decorate chiffoniers with a framed copy of their marriage certificate do not arouse that individual to a more conscientious effort to earn her salary—and, besides, they rob her of some interesting conjectures.

Darl MacBoyle.

WHO WANTS COLORED GIRLS?

Hammerstein's Victoria sent out a press announcement this week to the effect it thought of placing colored usherettes at "The Corner." Colored boys now seat the Hammerstein patrons.

It has been said the new Palace, due to open March 24, intended placing an ushering crew of light colored girls in the theatre.

A stage crew was engaged this week for the Palace. The men around the stage union's office said they understood vaudeville was to be played at the new house.

WHY BLACKFORD GOT OUT.

With the resignation of U. G. Blackford from the management of the Harlem Opera House (B. F. Keith stock), his entire working staff was let out.

To P. F. Nash was entrusted the re-organization. It is said that while business was at times quite large, there never was any profit, due to the penchant of the management to purchase elaborate fittings for the house.

Blackford's reported version of the affair, imparted to friends, is that he was regarded as altogether too friendly to B. F. Keith. E. F. Albee never could "see" him. Blackford is reported as having felt that the Putnam Building cohorts resented his unearthing of the defalcation of last winter, and that he was never a party to certain things turned off, seemed to irritate some people.

IN MOUNTAIN PARK.

Harry D. Marss with George Sommers, a former Broadway habitue, is in New York recruiting a company to play stock this summer at Mountain Park, Hamilton, Ont., opening May 1.

GIVING 'EM MELLERS.

Jay Packard, after a trip through New England returns with the announcement that beginning April 1 he will install stock in two theatres in that territory with a melodramatic policy. The names of the houses will be disclosed later.

TAB DRAMATIC CO.

St. John's, N. F., March 12. Arrangements have been made to install a tabloid dramatic company here March 24 at one of the local vaudeville houses.

DORNER PLAYERS IN CONN.

A company to be styled the Dorner Players is expected to open a permanent season of stock shortly at Middletown, Conn.

BRUCE MAY LEAD.

Clifford Bruce will likely be engaged as the leading man of the new stock company which will open at the Weiting, Syracuse, Easter Monday.

SPECIAL NIGHTS IN STOCK.

Jersey City, March 12. The Academy of Music stock is doing capacity with its melodrama policy. In addition to conducting the "country store" each week as a special box office persuader, the management is arranging Cabaret Nights.

These "special nights" are a regular thing in burlesque.

ORANGE BLOSSOMS IN JUNE.

Pittsfield, Mass., March 12. Some important changes will be made in the Franklin-Baggot stock company here Easter Monday.

Carol Arden and Harold Claremont will come to play leads, replacing Phyllis Gilmore and Victor Brown.

Joe Granby has signed for heavies through Paul Scott's agency.

Rumor has it that Miss Gilmore and Brown will be deluged with orange blossoms in June.

STOCK

STOCK AT SHEA'S.

Toronto, March 12.

Summer stock will prevail at Shea's, opening about the middle of May. It will run ten weeks. Vaudeville is the present policy.

LLOYD PLAYERS IN CONCORD.

Concord, N. H., March 12.

The Rollo Lloyd Players at the Auditorium had a big opening in "Alias Jimmy Valentine" last week and Mayor French was on hand to make the occasion a hummer.

In the company with Lloyd are Anna Layng, leading woman; William Furnos, Walter Naylor, William J. Townsend, John Ranold, Henrietta Vaders, Byron Washburne, Louis Fuller, Lewis Parmenter, May Washburne, Edward Morrissey, Frederic Cleveland.

The Auditorium has opposition in the Gladys Klark Co. at popular prices.

"SPY" RESTRICTED.

"The Spy," which has closed its New York engagement, has been released by Charles Frohman for stock production in restricted territory.

POLLOCK TRYING WEST.

Youngstown, O., March 12.

Stock will be made a permanent feature here at the Grand Opera House under John Pollock's direction beginning April 14.

The opener will likely be "The Fortune Hunter."

A. T. Albaugh will be resident manager with Pollock directing from the New York end.

GOOD START AT CASINO.

New Bedford, March 12.

With "The Idler" as the opening bill, the Casino stock company got a successful start here at the Casino last week.

In the company are Carl Brickert and Henry Hicks, Miss Kent and Mr. King, former members of the John M. Hathaway stock at Hathaway's here.

LEAVING CAMDEN.

Camden, N. J., March 12.

George Berrell, director, and Rollin Holden, who has been here since Christmas, are leaving the Temple stock.

After Holy Week the company with some new additions, will open in "The Virginian."

STOCK IN BURLESQUE HOUSE.

Upon the close of the burlesque season, the Olympic, New York (Eastern Burlesque Wheel) will be turned over to 10-20-30 dramatic stock.

"SHERRY" IN STOCK.

"Madame Sherry" will be played by various stock companies next season. The managers will produce it with five men, four women and a chorus of six girls.

ONLY WOMAN MANAGER?

Rochester, March 12.

Louise Coleman is getting ready to open another local stock season here. She claims to be the only woman stock manager in the country. Miss Coleman is reputed to be quite wealthy. She will play in the company.

RALEIGH RELEASES.

Cecil Raleigh, who wrote "The Whip," has turned over for stock release other Drury Lane pieces of his composition such as "The Great Millionaire," "The Pointsman," "Uncle John" (written in collaboration with George Simms), "The Queen of Society," "The Flood Tide," "The Marquis" and "Cheer, Boys Cheer."

WADSWORTH FUTURE UNKNOWN.

Just what the policy of the Wadsworth theatre will be when Cecil Owen ends his four weeks' stock regime there week after next is not known, unless Owen obtains an extension of his lease.

If not it is believed a straight picture policy will be tried for the summer.

GREGORY DIRECTING.

William H. Gregory left New York Monday night for Cleveland where he will assume the stage directorship of the new theatre there.

For the first six weeks a season of grand opera will be offered and the following six weeks will have Arnold Daly in repertoire.

LAYING OFF HOLY WEEK.

Wilmington, March 12.

The Luke Conness stock at the Avenue theatre will lay off next week. Since the departure of James Durkin the leads are being played by Edward Robbins and Miss Maverlock. Owing to Lent, business has been quiet of late.

HEADING ANOTHER COMPANY.

Springfield, Mass., March 12.

Charles Dingle, now playing leads for a North Adams stock, will head a company directed by the same management at North Adams which will play summer opposition here to the Poli stock.

Dingle has become a big favorite in North Adams.

Thomas Mills, who accidentally shot himself during the Harlem O. H. stock performance of "The Deep Purple," has left the company.

Some of the road agents are reaching Broadway much earlier than last season. About a half dozen are now to be seen flitting in and out of the Normandie in search of new births.

Maud Gilbert has gone to Chicago. On her return she will take up a permanent stock engagement with an eastern company.

Stock is proving successful at the Grand, Sacramento, Cal.

Mary Gibbs Spooner, director of the Salem (Mass.) Stock Co. has returned to that town after a tour of the east as manager of a stock organization. Arthur Behrens, is now established in the Salem organization. Edna May Spooner (Mrs. Behrens) is taking a vacation following her tour at the head of "The Price She Paid," and will not return to stock until next season.

STOCK AT POLI'S.

Wilkesbarre, March 12.

It has been about settled by John Docking, manager of the Poli theatre here and in Scranton that the two houses will stop vaudeville for the season in time to open with stock May 5.

Though the regular summer stock season on the Poli Circuit will not officially begin until the first or second Monday in May the New York dramatic office where the people are engaged is signing up new and old players.

Maud Gilbert will be leading woman at Hartford. Gilberta Faust, now at the Greenpoint, Brooklyn, returns to Hartford; George Storrs Fisher will also be located there. Another member will be Roy Walling.

With the Bridgeport company will be Leslie King, at Springfield last season; Harry Bewley, at Worcester last summer; Arthur Griffin, under contract, but not definitely settled as to town.

At Worcester John F. McGrath will be cast for juvenile roles. R. D. Clifton will be comedian and his wife, May Maxwell, will do the characters.

Forrest Seabury, of California stock fame, will be assigned to Springfield as comedian.

Others engaged but not assigned are Ralph Belmonte and Mary Hill.

G. Swayne Gordon, now playing in the Greenpoint stock, will be the new juvenile man at Hartford this summer. William E. Bonney, who will play a few weeks with the Academy of Music stock, will be assigned to Bridgeport.

STARTING IN GRAND RAPIDS.

Grand Rapids, March 12.

Stock will be started at the house where Catherine Countess held forth last season Easter Monday. The company will be engaged in New York.

OPPOSITION LINING UP.

Syracuse, March 12.

Ruth Shepley, with the Poli stock company at Springfield last season, has been signed to head the William J. Carey stock being recruited for the Weiting.

Florence Edney and Harriet Ridgely have been signed as the woman principals with the Ralph Kellard stock in opposition at the Empire.

WEST END NOT PAYTON'S.

Despite statements made on behalf of Corse Payton, that manager has not leased the West End theatre, New York, for the summer from the Shuberts. The house is on the market for the warm months.

Newark, March 12.

Unable to land the West End theatre, New York, when the summer lease had practically been cinched, Corse Payton comes here and leases the Newark theatre for the summer. Payton will install a musical comedy stock, opening May 1.

Payton's new venture will in no way prevent the Payton Players continuing their dramatic stock engagement at the Orpheum.

NEW ACTS NEXT WEEK

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

Arthur Geary, Fifth Ave.
West and Charles, Fifth Ave.
The Powers, Fifth Ave.
Kirk and Fogarty, Bronx.
Wheeler and Mackie, Colonial.
Billy Rogers, Union Sq.
Elsa Lohr Trio, Union Sq.

Mr. and Mrs. Carter De Haven.
Singing and Dancing.
26 Mins.; Full Stage.
Colonial.

For their reappearance in the two-act, Carter De Haven and Flora Parker have arranged a series of songs, dances and changes, the majority of the latter falling to Mrs. De Haven, her husband-partner exhibiting only two of his many dress suits, one a plain black, the other the grey worn by him in "Hanky-Panky." The pair dabble mostly in medleys making the entire offering a sort of songolog. De Haven has provided medleys for every nook and corner of the turn, keeping the action on its way throughout. Accompanied by a pianist, they open with an introductory number which is followed by a duet labelled "Just a World For Two." De Haven claims authorship of the song, a well written ballad with a melody that lingers. While Mrs. De Haven is off for a change the male portion contributes a medley of chorus parodies chained together with some explanatory matter. Then comes Mrs. De Haven's single, a double song and dance and the double medley finish. The costumes worn by Mrs. De Haven called for individual applause, while Carter (always considered the Beau Brummel of vaudeville) ran a bad second with his two changes. Something classy was expected of him in the way of dress. However, the family has a good two-act, but could consistently eliminate one of the medleys. The idea is a bit overdone. A good catchy double number to replace one or the other would be an improvement. The opening and closing routine could remain unchanged for they round off the act. A little Norworth-Bayes affection was distributed with good results. At any rate it's the best dressed double act in present day vaudeville and with the names, should both draw and please. They walked away with a big hit.

Wynn.

Gautier's Animated Toy Shop.
Animal Act.
12 Mins.; Full Stage (Special Set).
Fifth Avenue.

Four ponies and a couple of dogs, a straight trainer and a pantomimic comedian. Stage setting is that of a toy shop, with the ponies posing as if stuffed toy animals mounted in rockers, etc. The equines are well trained, playing cymbals and going through a series of maneuvers. Comedy very much strained—the usual German extraction. A particularly attractive act for children.

Jolo.

Edwin Arden and Anne Sutherland Co.
(5).

"The Stool Pigeon" (Dramatic).
25 Mins.; Five (Special Setting).
Hammerstein's.

"The Stool Pigeon" at Broadway and 42d Street is some familiar billing. All the dips who see the Hammerstein show each week know the expression and their gals have heard of it also. In the sketch a girl is the stool pigeon. The police got her through having frisked a guy New Year's eve. They made her go out after Kid Threeegan. He shot up a saloonkeeper and white slaver named Tracey the same night. The bulls and the dame between them framed the Kid. He was taken and held on suspicion, but at the final showdown the stool kicked over the traces and the Kid, because of that, beat the murder case, accepting a charge for the jewelry theft instead, and the District Attorney promises him immunity upon the return of the diamonds. Alice Leal Pollock and Carrington Phelps wrote the piece. Be charitable enough to believe Miss Phelps placed the sentiment only in it. The story is improbable, but holding, wholly through the splendid playing of Mr. Arden and Miss Sutherland. The playlet was built for the principal woman character which Miss Sutherland takes. If it continues over the vaudeville circuits, two as capable players as the principals must be in the roles. And truth to tell vaudeville will have to go a very long way to find an actor the equal of Edwin Arden. J. H. Doyle was the police captain, drawing the role just a bit too coarse, particularly in make up. Wilmer Dame was the precinct detective and did it very well. With the mass of crime pieces about "The Stool Pigeon" is good enough, but the most attractive thing about it is the title.

Slime.

Sallie Fisher.
Songs.
17 Mins.; One.
Palace, Chicago.

Sallie Fisher is well known in Chicago where she has been a musical comedy favorite. It was to be expected that she would be received with some warmth when tripping out on the stage at the Palace. She was given a volley of applause Monday afternoon, and by dint of hard work and costumes managed to pass through with some little success. Miss Fisher was not what might be called a riot, but she commanded the attention of the audience for over a quarter of an hour and was called back for three bows. Miss Fisher appears before a green plush curtain for a couple of songs, and then vanishes within the folds of said curtain to prepare for a costume song, in which she is seen as an Indian maid, as a Quakeress, a Colonial dame, a woman of the Victorian period and a down-to-the-minute girl of our own time. The song is of little consequence, but it allows Miss Fisher to appear in several very fascinating getups. Her closing appearance in a pink gown is effective. Sartorially, the act is pretty and it ought to fit in on programs in the better class of houses very nicely and politely.

Reed.

Robinson's Ragtime Elephants (5).
11 Mins.; Full Stage.
Wonderland Theatre.

Robinson's Ragtime Elephants were a very big act in the show at the Wonderland theatre (downstairs) Tuesday night. "Young Johnny" Robinson in immaculate evening dress worked the five animals and made the turn run through at top speed. Robinson has a neat way of running an elephant act. He never spoke during the eleven minutes. Almost invariably he signaled the mammoths, either by motion of the hands or whip. For one trick Mr. Robinson merely waved his silk hat, apparently accepting it as a matter of course the elephants understood, which they did. For a finish the five stood on stands and shook themselves to a ragtime melody. Bells were attached to their feet. It is a sort of improvement on the "musical elephants." The Robinson elephants are a good looking lot. The act becomes interesting to everyone and especially children. It was placed altogether too early in the program and practically killed the remainder of the show, as the turn was too big in quality for the small time program following it.

Slime.

W. J. Du Bois.
Juggler.
One.

Hammerstein's.

New to New York W. J. Du Bois is a neat, clean juggler, working in "one" without comedy make up, although interjecting some humor into the turn. He has appearance and is a good worker. Getting away from the tramp thing is commendable and Mr. Du Bois should develop, if he continues in this line. "No. 2" at Hammerstein's ruefully meant he had a New York opening, but even so the house or what was there at the early hour liked him. "W. J. Du Bois," though, sounds like soulful singer. Du Bois might pick a name that looks regular for a vaudeville act.

Slime.

Max Welson Troupe (5).
Aerial.
12 Mins.; Full Stage.
Union Square.

There are five members in the organization, two men, two women and an apprentice. They open with simple feats all four performing in unison on five trapezes. Strength tests follow with an occasional equilibristic tricks. The traps are put aside in favor of Spanish rings, in which one of the men does a short routine involving a few striking turns and handstands. One of the women does several good strength tests and for the finish a man carries all five off stage on his shoulders. The act made a satisfactory closing number, with its clean gymnastics and attractive dressing.

Rush.

Gillespie and Cramsie.
Songs and Talk.
10 Mins.; One.

Grand O. H. (March 9).

Two boys, open with talk; song; more talk; another duet; more talk; still another duet. Neither one has the slightest conception of stage presence. Hopeless amateurs.

Jolo.

"A Stubborn Cinderella."
Tabloid.

Orpheum, Gary, Ind., March 6.

"A Stubborn Cinderella" is the second product of the Western Extravaganza Co. It is a boiled down version of the musical comedy of the same title which gained fame in Chicago and on the road some five or six years ago. As a general all-around show it is far and away a better production than "The Flirting Princess," the Extravaganza Co.'s first effort. The only fault to be found with the piece is that it may be too high class for some of the smaller towns. The better the grade of audience the better the "Cinderella" show will fare. The piece is laid in two scenes. Neither is elaborate but both are good looking and of the musical comedy sort. The first shows, the college campus, and the second the wild country where a train has been wrecked. The latter is little more than a bare stage. In the matter of staging, Hamilton Coleman has done himself proud. He has put six chorus girls and four chorus men through their paces in fine style. The numbers (two or three are interpolated) do very well. The interpolated idea bears fruit. There seems no question but that in the future all the old musical shows that undergo the boiling down process will have a few live numbers inserted. "Back to Carolina" (used as "Back to California") makes a big finish for the first act. "Crazy Train Rag" in the second act also gets over but does not do as well as it will with working. The comedy, away from the slap stick, is bright and breezy and the Gary audience enjoyed much of it although there was a quantity that went unnoticed. This was due in a measure to the principals who were not easy in their lines at the opening performance. The show is strong in principals. The two women (Virginia Stuart and Ethel Van Brocklin) do splendidly. Miss Stuart is tall and stately with good looks and a pleasing voice. She won much favor. Miss Van Brocklin is the ingenue, lively with a pleasing personality and some ability in the dancing line, which balances the shortcomings in her singing. Richard Kent is the male principal and does well with a light comedy role, improving as the piece progresses. Arthur Miller, the juvenile, gets away nicely. He was not quite sure of himself at the first performance but should work into a valuable asset to the show. Bert Perry, the college fat boy, will also be of considerable service to the piece with playing. "Fat" does not at all times use grammar becoming a college boy but this may be easily corrected. There are comedy possibilities in the role that need bringing out. J. Chinnee Leach has a difficult part as an old Scotchman and manages to get through it acceptably. The talk in "one" between the scenes should give way to something else. The show is too classy for Leach's monolog. The chorus girls rank very high. They look and work well to good purpose. "A Stubborn Cinderella" is a classy tabloid production with a good hour and a quarter's entertainment wrapped up in it.

Dash.

Tom Terriss and Co. (25).
"A Tale of Two Cities" (Dramatic).
40 Mins.; 1 and Full Stage (6 Scenes).
Union Square.

Tom Terriss produced Monday the second of what he promises will be a series of dramatic tabloids from the writings of Charles Dickens at the Union Square. "A Tale of Two Cities," from the romance of that name, is the venture. It is an ambitious attempt for vaudeville, involving as it does six scenes and the services of more principals than are commonly concerned in a legitimate dramatic production. The program lists fourteen playing parts. There are in addition more than a score of supernumeraries. In the first and second scenes minor liberties are taken with the original, a treatment probably made necessary by the restrictions of time. To get the story started quickly Ernest De Farge is brought to Carton's chambers in London with a letter summoning Charles Darnay to Paris to save an old servant accused of a crime. Carton refuses to disclose Darnay's whereabouts, but De Farge delivers the letter when Darnay calls with Lucy and Dr. Manette. There is no authority for these incidents in the novel, but they serve to cover an immense amount of narrative. From the point where Darnay starts for Paris, the original is followed with some fidelity and Terriss has managed to get much of the spirit of the story into an amazingly brief time. The trial before the Revolutionary tribunal is a capital bit of condensation, and gives Terriss opportunity for prominence in a strong bit. The handling of nearly two score people in this scene is well managed and the stage pictures are impressive. The action shifts to the cell of Darnay where Carton effects the escape of the nobleman and later to the prison courtyard where the victims, of the guillotine are awaiting execution. The finale is a tableau, framed in the arch of the courtyard back of the stage in which Carton makes his familiar declaration. This effect is splendidly contrived. Mr. Terriss makes no use of the circumstances of the similarity of appearance between Carton and Darnay, which would be a useful theatric effect. He has neglected this probably because of the limitations of a tabloid version and the difficulties of handling the unwieldy mass of material. For the same reason Mr. Lorry, one of the most charming figures, is eliminated. There were, of course, many bits of roughness incidental to the first performances, notably a disposition on the part of the players to take too high a key. The Vengeance (Lillian Terry) was the worst offender. She began with violence amounting to hysterics, and when a climax demanded force, had nothing in reserve. The same may be said of DeFarge (Stuart Payton). The audience gave the offering the closest attention and the applause at the final curtain warranted a speech by Mr. Terriss, in which he expressed the opinion Americans were more sincere lovers of Dickens than the English.

Rush.

"1912 Cabaret Review" (16).
Tabloid.
Orpheum, Hammond, Ind.

"1912 Cabaret Review" has many needs to be attended to before it may be termed a real tabloid. The principal shortage is a book. It will be little more than useless to proceed any further than the first week unless this is secured. It sounds like saying a mouthful but it should not be a difficult matter. Will Stanton, the featured comedian, could be used as a centre and some sort of a flimsy reason for things written around him. Stanton will take care of the rest. A drunk on the order of Billie Reves (whom he follows rather closely in dressing and actions) there is enough fun in Stanton alone to keep a popular priced audience highly entertained for an hour and a half. As the show now runs Stanton is all the tabloid that there is. The remainder is simply a specialty show introduced in a cafe scene with two or three chorus girls sitting around; 16 people are carried, eight men and eight women. With one or two exceptions all do specialties, well enough in their way, and were the whole show simply made one scene of a tabloid as a Cabaret entertainment in a restaurant with Stanton the drunk all through it would be satisfactory but to extend it further than that shouldn't be thought of. The hit of the tab was a little blonde girl who played sweet sad melodies on the violin. That, of course, refers to the specialties. Stanton deserves all the mention that can be given him. He is a great drunk and a comedian who should keep one of these tabloids going at high speed all the time. Even in this present offering his work was so strong he could almost be depended upon to drag the show over. There are others who could be utilized in the remaking. Bobby Robbins, if he will clean up his make up should help along in the comedy line and his singing voice also boosts in the proper direction. Ingalls, Duffield and Ingalls also make for the proper sort of entertainment and would fit nicely into a piece. The girl at the piano who sang rags does well also, although a little inclined toward roughness in her work that should be toned down. Taking all things into consideration the fact that this was the first performance must not be overlooked, but it hardly seems possible to get the show over without a book.

Dash.

Knight and Benson.
Singing Comedians.
11 Mins.; One.
Academy.

Man and woman in evening dress. Open with topical duet; man a single comedy song; a ballad duet; finish with grand opera travesty. Good looking pair, but poor comedians. Big small timers.

Jolo.

David and Walker.
Singing, Dancing, Talk.
15 Mins.; One.

Colored man and woman. Woman straight singer and feeder; man a riotous big small time eccentric knock-about dancer and tumbler.

Jolo.

"The Bell Hop."
Tabloid.
Orpheum, Gary, Ind.

"The Bell Hop" started the Sunday openings at the Orpheum theatre at Gary, March 9, and got its initial appearance before three capacity houses on Sunday. The show for a first performance ran extremely well. The piece runs to the burlesque idea throughout. Too slow in action at the opening it warms up as it advances but does not really get into the slap bang burlesque until almost the finish. The action at the opening could be quickened by cutting down the dialog and also burning up one or two spots where a single character occupies the stage to soliloquize. After this a lively soubret is needed. The show is devoid of principal women. There are two mentioned in the cast of characters but neither does anything but figure in the dialog. A sister team between scenes also works on the ends of the line. They make a cute little pair and should be inserted into the piece proper. The numbers have been slighted. There are only three or four in the running. These are good, but the show needs more of them. The choristers look and work well with one exception. The very tall girl unless she can be placed differently among her sister workers should be kept in the background. Her size breaks up the alignment. Asking the audience which one they want, etc., tends to roughen the audience and is a thing that managers should put their foot down on immediately. The comedy will be excellent when the show is working a couple of weeks. Eddie Kraft as the Bellhop and J. Will Everett in blackface both do exceptionally well. Kraft was a bit nervous the opening night and jumped too quickly at his points, not taking enough time with his speeches to let them sink in. He was also just a trifle too subdued. A little faster and a little louder wouldn't do any harm. Everett got his opportunity mostly in a monolog which is a mistake. Break the monolog up and let Will work it in during the running of the piece. The show needs it and he is too valuable as a comedian to be left out of the proceedings. He should also have a number with the girls behind him. A sliding stair case is used for some laughs but this could be extended. The number by Kraft and Myrtle in "one" should be chopped and the time utilized for the show proper. Helen Grace and Helen Verne are the two women principals. Neither gets a chance to show what she can do. Louis Klug and Lawrence in juvenile and elderly roles respectively pass nicely, making up a rather good singing quartet with the two comedians, although the old-fashioned quartet idea might be abolished. Helen Myrtle and the two little girls on the end of the line could be counted principals, but they figure only slightly, although the girls do a specialty in "one" which passes and a very pretty Russian dance in the last act that did not get what it deserved. "The Bellhop" gave a very satisfactory first performance. The foundation is there and the proper sort of tinkering should make it a bully good laughing show in a couple of weeks. J. H. Maple produced it.

Dash.

"Ragtime Laundry" (9).
Tabloid Musical Comedy.
25 Mins.; Full Stage.

Scene, Chinese laundry, with no special set to indicate it, merely a little dressing. Six girls attired in Chinese costumes. Opening chorus, while ironing. Enter proprietor (Chink), a very good performer but with little opportunity, another man who doubles in 3 or 4 roles (bits), slangy "walking-delegate," who persuades Chinaman to put in American girls—excuse for change of costumes; a "production" song and stepping by the girls in pantalons; girls go on strike, "Let's make a chop suey place out of it"—lights down a moment, a few lanterns are lowered, etc., and place "transformed" into a restaurant where a "cabaret" show is given. The whole is a good lay-out for specialties but cast incapable of executing same. Unsatisfactory turn even for small time, considering the expense of carrying nine people.

Jolo.

Harry and Nona Turpin.
Songs.
14 Mins.; Three (Interior).
Columbia (March 9).

The Turpins have good voices but someone has handed them a very poor vehicle. The woman looks nice and sings with ease and naturalness. She has a high range. The man's voice is deep and resonant. There's nothing wrong with the singing but the little skit is inconsistent and not very well connected. The Turpins need a better act. An act in "one" would shape up far better than the present turn.

Mark.

Coyle and Merrill.
Farcical Sketch.
13 Mins.; Interior.
Grand O. H. (March 9).

Old-fashioned farcical sketch in which a man believes he has killed another named "Jones" (which happens to be the name of the man who had paid court to his wife years before). She in turn believes he has purposely killed her former admirer. Silly small time act, which goes well through the speed at which it is played.

Jolo.

Master Krets.
Dramatic.
11 Mins.; Full Stage (Special Set).
Grand O. H. (March 9).

A misguided youth, probably aided and abetted by a doting mother and an elocution teacher, and reinforced by a scraggy wig, essayed one of those scenes wherein a miser goes to his cellar to gloat over his gold, the lock snaps, and he is shut in with his ducats to die under a green light.

Jolo.

Three Entertaining Fellows.
Instrumental and Singing.
15 Mins.; One.
Academy.

Three young men in evening dress and long hair, playing violin, mandolin and guitar. One sings "Silver Threads"; other two are probably Italians. Violinist plays solo, "Marble Halls" from "Bohemian Girl," then pop rag medley. All three essay comedy while playing, which is woefully weak. Crudely constructed act. Small timers.

Jolo.

BILLS NEXT WEEK (March 17)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C" Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Rod." Chas. E. Rodkin (Chicago)—"Craw." O. T. Crawford (St. Louis)—"N-N." F. Nixon-Nirdlinger (Philadelphia).

New York
HAMMERSTEIN'S (ubo)
Primrose & Dockstader's Minstrels
Lew Dockstader
George Primrose
Toots Pake
Vanderbilt & Moore
Wilfred Clarke Co
5 Brown Bros
4 Harmonists
Austra Woodcutters
Van Hoven
Margaret Clayton
Duffy & May
(Others to fill)
ALHAMBRA (ubo)
Hermine Shone Co
Peter
Tom Davies Trio
Ben Dealey Co
Empire Comedy 4
Mullen & Coogan
Musical Johnstons
Karl Green
Talking Pictures
(One to fill)
BRONX (ubo)
Maggie Cline
Mack & Rambeau
Gallagher & Fields
Mack & O'Brien
Ray Dooley's Minstrels
Kaufman Troupe
Lora
Kirk & Fogarty
La Toy Bros
COLONIAL (ubo)
Maurice & Walton
Taylor Holmes
Alice Fisher Co
Wheeler & Mackie
"Little Parisian"
Ray Samuels
Cliff Gordon
Talking Pictures
(Others to fill)
6TH AVENUE (ubo)
Edwards Davis Co
Gould & Alyn
The Courtiers
Leonard & Russell
Adonis & Dog
West & Charles
Jed & Ethel Dooly
The Powers
De Lasso Troupe
Belle Story
Talking Pictures
UNION SQ (ubo)
Dr. Herman
Primrose 4
Norton & Nicholson
Billy Rogers
Reine Davies
Frank Sheridan Co
Young & April
Clark & McCullough
Ella Lohr Trio
Branches
Talking Pictures
WONDERLAND
La Belle Therita
Cliff Bailey Trio
J & W Barrows
Savannah Four
Colonial Trio
Monkey Cabaret
(One to fill)
7TH AVE (loew)
Felix Adler
Ida Rose
Sampson & Douglas
Eddie Herron Co
Darcy & Williams
"Boys in Blue"
(Two to fill)
The Stanton
Beatrice Morgan Co
Johnson & Creed
Maglin, Eddy & Roy
(Two to fill)
AMERICAN (loew)
Hyland & Farmer
"As It May Be"
Dollar Troupe
Great D'Amour
"Fun Barber Shop"
3 Deltons
Maglin, Eddy & Roy
(Two to fill)
"Help Wanted"
Darcy & Williams
"Fun Barber Shop"
Ida Rose
Eddie Herron Co
Arthur Whitelaw
Johnson, Howard & L
(Two to fill)
GREELEY (loew)
La Volita & Stone
Klein Bros
Johnson, Howard & L
Tom & Stasia Moore
Estelle Wordette Co
(Three to fill)
2d half
O'Neill Trio
Grace Cameron

Mr & Mrs Fisher
Spiegel & Dunne
La Pello Bros
(Three to fill)
LINCOLN (loew)
Yvony
Mr & Mrs Fisher
Monarch Comedy 4
Rose Troupe
(Two to fill)
2d half
Estelle Rose
"Delicatessen Shop"
3 Musketeers
Kraft Bros
(Two to fill)
NATIONAL (loew)
La Mase & Mack
Marian Munson Co
Carter & Waters
Ryan-Richfield Co
Edith Clifford
Wrestling Bears
(One to fill)
2d half
Rhoda & Crampton
Ballo Bros
Ryan-Richfield Co
American Comedy 4
Sig & Edith Frans
(Two to fill)
MT MORRIS (loew)
Juggling Millers
Merritt & Douglas
Belmont & Earl
Eddie Herron Co
American Comedy 4
Diving Dolphins
2d half
Dancing Kennedys
Berry & Wilhelm
Klein Bros
Hyman Adler Co
Harry Thomson
Diving Dolphins
AVE B (loew)
Dancing Kennedys
Walter Daniels Co
Ballo Bros
"Delicatessen Shop"
Chapman & Barube
(Two to fill)
2d half
Guy Bros
"Boys in Blue"
Tom & Stasia Moore
Estelle Wordette Co
Maurice Wood
Dennis Bros
(One to fill)
DELANEY (loew)
Kelly & Galvin
Helen Page Co
Harry Thomson
La Pella Bros
(Four to fill)
2d half
Salla Bros
The Lelands
Felix Adler
May Duryea Co
(Four to fill)
PLAZA (loew)
May Francis
James McDonald
Girard & Gardner
Allen & Dale
Harry Tude
2d half
Anna Bernard
Whyte Pelzer & W
"As It May Be"
Geo Armstrong
Wrestling Bears
GRAND (loew)
Mastin & Melville
Berry & Berry
"Father's Son"
Staine's Circus
(Tw oto fill)
2d half
Welcome & Welcome
Lucifer Evans & L
Schrode & Chapelle
Harry English Co
Cooper Bros
Luola Blaisdell
YORKVILLE (loew)
Livingston & Fields
Abearn's Wheelmen
"Help Wanted"
Arthur Whitelaw
The Lelands
(One to fill)
2d half
La Volita & Stone
Carter & Waters
Waring
Helen Page Co
3 Deltons
Dollar Troupe
Brooklyn
ORPHEUM (ubo)
Wm H Thompson Co
Macart & Bradford
Whitling & Bart
"Court Hy Girls"
Cadets De Gasconne
Karl Emmy Pets
Kelly & Pollock
Armstrong & Ford

Bradshaw Bros
Talking Pictures
BUSHWICK (ubo)
"Trained Nurses"
Franklyn Ardell Co
Dooley & Bayles
Marie Fenton
Penfold & Marshall
Brown & Navarro
4 Vanis
Mr & Mrs Allison
Dare Bros
Talking Pictures
SHUBERT (loew)
O'Neill Trio
Watson's Farmyard
The Stanton
"Disillusioned"
Grace Cameron
Kraft Bros
(One to fill)
2d half
Swan & Bamard
Marian Munson Co
Belmont & Earl
Cathryn Chaloner Co
Edith Clifford
Braggar Bros
(One to fill)
FULTON (loew)
Spiegel & Dunne
Beatrice Morgan Co
Marie Dorr
Alexander
(Two to fill)
Sampson & Douglas
Merritt & Douglas
Abearn's Wheelmen
(Two to fill)
COLUMBIA (loew)
Anna Bernard
Rhoda & Crampton
Harry English Co
Geo Armstrong
Salla Bros
(One to fill)
2d half
Yvony
Mastin & Melvin
"The Decision"
Kelly & Galvin
Juggling Millers
(One to fill)
LIBERTY (loew)
Willard Hutchinson
Cooper Bros
Sig & Edith Frans
(Two to fill)
2d half
"Night of Wedding"
May Francis
Staine's Circus
(Two to fill)
BIJOU (loew)
Waring
"Devil & Tom Walker"
Whyte Pelzer & W
Dennis Bros
(Three to fill)
2d half
Ellen & Dale
Watson's Farmyard
Great D'Amour
Devil & Tom Walker
(Three to fill)
JONES (loew)
Estelle Rose
Schrodes & Chapelle
Guy Bros
2d half
Brown Delmore & B
(One to fill)

Alton, Pa.
HIPPODROME
(wva)
Ryan & Lee
Wentworth Vesta & T
2d half
Hetty Urma
Roland Carter Co
Atlantic City
SAVOY (ubo)
Flynn & McLaughlin
Valerie Bergere Co
Van & Schenck
4 Rlanos
McRea & Clegg
Courtney Sisters
Willard Simms Co
Herbert's Dogs
Baltimore
MARYLAND (ubo)
Franklin & Green
Billy McDermott
Morton & Glass
Curtis & Florence
Carl Rosine
Adler & Arline
Dooley & Parker
Lena Panter
Davis Family
Talking Pictures
VICTORIA (n-n)
Flying Glendales
Leightner & Jordan
"The Trainer"

"Garden of Song"
Bell Boy Trio
Zasa's Sisters
Billings, Mont.
(sc)
(10-20)
(Same bill as at Miles
City this issue)
Bozeman
ORPHEUM (loew)
Tilford
Geo Richards Co
Leonard & Dempsey
O Molasso Co
Greene McHenry & D
James Byrnes
(Two to fill)
2d half
Bunny Gray
Bernard & Lloyd
Princeton & Yale
Schreck & Percival
Guy Bartlett Trio
Bloomquest Players
Martini & Maximilian
(One to fill)
ST JAMES (loew)
Bunny Gray
Princeton & Yale
Schreck & Percival
Guy Bartlett Trio
Bloomquest Players
Martini & Maximilian
(One to fill)
2d half
Tilford
Geo Richards Co
Leonard & Dempsey
O Molasso Co
Greene McHenry & D
James Byrnes
(One to fill)

Brooklyn, Mass.
CITY (loew)
La Wanna Trio
Norton & Earl
Morton Jordan & W
2d half
Capitola
Briere & King
Merry Youngsters
Butte
EMPIRE (sc)
Hall & Clark
Marie Lavarre
Mr & Mrs Murphy
Vilmos Westony
Ida Fuller Co
Calgary, Can.
EMPIRE (m)
(Open Thurs. Mat.)
Tetuanari Jap
Violet McMillan
"Lasky's Hoboes"
Jera McAuliff Co
Noble & Brooks
Ella Fondeller & Bro
Cedar Rapids, Ia.
MAJESTIC (wva)
Reed's Bull Dogs
Hugo Lutgers
Usher & Whitcliff
"Circum Evidence"
Adair & Hickey
Flying Wards
2d half
Frank Smith
Cracker Jack 4
Vedder & Morgan
3 Sharrocks
Adair & Hickey
4 Janokeys
Champaign, Ill.
WALKER OPERA HO
(wva)
Small & Small Sis
Mabel Harper
Weston & Leon
"Wonder Kettle"
2d half
3 Troubadours
Tony & Norman
Mareena & DeltonBros
(One to fill)
Chenier, Pa.
WASHBURN (n-n)
Geo & Curty Dupree
Muller & Muller
Carr & Elle
Orville & Frank
Chicago
MAJESTIC (orph)
"The System"
Beagle Wynn
Max's Circus
Paul Conchas
Miles McLaughlin Co
Kennedy Nobody & P
Ferguson & Northlane
Ben Beyer & Bro
Talking Pictures
"Water Carnival"
Master Gabriel
Ed Reynard
Nellie Nichols

Melody Lane Girls
Hawthorne & Burt
Joe Whitehead
Eldora & Co
Talking Pictures
EMPIRE (sc)
(Halsted St)
(Open Sun. Mat.)
Alvin & Kenny
Julia Rooney
Archer & Belford
Bowman Bros
"Plano Bugs"
KEDZIE (wva)
Fred & Mae Waddell
George & Wilton
Don Downey & Wil-
lard
Tow Waters
3 Livingstons
L. H.
Harry Bouton Co
Melnotte Twins
Mrs Frank Farnum
Hugo Lutgers
Homer Lind Co
WILLARD (wva)
Celest
Thos Potter Dunne
Kelly & Wentworth
Moore & Towle
Arnold Daly & Co
L. H. (Wilson)
De Witt Young & Sis
Al Abbot
Edgar Foreman Co
Ward Bros
Nat Nazario Troupe
LINCOLN (wva)
Hetty Urma
Roland Carter Co
Williams & Wolfus
Sherman's Circus
(One to fill)
2d half
Kaufman Sisters
Carl McCullough
Whittier Ince Co
Casey & Smith
Sebastian Merrill 3
GALETTY (wva)
De Velde & Zelde
Casey & Smith
Melnotte Twins
Swor & Mack
Adair & Adair
L. H.
Geo W Moore
Allegbro
Coleman & Francis
Dale & Boyle
Beaulah Poynter & Co
Cincinnati
KEITH'S (ubo)
"A Persian Garden"
Edmund Hayes Co
Rooney & Bent
Hess's Horses
Leo Carillo
4 Musical Kings
Moran & Wiser
Talking Pictures
EMPIRE (sc)
(Open Sun. Mat.)
Lohse & Sterling
Barrett & Barie
Fay & Myron
"Arm of Law"
Creighton Bros
"Boarding House"
Cleveland
HIPPODROME
Romalo & Delano
Wilbur Sweatman
Berlin Madcap
Carnell & Fields
Ethel Barrymore
Frank Fogarty
Mosher Hayes & M
One to fill)
Colorado Springs
(sc)
(20-22)
(Same bill as at Pue-
bio this issue)
Columbus, O.
KEITH'S (ubo)
Eva Taylor Co
Willia Holt Wakefield
Cliff Gordon
3 Emersons
Bert Melrose
(Three on fill)
Danville, Ill.
LYRIC (wva)
Carroll Keating & D
Allegro
Raymond & Vincent
(One to fill)
2d half
"Wife's Family"
Davenport, Ia.
ORPHEUM
Lyle & Co
Warren & Blanchard
Flavilla
Florence & Modena
Daring Darts
Gordon Bros
AMERICAN (m)
Dresden 4
Davis Allen & D
Marselles
Killian & Moore
Flo Adler & Boys
Sberburne & Montgom-
ery
Courtney & Jeannette
Dayton, O.
COLONIAL (ubo)
Jack Kennedy Co
Johnston & Wentworth
Kimberly & Mohr
May Walsh

Farley & Butler
Chas Weber
"Fun on Screen"
Dixon Sisters
Denver
ORPHEUM
La Napierowski
Minnie Dupree Co
Bobber's Arabs
Barry & Wolford
French Girls
Roxly La Rocco
Miller & Lyle
EMPIRE (sc)
(Open Sun. Mat.)
Les Adlers
Lois Paulsch
Leonard & Meredith
Marie Stoddard
Gilbert Loose
"Skating Girls"
Des Moines, Ia.
ORPHEUM
McIntyre & Heath
Keno & Green
Ida O'Day
Armstrong & Manley
Hursley Troupe
Lewis Stone
Detroit
TEMPLE (ubo)
Rice & Cohen
Elsa Ruegger
Ethel Green
"Slivers"
Donovan & McDonald
Selma Braatz
Phina & Picks
Hanlon & Clifton
Talking Pictures
BROADWAY (sc)
(Open Sun. Mat.)
Emma Francis Co
Hibbert & Kennedy
Hope Booth Co
Pisano & Bingham
"Model de Luxe"
Evansville, Ind.
NEW GRAND (wva)
Ross & Shaw
Emelle Egamar
W. B. Patton Co
Al Lawrence
Paul Spadoni
2d half
Carroll Keating & D
Russell & Church
Dolan & Lenharr
Al Carlton
3 Sinclairs
Fall River, Mass.
ACADEMY (loew)
Bessie's Cockatoos
Bernard & Lloyd
Cathryn Chaloner Co
Edwards Bros
2d half
La Wanna Trio
Willard Hutchinson
Co
Mason Jordan & W
(One to fill)
Fort Wayne, Ind.
EMPIRE (sc)
(Open Sun. Mat.)
Elliott & West
Hugh Herbert Co
Dolly & Mack
Whitton & Merrick
Thompson's Horses
Gaylord & Herron
TEMPLE (wva)
4 Mayos
Klass & Bernie
Walter McCullough Co
Edna Aug
H T McConnell Co
"Summer Girls"
Harrisburg
ORPHEUM
Wm Weston Co
Madge Maitland
J. C. Nugent Co
Joe Jackson
4 De Grohs
Neveins & Erwood
Elwood Snow Co
Hartford, Conn.
POLI'S (ubo)
"The Love Test"
Ray Conlin
Willies Family
Crouch & Welch
Chick Sales
4 Londons
(One to fill)
2d half
Livingston & Fields
Williams & Weston
Maurice Samuel Co
Marie Dorr
Alexander
New Haven
POLI'S (ubo)
3 Martos
Stewart & Keeley
David Higgins Co
Minnie Allen
Milton & De Long Sis
"The Movies"
Hickey Bros & Gar-
done
New Orleans
ORPHEUM
"California"
Mile Fregolesa
Howard's Animals
Jas J Morton
"Carpet Boss"
Hippodrome
Howard's Bears
Whitnow & Glover

"Quaker Girl"
Ed & Min Foster
The Mozarts
John Neff
"Fun At Sea"
Lafayette, Ind.
FAKELY (wva)
Harry Gilbert
Ling & Long
Dale & Boyle
Lopez & Lopez
"Pool Room"
2d half
Chas Edenburg
Sidney & Townley
Ross & Shaw
Bruce Richardson Co
5 Pirocosms
La Porte, Ind.
PHONIX (wva)
Hick McCoy
Banjophiends
2d half
Mabel Harper
Williams & Wolfus
Los Angeles
EMPIRE (sc)
(Open Sun. Mat.)
Rouble Sims
Floyd Mack
Hobson & Mabelle
Bobby Pandur & Bro
Haverly & Carter
"Night in Park"
PANTAGES (m)
"Rab Rab Boys"
"Parisian Violets"
Golding & Keating
Craig & Williams
Mahr & Evans
Lowell, Mass.
KEITH'S (ubo)
"Purple Lady"
Redford & Winchester
Hanning & Francis
Ramsay's Harmonists
La Vier
Smith Doty & Coe
Templait & Susanna
Memphis
ORPHEUM
Joe Welch
"Mein Leichen"
Schellie Manikins
Gypsy Queen
G S Melvin
Les Marco Belli
Miles City, Mont.
LIBERTY (sc)
(17-18)
Major & Phil Roy
Holmes & Wells
"Trap Santa Claus"
Joe Kelsey
Slayman All's Arabs
Milwaukee
EMPIRE (sc)
(Open Sun. Mat.)
Nathal Trio
Barnes & Robinson
John T Doyle Co
Tie Wheelers
Willie Ritchie
Minneapolis
UNIQUE (sc)
(Open Sun. Mat.)
Van Cleve & Denton
Melody Monarchs
Hal Stephens Co
Fred H Elliott
Moffitt La Rein Co
Montreal
ORPHEUM
Winsor McKayK
Connolly & Wenrich
W C Fields
Julia Nash Co
Low Hawkins
Musical Spillers
Asaki
(Others to fill)
Muskegon, Ind.
STAR
Anthony & Bender
Haynes & Wynne
Fred Renillo & Sis
Ferber & Caglin
Newburgh, N. Y.
OPERA HOUSE
(loew)
Welcome & Welcome
Clark & Verdi
Kelso & Leighton
Maurice Wood
"Way Out"
(One to fill)
2d half
Livingston & Fields
Williams & Weston
Maurice Samuel Co
Marie Dorr
Alexander
New Orleans
ORPHEUM
"California"
Mile Fregolesa
Howard's Animals
Jas J Morton
"Carpet Boss"
Hippodrome
Howard's Bears
Whitnow & Glover

Baton's Dogs
Donald Deane
Ethel Darr
(Two to fill)
New Rochelle
LOEW
Hyman Adler Co
(Two to fill)
3d half
Gypsy Countess
Kelso & Leighton
(One to fill)
Oakland, Cal.
PANTAGES (m)
(Open Sun. Mat.)
Billie Reeves
Jane Dara Co
Brown & Foster
Marie Hrdlicka
4 Regals
Oakland
ORPHEUM
Wotport & Paulan
Howard & Snow
5 Mowatts
Gravetta & Lavondre
Peggy Luce Co
Marquard & Seely
Nita Allen
Ottawa, Can.
DOMINION (ubo)
Scott & Keon
Albert Cudler
Berniviot Bros
Chas Drew Co
Laughlin's Dogs
Ernie & Ernie
(One to fill)
Philadelphia
KEITH'S (ubo)
Amelia Bingham Co
Marie McFarland &
Mme ?
Buckley's Animals
Quinlan & Richards
Dier
Madden & Fitzpatrick
Thurber & Madison
Billy K Wells
Rose & Ellis
Talking Pictures
NIXON (n-n)
Bennett Sisters
Joe Burns
3 Bitters
Brennan & Wright
Palace Quartet
Wills Mules
PEOPLE'S (n-n)
Marcou
Whiting & Girard
Oliver's Minstrels
4 Howards
Viola Duo
Exposition 4
BIJOU (ubo)
"Night in Alps"
Althea Twins
Apollo
(Two to fill)
Pittsburgh
GRAND (ubo)
Conroy Models
English Rose
Huford & Chain
Laypo & Benjamin
McDevitt Kelly & L
Talking Pictures
(Two to fill)
HARRIS (ubo)
Carolyn Nelson Co
Victorine & Zolar
Gene Mueller Trio
Rice's Quartet
Panzer Duo
Jules Harron
Case & Rogers
Portland, Ore.
EMPIRE (sc)
Knapp & Cornalia
Phillipino 4
Hilda Glyder
Nat Carr Co
Wallace Galvin
Alber's Bears
PANTAGES (m)
John L Sullivan
Jules Harl
Leffingwell & Myers
Seamon & Killian
Prevost & Brown
Providence
KEITH'S (ubo)
John Bunney
Winks
Davis & McCauley
Gordon Highlanders
Bert Fitzgibbon
A O Duncan
Talking Pictures
Pueblo, Colo.
(sc)
(17-19)
3 Alex
Harry Sauber
"I Died"
Bleie Fagard
Inez Lawson
Karno Co
Richmond, Va.
COLONIAL
Carson & Brown
A F Farrell
Cameron & Devitt
Vera Berliner
Mme Katherine
Rockford, Ill.
ORPHEUM (wva)
"Flirting Princess"
2d half
Tokio Kishabi
Senator F. Murphy

Tojette & Bennett
Weston & Leon
"Circum Evidence"
Mockland, Mc.
ROCKLAND (ubo)
Marius King Scott
Kennedy & Burt
2d half
(Two to fill)
Sacramento.
ORPHEUM
(17-19)
Claude Gotten
Lida McMillan Co
Diamond & Brennan
Gerson Girls
Mr & Mrs Hugh
Emmett
3 Melvins
Musical 5
EMPRESS (sc)
(Open Sun. Mat.)
Jark Ark
Beale Le Count
J K Emmett Co
Capt. Anas
Borden & Shannon
Bud Snyder
Salem, Mass.
SALEM (loew)
Great Rego
Brierre & King
5 Merry Youngsters
2d half
Great Rego
Norton & Earl
(One to fill)
Salt Lake.
ORPHEUM.
Lolo
Besson Players
The McGrooves
Jas H Cullen
The Silversettis
Lawlor & Daughters
McCormick & Irving
EMPRESS (sc)
(Open Wed. Mat.)
Manning Sisters
Great Westin Co
LeLand Carr Co
Lucille Savoy
Frances Clare Co
Patty Bros
San Diego, Cal.
EMPRESS (sc)
(Open Sun. Mat.)
Nelson & Floye
Richard Burton
Lawrence & Edwards
4 Lukens
De Michele Bros
"Suburban Winner"
SAVOY (m)
Nellie Schmidt
4 Solis Bros
Dave Rafael Co
Tom Kelly
Valerie Sisters
Phil La Tocha
San Francisco.
ORPHEUM.
Digby Bell Co
Will Dillon
Giri Milwaukee
The Kyles
Rock & Fulton
Guerra & Carmen
Stone & Kalis
Bedini & Arthur
Talking Pictures
EMPRESS (sc)
(Open Sun. Mat.)
The Cleirs
Mamie Fleming
Sailor Boy 4
Morrissey & Hanlon
Lawrence Crane Co
Lola Troupe
PANTAGES (m)
(Open Sun. Mat.)
Banda Roma
Gray Trio
Chas Loder Co
Mr. Quick
Williams & Sterling
Ralph Erney
St. Louis.
COLUMBIA (orph)
Sallie Fisher
Jos Jefferson Co
Claudius & Scarlet
4 Athletes
Geo H Watt
Mignonette Kohn
Gaietti's Monks
Talking Pictures
EMPRESS (wva)
Menlo Moore
"Wonder Kettle"
Fisher & Green
Edgar Foreman Co
Paul Florus Co
HIPPODROME (tal)
"Halloween Hop"
Millard Bros
Steve Juhars
Shaw & Wilson
Leslie Dancers
Sam J Curtis Co
(Four to fill)
PRINCESS (shel)
"Princess Maids"
Tootsie Marks
Don Barclay
"Aunt from Brazil"
KING'S (craw)
Deodatta
O'Rourke & O'Rourke
Joe Carroll
Julia Ring Co
Whitney's Dolls

SHANANDOAH
(craw)
Howard & Campbell
Bert Jordan
Thermos
Nevins & Gordon
Ruff & Lawrence
ARCO (craw)
Cosonians
Franklin Kids
Chris Erickson
CHEROKEE (craw)
Cleopatra
Miss Cable
Williams & Culver
St. Paul
ORPHEUM
Jessie Busley
Olga Petrova
Barnes & Crawford
Mile Lucille
Seeler & West
Meehan's Dogs
Gen Piano Co
EMPRESS (sc)
(Open Sun. Mat.)
W C Hoedler
Broughton & Turner
Frank Stanford Co
Al Herman
Marino Bros
Seattle
ORPHEUM
Mason & Keeler
Daisy Jerome
Sander's Dogs
Bixley & Lerner
"Musikgirls"
Daintee La Crandall
Fred M Griffith
PANTAGES (m)
5 Columbians
Ed Hayes Players
Bert Melbourne
Wolf & Zedella
Brooks & Lorella
St. Louis City
ORPHEUM
Winona Winter
Little Billy
Grady Carpenter Co
Kramer & Morton
Hopkins & Axtel
Alburtus & Miller
Daring Darts
South Bend, Ind.
ORPHEUM (wva)
Morgan & Thomas
Allman & Nevins
5 Gormans
Nichols Sisters
(One to fill)
2d half
"Flirting Princess"
Spokane
ORPHEUM
"Hazel Weston"
Chas Kellogg
Percy Waram Co
3 Bohemians
Harry Breen
Abbott & Curtis
Rolandow Bros
EMPRESS (sc)
The Tauberts
Black & White
"Mayor & Manicure"
3 Creightons
"My Lady's Fan"
PANTAGES (m)
(Open Sun. Mat.)
La Graciosa
Ortman & Elliott
Devil Servant & Man
Diamond & Beatrice
Donita & Co
Rizal & Atima
Springfield, Ill.
MAJESTIC (wva)
Neuss & Eldred
Daniels & Conrad
Rogers & McIntosh
Frank North Co
"Visions D'Art"
2d half
Wentworth Vesta & T
Emelle Egman
3 Richardsons Co
Smith & Campbell
Anita Diaz's Monks
Springfield, Mass.
POLI'S (ubo)
"Antique Girl"
Sully Family
Wright & Detrich
Corelli & Gillette
Dorothy Kenton
Berg Bros
(One to fill)
Stockton.
ORPHEUM
(20-22)
(Same bill as at
Sacramento this is-
sue)
Syracuse.
GRAND (ubo)
Lillian Shaw
Frosini
Avon Comedy 4
Muriel & Frances
"Act Beautiful"
Will Kemp
Tacoma
EMPRESS (sc)
Skaters Bi Jouve
Dow & Dow
Jennie Fletcher
Glendower & Manion
Welch Mealy & M
"Rose of Mexico"

PANTAGES (m)
Florenz Family
Chas Sweet
Lola Milton Co
Emil Saubers
Beth La Mar
Valentine & Bell
Terre Haute, Ind.
VARIETIES (wva)
5 Pirosooms
Bruce Richardson Co
Russell & Church
Chas Edinburg
(One to fill)
2d half
"Pool Room"
Tom Waters
Roach & McCurdy
Corrigan & Vivian
Skeet Gallagher Co
Toronto.
SHEA'S (ubo)
"Dinkelspiel's Xmas"
John P Wade Co
Lewis & Dody
Fred Stouge
Gillette's Animals
Devine & Williams
Standish Sisters
John Higgins
Vancouver, B. C.
ORPHEUM (sc)
The Waytes
Agnes Kayne
Kenny & Hollis
"New Leader"
Cabaret Trio
"Aeroplane Ladies"
PANTAGES (m)
Williams & Tucker
4 Prevosts
Ed Gray
Leonard & Drake
Willie Hale & Bro
Lloyd & Black
Victoria, B. C.
EMPRESS (sc)
Smith & Gainer
Paddock & Paddock
3 Varsity Boys
The Caulfields
Neil McKinley
Washington, D. C.
CASINO (n-n)
Flying Mitchellia

Anna Sonn
Godfrey & Goldie
Dorothy Rogers Co
George Murphy
"Night with Sculp-
tors"
Waterloo, Ia.
MAJESTIC (wva)
Frank Smith
Wilton Sisters
Sam Liebert Co
Tyler St Claire 3
Fay, Coley & Fay
2d half
Great Richards
Gerald Griffin
Harry Holman Co
Nichols Sisters
Snyder & Buckley
Winnipeg, Can.
EMPRESS (sc)
Waterbury Bros & T
Hayden Stevenson Co
Jere Sanford
"Marquerite"
Boganny Troupe
Yonkers, N. Y.
HAMILTON (loew)
Johnson & Creed
Williams & Weston
Maurice Samuels Co
Berry & Wilhelm
Zarrell Bros
2d half
Wilkins & Wilkins
Hyland & Farmer
"Cold Deal"
Clark & Verdi
Chapman & Barube
Paris
FOLIES BERGERE
(March)
Marthe Lencud
Mado Minty
Nina Myral
Mary Mitchell
Huguette Dany
Yane Prance
Duddy & Wright
Folitt & Sons
Sincial's Diamonds
Dorville
Duval Lerner
Reschal Albens

Majestic Musical Comedy Co. (16).
"Fooling the Professor" (Tabloid).
26 Mins.; Full Stage (Exterior; Spe-
cial Set).
In the billing it's the Majestic Musi-
cal Comedy Co. A sub-title doesn't
matter as the lobby displays a full ar-
ray of chorus girls, principals and spe-
cial scenery. What more could a pop
house ask? It's boiled down mu-
sical comedy, and provided some
pretty good entertainment. Putting
in some male principals who can
either sing or dance or be funny
this company would be at least 50 per-
cent. stronger. The men hold the piece
back. The women stood out head and
shoulders, both in singing and danc-
ing. Also it might be tacked to their
credit that they took care of lines
much better. The piece ran along
rather smoothly. The chorus, six in
number, which takes in the girls and
leaves the four men out, made several
changes and displayed some very nice
wardrobe. The woman with imitations
got the most applause. The three wo-
men principals and the six girls held
the turn up. The act went big at the
Hamilton. It was a change from the
usual run of variety, and the musical
comedy tabs should prove a big card
at that house. The first manager
around here to take a chance with the
tabs may pack 'em in, from novelty
perhaps more than anything else.
Mark.

Harry Moore and Co. (2).
"Little Miss Santa Claus" (Comedy
Drama).
16 Mins.; Interior.
Old "rube" has turned his daughter
out years ago for marrying someone
he didn't approve of—or something of
that sort, not made quite clear although
six minutes are consumed in telling it.
He goes out to feed the pigs. Little boy
is found behind a screen. He was cold
and had fallen asleep (snowing out-
side). Girl puts him by fire. It is de-
veloped the child is the son of her
elder sister, who had been deserted and
was on her way home when she fell
in the snow, had been taken in by a
neighbor. "Rube" likes the child, but
says "Never" about "forgiving me
daughter." In the end he doesn't dis-
appoint the audience when he says, for
the curtain speech: "I'm going out to
bring my gal home." Intelligently
played but the sketch is irretrievably
destined for the small time. Jolo.

Frank Palmer.
Cartoonist.
10 Mins.; One.
Talks all through, with some bright
patter, but delivered as if memorized
mechanically. Draws rapidly and well.
Good big small timer and could open
a big time show if he would learn how
to put over the "talk." Jolo.

Espanola Opera Co.
Operatic Selections.
17 Mins.; Full Stage.
The Spanish name is belied by the
appearance and work of the five mem-
bers of the organization. On form one
would pick them for Germans. They
sing the usual operatic numbers in ex-
cellent style. Rush.

Four Oak Tree Girls.
Instrumental.
11 Mins.; Interior.
Violin, piano, cello, trombone, trum-
pets, used. Most effective number a
violinello solo "Silver Threads," with
lights down, hearth glowing, flute obli-
gato by another girl in the rear and
piano accompaniment. Act has strong
appeal for big small time houses cater-
ing to the family element. Jolo.

Frank Parish.
Jumping.
7 Mins.; Full Stage.
Novelties are scarce in vaudeville
and when one is permitted to truth-
fully state that there is something new
in the way of a barrel jumper, it should
mean much. Frank Parish, a young
man, does about seven minutes of the
fastest kind of a routine of wooden
shoe dancing, into which he interpo-
lates high and barrel jumping, somer-
saulting, high kicking, concertina play-
ing and juggling. It is way beyond
anything of the kind ever shown in
New York—if, indeed, anything of its
kind has been shown anywhere by any
other than young Parish. Its novelty
entitles it to opening spot—possibly
closing—on any big time program.
Jolo.

Santley and Norton.
Singing and Piano.
12 Mins.; One.
Grand O. H. (March 9).
Two men, rathskeller style. But
they plant their songs with a precision
that stamps them as sure-fire hits for
big small or small big time. Jolo.

Zoeller Trio.
Pantomimic Tumblers.
9 Mins.; Full Stage.
Three men—a lightweight, a "souse"
and a red-faced "eccentrique." Toss-
ing, somersaults, collapsible chairs, etc.
Good tumbling but poor pantomime.
Finish with three-high table rocking,
finally falling with all three. Jolo.

Three Whalens.
Singing, Talk, Piano.
12 Mins.; One.
Young man, who plays piano a little;
two women. Singing, cross-fire talk
and a lot of "kidding." Bearing the
same name gives the impression of
brother and sisters, always strong ap-
peal for pop vaudeville, in which they
fit. Jolo.

Tom Burns and Co. (1).
Comedy Sketch.
19 Mins.; Full Stage (Interior).
Tom Burns and a woman assistant
do but fairly with a comedy sketch
built along the most hackneyed subject
of domestic complications. Husband
tires of a wife who is too "mushy"
and yearns for a flare-up to break the
flat calm of wedded life. Wife finds
his diary, which he strangely enough
keeps in an unlocked drawer of the
sideboard, reads divers spicy entries
concerning the doings of his bachelor
days, and decides to make things lively.
She puts on a sheath gown slit almost
to the waist line, and goes in for twelve
minutes of disorderly conduct. The
acting is as mechanical as the vehicle.

SHOWS NEXT WEEK.

New York.
"A GOOD LITTLE DEVIL"—Republic (11th
week).
"ALL FOR THE LADIES" (Sam Bernard)—
Lyric (12th week).
"AUCTION PINOCHLE"—Phillipps (17th
week).
"EVERYMAN" (Edith Wynne Matthison)—
Children's Theatre (2d week).
"FANNY'S FIRST PLAY"—Comedy (27th
week).
"FINE FEATHERS"—Grand O H (11th
week).
"JOSEPH AND HIS BRETHREN"—Century
(10th week).
"LIBERTY HALL" (John Mason)—Empire
(2d week).
"LITTLE WOMEN"—Playhouse
MARIE DRESSLER'S ALL-STAR GAMBOL
—Weber & Fields (2d week).
"MILESTONES"—Liberty (27th week).
MIRACLE PICTURES—Park (4th week).
"NEVER SAY DIE" (Wm. Collier)—48th St.
(19th week).
"OH, OH! DELPHINE"—Amsterdam (25th
week).
"PEG O' MY HEART"—Cort (14th week).
REPERTOIRE OF SKETCHES—Princess
(2d week).
"ROMANCE"—Elliott (6th week).
SPOONER STOCK—Metropolis (81st week).
"STOP THIEF"—Gaiety (13th week).
"THE ARGYLE CASE" (Robert Hilliard)—
Criterion (13th week).
"THE CONSPIRACY"—Garrick (13th week).
"THE FIVE FRANKFURTERS"—39th St.
(3d week).
"THE GHOST BREAKER" (H. B. Warner)—
Lyceum (3d week).
"THE HONEYMOON EXPRESS"—Winter
Garden (7th week).
"THE LADY OF THE SLIPPER"—Globe
(21st week).
"THE MASTER MIND" (Edmund Breese)—
Harris (5th week).
"THE POOR LITTLE RICH GIRL"—Hudson
(9th week).
"THE SUNSHINE GIRL" (Julia Sanderson)
—Knickerbocker (7th week).
"THE WHIP"—Manhattan (17th week).
"UNDER MANY FLAGS"—Hippodrome (20th
week).
"WIDOW BY PROXY" (May Irwin)—
Cohan's (4th week).
"WITHIN THE LAW"—Eltinge (28th week).
"YEARS OF DISCRETION"—Belasco (13th
week).
Philadelphia.
"DISRAELI" (George Arliss)—Broad.
"THE IRISH PLAYERS"—Chestnut St. O. H.
"COUNT OF LUXEMBOURG"—Forest.
"THE HIGH ROAD" (Mrs. Fiske)—Garrick.
"THE TYPHOON" (Walker Whiteside)—Adel-
phi.
"MERRY COUNTERS"—Lyric.
(None announced)—Walnut.
"THE SMART SET"—Grand O. H.
"THELMA"—Chestnut Street (Stock).
"THE GOVERNOR AND THE BOSS"—Ameri-
can (Stock).
"YANKEE JIM"—National (Stock).

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,400.)

The best bill Hammerstein's has had for weeks started Monday, headlined by Irene Franklin and Burt Green who scored the most substantial hit the Corner has ever seen. Miss Franklin sang eight songs. The final three were forced upon her by applause, and the last one "Redhead" was sung after the concert grand had been returned to the stage. As Burt Green seated himself at it (in the same set used for Harry Gilfoil, who follows) he kissed a photo of Tony Pastor which was standing on the piano. They were on very early, for the headline.

Mr. Green is acquiring a lot of class, but for class you should see Irene Franklin in a new white dress while singing "Farewell Broadway." It's a beautiful gown and Miss Franklin seemed to have a little something in looks on (Miss) Billie Burke in it. She is passing up character clothes for straight dressing. "The Waitress," "Chambermaid," also "I'm Bringing Up the Family," "Redhead" were sung in evening gowns.

"The Chorus Lady's Debut" is a new number in Miss Franklin's repertoire. It has a most brilliantly written lyric for that style of song. While away over the heads of the natives at Fayetteville, it hit the Hammerstein bunch with a bang. Miss Franklin opened with "Dimples," a published number restricted to her. It's seldom Miss Franklin uses any but her own selections. This may be the first. It's a pretty little melody, one of the kind Bayes and Norworth would have grabbed at.

There was very much singing on the program. So much in fact Frank Morrell got all the worst of it, arriving next to closing and following Clark and Bergman in "The Trained Nurses." This Lasky production is still held up by the two-act. They made a big score with "Snooky Ookums," used instead of the stuttering-lisping number.

Mr. Gilfoil did very big. In the present day Gilfoil with his character and work is in a class all by himself. The imitations are nicely blended into a routine, and while the routine remains as of yore, he is practically a new act now.

A turn that went over strongly was George Whiting and Sadie Burt. Miss Burt is a clever little girl. She works without effort and uses her diminutiveness to good effect. Whiting is some entertainer. There is no question about that. He has improved greatly for the stage since last appearing around here. He did the "Dutch phone" number and got it over easily. Whiting had better drop "Good Bye Boys." It's not strong enough for him. Al Jolson had to take it off after the opening of the present Winter Garden show for the same reason.

Some more singers came forth in Lew Brice and Lillian Gonne. This Brice boy is disappointing. He showed much promise when at Hammerstein's in a kid act, but has stood still since then. Miss Gonne gets over mostly on her size. They are closing with whistling along the lines of the former Bailey and Austin act. That isn't

AMERICAN

(Estimated Cost of Show, \$1,800.)

Marcus Loew may well be proud of his grand anniversary show, a layout of ten acts that compare favorably with any big time program in town. It's just a good vaudeville show, void of sensational headliners, etc., and runs like a well-oiled machine from overture to pictures. Incidentally it seems to be drawing capacity business, showing the possibilities of an increase in quality and quantity, should Loew ever decide to make such a move.

With possibly one or two exceptions every number programed is of big time calibre. Ryan and Richfield and Grace Cameron divided the big honors with Sammy Watson's Farmyard, each of these three having established a favorable reputation around the big time circuits.

Ryan and Richfield with "Mag Haggerty's Reception" were a laughing hit from curtain to curtain. Miss Cameron has wisely condensed her new offering for the Loew trip, rendering three character songs without any changes. The singer utilizes one pretty gown of good selection for the entire act. She landed with her usual strength.

After the illustrated singer had completed his song, Sig and Edith Franz held the platform with their cycle routine. Franz has injected a little speed into his work with the predicted results. If his partner will taboo the present headgear, arrange for something pretty in the way of clothes and at the same time provide the man with something a bit better looking than his present costume, the couple can qualify for big time.

Spiegel and Dunn did exceptionally well in second spot although it was evident the boys were neighborhood favorites. The falsetto singing is a big feature in their favor.

Watson's Farmyard was followed by Andy Rice. Rice registered big. The Molasso Co., in "La Somnambula," looks like a small time production. Molasso, usually very particular about details and appearance, might check things up a bit. Aside from his own work, the dancing is hardly up to the Molasso standard, although the piece seemed to fit well in the bill and finished a hit.

Shrodes and Chappelle were a laughing hit with "During One's Life." The De Coe Troupe closed the bill with some classy balancing and tumbling.

Wynn.

the thing for young people. Brice might do something for himself, even if he has to break away from the Bert Williams imitation. This business-by-proxy seems to keep down ambition.

Edwin Arden and Anne Sutherland supplied the dramatic in "The Stool Pigeon" (New Acts). Mang and Snyder closed the show. Frank Palmer, a clean cut looking young man, opened it with cartoons. If Mr. Palmer can't make a better position than that on the big time's 12-act bills, he had better take to the small time where more recognition will be given him. He has some excellent baseball talk for one picture. W.-J. Du Bois (New Acts) and Dolly Morrissey were "2" and "3" respectively.

Stine.

TAXI GIRLS.

If memory serves right this is the third or fourth season for the present book of the "Taxi Girls." When a book strikes the third notch it has about outlived its usefulness. "In Mexico" is the title, a two-part affair arranged by Shep Camp. The theme is of the antediluvian period, telling the old tale of the noblemen travelling incognito, the inevitable ruse of the comedians who impersonate him, etc.

Joe Hurtig has collected a pretty nifty bunch of choristers, girls who can sing and dance as well as make a good appearance, but for some reason or other they refuse to sing unless the stage is full of principals. On two or three occasions they had an opportunity to hold up the show themselves, but lost either their voice or ambition.

The show features Mark Wooley and Harry Woods, the former an ordinary Dutch comedian and the latter a good Hebrew comedian. They have a sort of mechanical routine that would get the same results in any hands. Their olio offering consisting mostly of parodies and set down to close the department was the weakest thing about the show.

The other principals aside from those of the Farrell-Taylor Trio were Ward and Bohlman, the Semon Duo and Ida Bayton. The first mentioned monopolized all the laughs that were distributed during their olio turn with "The Minstrel Man," a familiar skit that has been seen around the vaudeville circuits. With their ability, they should be looking around for something new. Blanche Avenport with a good voice played a small part, but the two men, Frank Taylor and Tom Carter, held comedy parts throughout the show.

Miss Bayton looked nifty in tights, but should never attempt to sing. What she lacked in the latter though she made up in appearance. She might substitute another composition for "Row, Row, Row," a song that has been played out around New York.

John Bohlman played a straight. Since the big time took Dave Ferguson out of burlesque, Bohlman falls right in line for the dressing honors of burlesque. His enunciation comes in for a little boost also, since enunciation is something generally considered unnecessary in a burlesque house. In the olio Ward and Bohlman were a nice hit. Their numbers are well selected and delivered a bit better than the average. Marty Ward was one of the principals throughout, doing an eccentric character with good results.

The production department is of the average speed, but Joe Hurtig should surely invest in another book if his "Taxi Girls" is going around the wheel again. It has been a good show, but it's slipping back.

Wynn.

Mary Cunard, in private life the wife of Ed. McDowell (who was ahead of "The Man Who Stood Still") is ill with an attack of typhoid-pneumonia. Miss Cunard contracted a severe cold when traveling the one nighters with "The Gamblers."

EVERYMAN.

Revivals may come and revivals may go, but "Everyman" seems destined to come each year with a hearty welcome written on the theatre door mat. A revival of this famous morality play which the Lieblers are now making at the Children's theatre atop the Century would not be complete without the names of Ben Greet and Edith Wynne Matthison. The Liebler show has Greet playing the doctor and looking after the stage directorship, while Miss Matthison is enacting her original role (Everyman).

The general impression is that the Children's theatre was dedicated for the light, airy form of entertainment in which the boys and girls revel, but the "Everyman" show is too heavy for the kids. With Miss Matthison as the carded feature and the play produced in excellent style the attendance of the adults may make the revival a profitable one.

Greet knows more students throughout our breadth of land than President Wilson and that's saying something when it will be recalled the present pres. presided over Princeton before hitting up politics. Greet staged the play in the cloister yard of the Alamanca Cathedral in Spain and the Children's theatre looks as though it were just made to accommodate the piece.

Miss Matthison has lost none of her former cleverness and she read her lines intelligently and with remarkable feeling. Leopold Profeit had a great makeup as Deth while Charles Francis displayed a fine voice. Beverly Sitgreaves as Knolege was splendid and Winifred Fraser as Good-Dedes looked the part and acted naturally. Elizabeth Patterson deserves credit for her work as Dyscrecion.

Mark.

GREELEY SQUARE.

The line of demarcation between the big time show and the small time is growing less pronounced as time progresses. There is probably no distinguishing point between the "big small" and the "small big" time today. And now the big small time houses are offering so many acts that play the two-a-day as to call for a very little more to make them compare favorably with some of the "big time" bills presented hereabouts these days.

The Greeley Square the second half of last week had one or two turns that have been seen in the best houses in New York and another that could hold its own in any of them. For instance, there was the DeCoe Troupe, recently at the Colonial. They are a trio of hand and head-to-head balancers. Acts of that calibre, driven into the three-a-day, will do much to build up desirable patronage in such houses.

Watson's Farm Yard appealed to the Greeley Square clientele most favorably, as did also Rebe Fluke, a soubrette, who sang four or five songs with several dialects which were not sufficiently differentiated. A little more attention to the study of dialects would lift this girl out of the conventional rut. American Comedy Hour, male quartet, with regulation "clay," "tragedian," &c. Very poor comedy of the slapstick kind. Singing redeems act. They finished strong. Esler and Webb are working in "one" with their familiar turn.

There were two important feature films—the presidential inauguration and a two-reel Lubin drama in which a child, after a lapse of ten years, hadn't grown a quarter of an inch.

Lee Brothers (formerly Lee Brothers and Allen), do some wooden shoe dancing, same on rollers, and pedestal clogging on ice skates. There is no variation in the taps. Curry and Riley, singing, dancing and piano act and a bunch of "kidding," put the material over with style and get away in good shape.

Clayton and Drew Players, with their travesty on "Othello," built along the lines of "When Caesar C's Her," had the audience in roars. The woman has a keener sense of comedy values than the men.

Jolo.

WINTER GARDEN.

Another good vaudeville bill last Sunday at the Winter Garden. Not a step of dancing, nor were any "production numbers" given. With eight plain clothes men in the house and Deputy Police Commissioner Newberger hovering around in the rear, no one could afford to take a chance. Word was sent to Gaby Deslys to keep her feet on the floor all the time, and strange to say, she did it.

Al Jolson was the big star green of the occasion. Usually Jolson is contented with cleaning up the program once during an evening. Sunday he did it twice, first closing the intermission with Melville Ellis, Jean Schwartz and Jose Collins. The audience sat still after the curtain and kept on applauding, but Jolson managed to escape. In the second part he reappeared with Gaby in the lovemaking scene from "A Society Whirl." Gaby sang the song but it was seldom she was heard through the laughs created by Jolson's impromptu remarks. Afterward Harry Pilcer replaced the comedian, singing the "Love" number from the current Garden production with Gaby, but it was like finishing a good meal with a glass of milk.

The big "four-act," constructed in a hurry, disclosed Messrs. Ellis and Schwartz at concert grands. An organ also was on the stage. The players alternated at it. Following a couple of well-executed duets at the instruments, they accompanied Miss Collins in two songs. This girl from "The Merry Countess" was in fine voice and an old dress, and did very big.

One of the surprises was the failure of Harry Von Tilzer with an accompanist (Al Doyle), to follow Harry Delson, a Cabaret singer, also accompanied on the piano. Mr. Von Tilzer struggled with three of his own songs, none of any value. He was helped out of a bad hole through the assistance of Florence Nugent, a pretty little girl with a pleasing voice.

Delson stopped the show, forcing the house lights up for another number. He's a "nut" comedian from Miller's. The last time at the Garden Delson thought he could close the performance, but they fooled him by walking out before he arrived in that spot. Sunday evening "No. 4," "the nut" with a lot of stuff in that line that others might claim and a good deal of his own material, galloped right over.

An act that didn't go so well was Rigo, down late. Rigo will have to start something all over again to get away now. He plays a violin with beautiful eyes, although the eyes don't look at the instrument. Another one on too late was Grace Cameron. She had an impossible spot. The Ryan-Richfield Co. played "Mag Haggerty's Father." Even on the big stage Tom Ryan sent it over for loud laughs, although "breaking in" a new woman that evening didn't help. Harry Rose was an early arrival and tried a ballad among other selections. Perle Nerman and Cecil Cunningham were the two straight singers.

Fannie Brice did well, with Harry Puck at the piano. Miss Brice used songs she was not quite familiar with. A banjo turn opened. *Blime.*

UNION SQUARE.

(Estimated Cost of Show, \$2,990.)

A straightaway vaudeville program with good comedy values and a very good average of entertainment did not seem to hit the 14th street audience very hard. Monday evening disclosed a fair attendance, but the house exhibited little enthusiasm until the evening was half over. Al and Fannie Stedman, switched from a late position to "No. 4" got the first laughs. The young man's clowning, supplemented by the gingery dancing and attractive costume changes of the young woman, made an amusing item.

The headliner was Tom Terriss in a tabloid version of Dickens' "A Tale of Two Cities" (New Acts). The Edison talking-pictures (fourth week) brought out the best so far disclosed in the series, but at that it left a gaping hole in the bill. A maudlin dramatic, "Her Redemption," and a scene from "The Chimes of Normandy" filled in about eight minutes. At the finish the applause could have been counted by hand-pats.

Ioleen Sisters opened with their wire and sharpshooting routine, followed by Fentelle and Vallorie. The best of their offering was the singing of the young woman and the simple little dance at the finish. The talk was not eminently brilliant.

Kluting's Animals made a capital number. The turn gets away from the familiar routine, especially at the finish in which a prop airship is lowered from the flies and three cats made to leap into the basket. The score or more dogs go through their feats with astonishing speed and without urging. Even the rabbit does its simple tricks promptly. An all round satisfactory number.

Chick Sales was handed the difficult spot following the dent left by the talkers. The Union Square audience, a "small timer" in its tastes, laughed heartily at the kid impersonations, which are rather rough burlesque, but the laughter at the really clever character impersonations of the mutton-headed parson and that of the farmer on the school board was rather less enthusiastic. The country parson is a gem of humor, and Mr. Sales could give it greater prominence and elaboration. Sale is not as familiar a figure in metropolitan vaudeville as he deserves to be.

The Providence Players in "Who is Brown?" were a laughing success. The five principals have a first rate idea of team work, a system that has all the advantages over any "star" organization. Lynne Overman is as smooth and unctuous a juvenile as there is in vaudeville.

Frosini accomplished the unusual feat of holding down the next-to-closing position with a straight single holding the finish up for an encore. His excellent rag medley on the accordeon accomplished this. The Max Welson Troupe (New Acts) closed the show. *Rush.*

The Hippodrome Employees' Association announces a Mother Goose ball for March 29 at the Palm Garden. Lemlein's Hip orchestra will furnish music.

COLONIAL.

(Estimated Cost of Show, \$3,550.)

This week's vaudeville layout at the Colonial is a few points in advance of the average bill shown there. It served to give one a good line on the future possibilities of the much discussed talking pictures. The management unwisely took a chance Monday evening and placed the "talkers" at the bottom of the bill. The move not only confirmed the predictions made, but established a new danger that puts the final crimp in the Edison patent's chances of success. The audience was on the move continually through the first picture and made so much noise they spoiled the affair for those who remained. No comment is needed for the picture proper. It's the best turned out up to date, but still falls way short of pleasing. Looks as though some one will have to invent a noiseless way of reciting to save the new idea.

The vaudeville bill was good throughout with Mr. and Mrs. Carter De Haven (New Acts) heading.

Miss Martha and Sisters opened the show, offering a bar act that has been neatly converted into a sort of miniature musical comedy. An appropriate set, a good routine, a principal with an attractive figure, all go to make it a turn worthy of any old spot in a big time bill, barring the center of the second section.

Marie Fenton was an able candidate for second position with her series of changes and popular songs. It took Miss Fenton a few minutes to get going, but she finished an easy hit.

"Peter," the monk, appears in intelligence ahead of his predecessors, going through a few stunts that have hitherto remained untried by the many other monks of vaudeville. "Peter" works in a box stage with a guard rail along the footlights, this being the one bad feature of the turn. He interested.

Linton and Lawrence were the hit of the early part with their original idea in a double act, followed by Macart, Bradford and Co., who took down the evening's honors in "The Second Generation," one of the best comedy offerings vaudeville has ever seen. It's a big act, exceptionally big for vaudeville, pretentious in setting and dressing and strictly original. It carved quite a space in the hit column.

Armstrong and Ford opened after intermission, doing fairly well with their patter, the song throwing the act entirely out of gear at the finish. Something more appropriate should be provided for the closing with the singing entirely eliminated if necessary. The act goes nicely up to the song which kills the good impression made previously.

Bert Fitzgibbons following the headliners kept them laughing, Fitzgibbons has a delivery of his own and should supply himself with some new material to suit.

The Kaufman Troupe preceded the pictures, the solo and team riding sending them over safely. It's the usual Kaufman act, well finished and perfect in detail. *Wynn.*

Dolly Ellisberg, formerly Dick Lambert's stenog, is now smilingly domiciled in the Eltinge theatre building.

WONDERLAND.

Someone is picking acts for Wonderland with his eyes shut. It was a pretty ragged show Tuesday night, although it drew capacity. If the Kinemacolor pictures were responsible for the attendance, it amounted to a crime almost to make the audience sit through two or three acts to see them.

The Kinemacolor film closed the performance. A couple of inconsequential subjects preceded the President reviewing the troops at the inauguration. The first colored film was "Cornwall" (in England). It lacks action and runs slowly. Other than the railroad scene and the bridge the picture is useless and might better be withdrawn. The review of the military and naval men was much more interesting, although the film suffered from a dark day. The Kinemacolor held the big house almost solid, but some of the acts before it drove a few out for a drink.

The Universal service set out some black and whites to open the performance. Two of these were comica, from the Nestor factory. One, "Papa's Helping Hand" is a farcical story, with idea taken from a vaudeville sketch. It does well enough. The other, "When Hubby Entertains," is really funny. Both were on one reel.

An enjoyable act on the bill was Robinson's Elephants (New Acts). This turn was on "No. 2" and hurt the remainder of the show. The elephants are a big timer. Foster and Lovett were billed but did not appear. A sketch good for the time is "The Graft-er," with Ernest Carr and Co. Mr. Carr has a capable company of two and draws many laughs himself with nicely handled slang. The Three Comrades gave their comedy acrobatics to finish the vaudeville portion.

Among the others were "A Japanese Excursion" with a special set. It's peculiarly framed. Really a "strong act," the strong man of the troupe lifts a sectional set house for the finale. A placard announces the weight at 1,250 pounds. There could not be less than 850 pounds, as six persons are lifted at the same time. This might be developed into a nice turn of its kind, with a different arrangement, no singing and another title.

An "ill. song" singer sang an old number with a "plant," who repeated the chorus until becoming wise he was being kidded. Sterling and Chapman sang Scotch songs. Webb and Burns did a "wop act" with music. At one time they sang "There's No Place Like Home, Sweet Home." It was an awful chance to take.

Then the Boys' Marine Band was there. So that's a band, eh? Eleven pieces and a "leader." Waved an American flag for the finale but wouldn't let the flag take a bow. Perhaps the band used the theatre to rehearse in Tuesday night. The "twelve pieces" must have struck somebody as cheap for the money. *Blime.*

Gertrude Dion Magill late leading woman of one of Poli's stock companies, is being featured in Langdon McCormack's "Train 44" on the S.C. time. M. F. Ryan is playing the character lead.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,900.)

Ten acts and talking pictures, with a plentiful supply of comedy, make up an attractive program at the Fifth Avenue this week. Despite the rain Monday night's house was a very good one, though not crowded.

Edgar Berger, a flexible equilibrist, now opens his act by "waltzing" on his hands. Some "bender," that boy. Thurber and Madison in second position. For a finish they announce they will travesty things they have seen in a vaudeville show. Had the announcement been made at the opening there would have been an excuse for pulling some of the old wheezes. Madison is a good eccentric comedian and Miss Thurber an acceptable feeder. They simply lack material.

Mrs. Gene Hughes and her bright sketch, moved from fifth to third position so as not to interfere with the progression of the bill. Charley Case, with his remarkable "misunderstanding" of English phraseology, gathered the audience unto him and toyed with them at will. Then Joe Jackson took them in hand and walloped them all over the lot. Joe might be even funnier with his pantomime if he never succeeded in riding the wheel at all. But that would necessitate figuring out a new finish.

Belle Story's singing brought her much applause in spite of the fact that her voice lacks charm, due mainly to defective enunciation. Her freak high notes may be all right for vaudeville coloratura stunts, but, critically considered, she is listless and unsympathetic. There is a total absence of ardor or intensity.

The talking pictures had two subjects, a drama entitled "Her Redemption" and the Miser scene from "The Chimes of Normandy." The films were very indistinct and the "talking" painfully metallic. Interest in the "talkies" appears to have ceased to exist.

The dramatic offering was "Kick In," an underworld playlet with Willard Mack and Marjorie Rambeau in the principal roles. It is one of the best sketches of that calibre, with corking slang, well staged and excellently played. Had it come to New York earlier it would have been almost a sensational hit. Mack and Orth "cleaned up" with their "Wrong Hero" act in one. Fred Ward announced to the audience the illness of Hoey, of Hoey and Lee, and Lee sang a few of the team's parodies and departed. Gautier's animal act closed the show (New Acts).

All told it was an acceptable bill, with nothing unusual or sensational.

Jolo.

STILL ANOTHER IN K. C.

Chicago, March 12.

Kansas City is to have another vaudeville theatre. L. Oppenstein is the sponsor for the new Globe. It will be started immediately and is contracted to be finished by fall.

Mr. Oppenstein is not new to show business in Kansas City. He is now running the Globe theatre there.

The new house will have a seating capacity of 2,000 and will play pop vaudeville booked through the Western Vaudeville Association.

ACADEMY

While not capacity, the Academy housed a good sized audience Tuesday evening. It's a big show for the money—nine acts and pictures, consuming exactly three hours of time and proving vastly entertaining to the attendance.

But the performers playing the three-a-day, especially those recruited from the two-a-day, might learn that it is not the wisest thing in the world to take liberties with the audiences. While on the rostrum their individuality ceases to exist—or should—and does in all well regulated playhouses. The late Tony Pastor, practically the father of vaudeville in America, was one of the first to rigidly enforce this rule, never permitting any personal comment to be projected across the footlights. So strictly was this rule adhered to in his house that when, on one occasion a party of 200 members of Billy Carter's Knights of Pythias lodge visited the house in a body and sent flowers to the old minstrel, Carter was only permitted to bow his acknowledgments without making a speech or even saying "Thank you."

On the program at the Academy for the first half this week the two "offenders" (Tuesday evening) were Frank Mayne and Josephine Sabel. In Mayne's protean sketch, "The Third Degree" he has a "kind applause" line about the Irish, which elicited a lot of handclapping. Mayne thereupon remarked: "Listen to those Swedes out there." It destroyed the illusion of the sketch, compelling him to take up a broken thread. Miss Sabel found it necessary to refer to the fact that for the previous five weeks she had been appearing to the musical accompaniment of but a piano and a drum and that she was glad to get back once more to a house with an orchestra. Just why an audience should be enlightened as to the lady's unfortunate tour is not easily apparent.

Reviewed under New Acts are Three Entertaining Fellows, Knight and Benson, Hendy and Henry.

The Leap Year Girls, in a farcical skit, founded on the old Edmund Hayes "Piano Tuner" idea, is now played with three girls. Originally there were four. They fared well. Theodore Bamberg, an unusually nimble-fingered shadowgraphist, was a hit. Clipper Quartet, working under the name of Audubon Comedy Four did well.

Jolo.

INSULTED "SCOTTY."

"Yes, cull, I sail the 12th on the Franconia. Don't worry, I ain't going to let any of those guys over there put over anything on me. You know I was over before, and there's the hardest headed bunch I ever went up against. I told them about the act for 15 minutes and when I got through, they said 'Swank.'"

"What do you mean?" says I, 'Are you trying to kid me, and then they insulted me right on the impulse of the moment.'

"Wait until you see me in the new purple coat with white trimming. I am putting some class in the act, kid, and if I like the dump better this fly, guess I'll linger over there for life."

HAMILTON.

Despite balmy atmosphere and the tendency for the evening strolls along the nooks of Riverside Drive the Hamilton continues to do a big business, Tuesday night the downstairs portion was almost filled. One must remember the Hamilton is a big house and an ordinary pop audience could be nearly doubled in it. Shows oftentimes fail to run true to programed schedules. The Hamilton the first half of this week jumps the regular outlined form like a derailed express train. Only three of the programed acts showed. Four others were carded in at the last minute.

The bill, despite a few shortcomings, gave satisfaction and the picture display pleased. Moss & Brill are showing the Pathe Weekly each Tuesday now.

Dick and Alice McAvoy started. Sherlock Peebles and Co. in "Schulz, the Brewer" amused. The act has new people but the German brewer remains the same. The boy becomes too dramatic while the girl does not stick very closely to the dual role. She does better as the stenographer in the closing half. Redwood and Gordon (New Acts) did fairly well. Roberts, Hayes and Roberts were a clean up.

If there are any new foreign singing acts running loose they are bound to reach this house sooner or later. Since the Hamilton opened the bookers have penciled in one or two of these acts from across the seas. Some hit and others miss.

One of the latest is the Seventy Duo. The woman sings much better than the man and on her "My Hero" number was heartily applauded. The act went big. Fred Primrose, one of those Jim Morton, Frank Tinney, Harry Breen combinations who are safe on the pop time, did well uptown. Primrose could get more out of his closing song.

The Four Munichs went along all right with their casting act until one of the girls was dropped by one of the men into the safety net and they were unable to get in their closing tricks.

mark.

THE MODEL THEATRE.

A gentleman from New Jersey struck the high winds at the Times Building Monday. While anchored to a policeman he mentioned having arrived in New York to secure plans for a model theatre at Cranford or some tank like that in his native state.

The idea of the Jerseyite, expressed in chunks while he dodged the building every time the wind hit up a new gait, was that the people in his town were being unnecessarily annoyed through having to go to the local opry house in groups. The village had a theatre, he said, but of not sufficient capacity.

His scheme was to build a house that would seat 3,500 so the entire population could see the show Monday night, attending to their regular business of eating and sleeping the remainder of the week. In this way also the managerial genius stated, he would not have his plumbing business during the daytime interfered with.

OBITUARY

Mrs. H. Philipp, mother of Harry Stockton (The Stocktons) died March 3 of pneumonia at Waldheim, Oconomowoc, Wis. Three weeks ago Mrs. Stockton's mother died.

Robert McWade, Sr., a widely known legitimate actor, who starred in "Rip Van Winkle" and was one of the original players with "The Nigger," died last week.

The mother of Adeline Francis ("The Graphophone Girl"), died in Boston March 6.

Victor Strelitz, a senior member of the jewelry firm of Strelitz Brothers, Chicago, died in his apartment in the Hotel Knickerbocker Wednesday morning. Mr. Strelitz was spending a brief vacation in the east and came to New York after a week's rest in Atlantic City. The deceased was in perfect health up to the day of his death and visited the ~~Vanderbilt~~ offices the day before. Wednesday morning he was taken suddenly ill and complained of pains in his head. Attending physicians did not consider the ailment serious, but after suffering a few hours the patient became worse and died suddenly. The body was removed to the Polyclinic Hospital. Strelitz Brothers are one of the best known jewelry firms in the west and do considerable business in the theatrical profession.

Biloxi, Miss., March 12.

James J. Corcoran, a veteran actor of the last generation and at one time manager, is dead at his home here, after a long illness. He was 53 years old.

Fresno, Cal., March 12.

Thomas Platt, a member of several male quartets in vaudeville, died here March 1. He had been five years on the stage and was best known through the west. He was 25 years old.

STOCK BURLESQUE PLANS.

Detroit is to have a three-cornered stock burlesque fight on its hands the coming summer unless some of the plans made for that town undergo a change.

Jack Singer will organize a company to occupy the Gayety. Drew & Campbell will run their own stock at the Avenue, and the Folly will continue its regular policy of stock burlesque as usual. T. W. Dinkins has had the summer stock at the Avenue for some years, but has not taken it this year on account of the threatened opposition. The Folly is the old Eastern Wheel.

The Eastern season closes May 10. Individual managers will book their shows independently for a short supplementary season. No plans have been announced for summer stock beyond those of Singer's, but a number of the Eastern houses have arranged score board reporting the games of to give exhibitions of the baseball home teams during their absence.

Mae Clark is unfit for vaudeville duty owing to an attack of tonsillitis.

What The Critics Say

GEO. W. MEYER Says:
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SAM M. LEWIS Says:
The best lyric I ever wrote. I admit it.

DAVE ROSE Says:
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RIVAL WRITERS Say:
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A punch in the lyric and a punch in the melody. The best set of words and music ever put together. A wonderful double, a great single, a marvelous quartette number in fact will fit any act and any audience.

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- "That Syncopated Boogie Boo"
- "Lass From The County Mayo"
- "Find Me A Girl"
- "Daddy Did A Wonderful Thing"
- "Ragtime Wedding Bells"
- "I'll Build A Wall Around Loveland"
- "There's A Mother Always Waiting You At Home, Sweet Home"
- and
- "Lips and Eyes"
- Instrumental For Dumb Acts

CORRESPONDENCE

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

CHARLES J. FREEMAN CHICAGO VARIETY'S CHICAGO OFFICE:
(DASH) MAJESTIC THEATRE BUILDING
In Charge

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The bill at the Majestic is week comes nearer being a real vaudeville show than anything they have had in a house for the past seven weeks. This is a top of the fact that the bill on paper is out the weakest that has shown in the me length of time. Even with this, though, doesn't mean it is a high class vaudeville entertainment for a house of the Majestic ending. It is simply an improvement on what the house has been having. The presence of one or two acts that made 'em laugh is probably the direct reason for the more easy, lighter running arrangement. The vikers, in the centre, broke it up a little. Lett's Monkeys opened the show and gave a bill a long shove right at the beginning. The act ordinarily is too strong for the position and would be here also if the house had more than one-half seated when they appeared. It seems criminal in these days of a laugh shortage to put a comedy number strong as this to open a show. The act is working splendidly. There are a couple of medians amongst the troupe that will get ughs anywhere and from anyone. The music playing is great, the best worked of any the animal musical playing combinations. Ignonette Kokin was up against it too rongly in the second position. She was the al buffer of the program. A corking dancer who does all styles under ordinary circumstances, she couldn't miss with the mixed in a finish. Even "No. 2" she passed on, although the audience was still back-

ward about coming in. "Squaring Accounts," a bit of pathetic nonsense, played by Richard Nesmith and Verne Sheridan, proved entertaining. The piece is amusing mainly through the good work of the principals. It should be quickened toward the finish and also needs a punch at the closing. The comedy does nicely, but the pathos falls down. It doesn't reach the proper spot. Edison's Talkers were "No. 4." The Mikado's Royal Japanese Athletes picked up the going after the pictures and put the audience back in a lively frame of mind. The act runs about seven minutes. It shows the Jiu Jitsu and regulation Japanese wrestling. There are 14 people. They yell and make enough din to make it appear like something big. There is really nothing to the act, but it should prove an interesting closing number for the regular big time programs. It came from the circus. Elizabeth Murray, moved over from the Palace, seems to have gotten her foot in and is now going along at an even gait. Monday afternoon Miss Murray was accorded a big reception, and was forced to sing six numbers. The arrangement was much better than at the Palace last week. Kathryn Kidder and Co. did splendidly with a "Mme. Sans Gene" sketch. The little playlet is complete in every way, and the story has a really gripping force, relieved by a comedy touch here and there that is most appealing. Lester, next to closing, was a big hit. The old fault of doing too much is all that can be mentioned away from the meritorious in the offering. Lester is working better and the talk has been

brightened up considerably. Miss Ma Belle and her ballet closed the program and held the audience very nicely. The act is dainty and pretty. Ma Belle is not a great dancer, but her appearance is pleasing and the general work is satisfactory. The eight girls work nicely together. Monday afternoon the orchestra was against them. DASH.

PALACE MUSIC HALL (Mort. H. Singer, mgr.; agent, Orpheum).—The dressmaker shines at the Palace this week, and the dis-

was worth while. The Frescotts, two men, who do a mind reading act, have the trick down pat, and they are rapid, sure and convincing. It is a clean-cut and interesting turn. They had a hard place on second, but managed to fill it to the satisfaction of every one present. They held the boards just a trifle too long, but outside of that they were all right. Laughing honors went to Jack Kennedy and his company, who appeared in a one-act comedy called "A Business Proposal." Mr. Kennedy was in the forefront in this act the greater share of the time, but the real hit was made by a long, thin chap, Chauncey Monroe, who has the comedy sense and a manner and style that ought to land him in a more ambitious place later in his life. Sully and Husky, in third place, caused some diversion with their patter and the Berrens with their novelty musical act had the audience going. Frank Hartley, who seems to be proud that he has been commanded to appear before the king and queen of England, had the honor to open the show for the common American people, and he did very well with his amusing feats of juggling. He stirred the people up considerably. But Fisher appeared late in the afternoon and made apologies for the loss of baggage. He Mutt and Jeffed a few and earned his salary. Oscar and Susette danced near the end of the bill and displayed the tango and other dances in a very prim and sedate style. Hassard Short's "Dance Dream" as offered by Arthur Hopkins had the closing place, and it nearly put every one to sleep. It is a pretty thing, but altogether too quiet. Colt Albertson, who is the chief male figure, has a very good voice, and he sings and dances well. There are some trim figures among the women in the little cast also. Sallie Fisher was greeted kindly when she came on, and she appeared to have many admirers in the house. She sang a group of songs and wore some pretty gowns. The talking movies were in fifth place. They were greeted with ironical laughter at first, but held the attention better as they progressed. REED.

KEDDIE (W. Malcolm, mgr.; agent, W. V. A.)—Eddie Haymon probably thought the show the first half of the week was worse than a great many of the patrons of the

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play of gowns of different periods is one that ought to tickle the fancy of the average woman. First, there is Sallie Fisher with a costume song, which shows the fashions of several periods in the history of the world, and then there is Arthur Hopkins' "Dance Dream," which does the same thing over again. The program is short on comedy, and on Monday afternoon there appeared to be much confusion in the minds of those in charge as to what should be done. The program was entirely changed from its original layout in the printed form. After the opening, an extra number was injected, and it

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A NEW ONE, A KNOCKOUT, A NOVELTY, IN FACT, SHE'S A RIOT. BY SEYMOUR BROWN, AUTHOR OF "OH, YOU BEAUTIFUL DOLL," AND "YOU'RE MY BABY." MOST SINGERS SAY THIS SONG IS THE BEST OF THE THREE.

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BY JONES AND VAN ALSTYNE. THE ONE REAL SUBSTANTIAL HIT OF THE YEAR. NEVER HAS A SONG BEEN SO UNIVERSALLY PRAISED FROM ONE END OF THE COUNTRY TO THE OTHER. THIS SONG WILL LIVE FOREVER—IT WILL NEVER GROW OLD.

X GOOD-NIGHT, NURSE

BY THOMAS J. GRAY AND W. RAYMOND WALKER. HERE IS ONE OF THOSE FUNNY IDEAS, WHERE THE MUSIC CARRIES OUT THE COMEDY. THIS SONG IS A SCREAM. IF YOU WANT TO ADD A LITTLE GINGER TO YOUR ACT, THIS IS THE SONG.

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GUS EDWARDS' NEW SONG HIT. HERE IS A WONDERFULLY CLEVER NOVELTY SONG BY THE WONDERFULLY SUCCESSFUL HIT WRITERS, WILL COBB AND GUS EDWARDS. HERE'S THE FIRST LINE IN THE FIRST VERSE—"I FEEL SO LONELY, I FEEL SO BLUE, ALL OVER WHO? ALL OVER YOU." EVERY LINE IN THE SONG IS GREAT—AND THE MUSIC, WELL YOU JUST HEAR IT.

X DOWN IN DEAR OLD NEW ORLEANS

JOE YOUNG and CONRAD and WHIDDEN. A ROLICKING DARKEY SONG WITH A JUNGLEY MELODY AND WORDS THAT TELL A STORY. MOST OF THE ACTS ARE USING THIS SONG WITH MORE THAN ORDINARY SUCCESS. THIS SONG IS USEFUL IN MANY WAYS AND WILL FIT IN ANY PRODUCTION.

X OH YOU SILV'RY BELLS

BY JEAN HAVEZ AND GEORGE BOTSFORD. YOU KNOW THE WONDERFUL SUCCESS OF THIS SONG—ONE OF THE BIGGEST QUICK HITS EVER PUBLISHED.

X B—MY LITTLE BABY BUMBLE—B

BUZZ AROUND—BUZZ AROUND—BUZZ AROUND—BUZZ AROUND—BY MARSHALL AND MURPHY. AN ABSOLUTE NOVELTY THAT MADE THE WHOLE COUNTRY SIT UP AND TAKE NOTICE. NEARLY EVERY SHOW ON THE ROAD REPORTS THIS SONG A SENSATIONAL HIT IN EVERY TOWN.

X MY LITTLE PERSIAN ROSE

BY EDGAR ALLAN WOLF and ANATOL FRIEDLAND. A SONG OF BEAUTIFUL SENTIMENT. A SONG THAT WILL PLEASE EVERYBODY EVERYWHERE. ONE OF THOSE HAPPY IDEAS, WEDDED TO A MELODY THAT IS ENCHANTING.

X MALINDA

HERE'S A DANDY HIGH CLASS "COON" SERENADE. BY MURPHY AND MARSHALL. THE WRITERS OF THAT WONDERFUL HIT, "BE MY LITTLE BUMBLE BEE," THE "BUZZ AROUND" SONG. IF YOU WANT A TUNEFUL ENCORE WINNER, THIS IS THE ONE.

X YOU KNOW YOU WON'T

A NEW WALTZ SONG. BY BROWN AND GUMBLE, WITH PLENTY OF EXTRA VERSES. THIS SONG IS AN ABSOLUTE NOVELTY, AND WILL GET YOU A BUNCH OF ENCORES.

X HEART OF HEARTS

A DANDY NEW, HIGH CLASS BALLAD. BY JEAN HAVEZ AND BERT GRANT. THIS SONG IS ONLY A FEW DAYS OLD, AND IS A SURE-FIRE HIT ALREADY. THIS BALLAD IS BY THE COMPOSER OF THE SUBSTANTIAL SUCCESS, "WHEN YOU'RE AWAY." GET IT QUICK.

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house did. No use trying to convince Eddie the show was a first class one or anything of the sort, but will venture to suggest that there are a great many patrons of the pop houses who would consider the entertainment highly entertaining. The bill is rather an expensive one, and it may be from this point that the booker of the house viewed it. He might not be getting as good a show for the money as he should have, but from the audience standpoint it didn't work out so badly. It went along rather slipshod for the first three numbers. Then Klass and Bernia, who lifted the show right up in the air. Clare Briggs and Sidney Smith, the Tribune cartoonists, closed it in first-class style. These two numbers coming at the close of the show, put it over. The cartoonists, who are immensely popular in Chicago, do a very entertaining specialty. They work on separate boards, each with something with which he has become identified and with which most Chicago vaudeville patrons are familiar, so they can't go far wrong. There are one or two comedy ideas involved, and if the boys make as good drawing at the box office as they do on the stage there is nothing to complain of whatever. Klass and Bernia with their violin and accordion playing cleaned up. The pair, however, could find a better arrangement. They open with something worth while, and then go directly into the rag, finishing with selections called out by the audience. The last is a mistake. It takes from the class and is of no benefit. Another high class number at the opening and the rag medley for the finish should be the program. The boys have everything required for a successful vaudeville offering and handle themselves very well. Hope Booth and Co., playing "The Little Blonde Lady," were in the middle of the bill. The act made good just half way, but with the exit of the office boy it began to slip back and never did stop. The piece should be bolstered up from the center and if necessary roughened up toward the finish. The quietness of the closing will not do for the pop houses hereabouts. It would take better playing to put the quiet finish over. Al Abbott, No. 2, did almost too well. It didn't seem quite real. Abbott sings several numbers of all descriptions. He works in evening clothes, changing hats for the character numbers. A fairly good single for No. 2 in the pop houses, there seems to be nothing to warrant the big applause nor the billing accorded at other outside houses. Ling and Long opened and started things with a laugh. Tommie Long is about seven feet tall and Mamie Ling looks about one-half that height. The pair make a grotesque combination and get some comedy out of the difference in size. Mamie sings too much and Tommy doesn't juggle enough. The pair should have something written around them. There are great comedy possibilities in the combination. DASH.

WILLARD (Jones, Linick & Schaeffer, mgrs.)—Edna Aug has the spotlight for the week, and she is making the people laugh heartily with her quaint humor and her effective style. Miss Aug has added some new features to her monologs, and she is passing with ease. The Willard audiences are not always easy to please. They seem to run to the boarder style of humor, as a general thing, but Miss Aug is able to keep every one in good humor while she is on the stage and her reception at the second show Monday night was enthusiastic. There was not much else in the bill that could arouse interest. Dave Woods, with his dogs and monkeys, opened it. They got a few laughs. Adair and Hickey, two women, won applause with songs and piano music. They were breezy and intimate, and boosted songs effectively. Gordon Eldrid and a company of players appeared in a very sad comedy called "Won By A Leg." The four casters in nice, clean, white tights, closed the bill. They have some good aerial stunts and they were rewarded with much applause, and a few excited shrieks from timid women in the

house when they performed some of their more daring feats. Next week Arnold Daly and his company will headline at this house. He will offer "How He Lied to Her Husband," by George Bernard Shaw for the first time in Chicago. The bill for the last half of this week is: Frawley & Hunt, horizontal bar artists; Demarest & Chabot, billed as Kube-liks of vaudeville; Bruce Richardson and Co. in a farce called "Moving Day," Edna Aug (held over) and the Five Piroscotts. REED.

AMERICAN MUSIC HALL (Sam. P. Ger-non, mgr.)—"The Redpetticoat," fair busi-ness.
AUDITORIUM (Bernard Ulrich, mgr.)—Dark. "The Whip" next September.
BLACKSTONE (Augustus Pitou, Jr., mgr.)—"A Marriage of Convenience."
COHAN'S G. O. H. (Harry Ridings, mgr.)—"The Escape," doing very well.
CORT (U. J. Hermann, mgr.)—"Our Wives" twelfth week.
COLONIAL (James Jay Brady, mgr.)—Ziegfeld's "Follies," full houses.
GARRICK (Asher Levy, mgr.)—"Passing Show of 1912" still packing them in. One more week.
ILLINOIS (Will J. Davis, mgr.)—Maude Adams in "Peter Pan" to full houses.
McVICKER'S (George Warren, mgr.)—Mrs. Leslie Carter in "The Second Mrs. Tanqueray."
POWER'S (Harry J. Powers, mgr.; Harry Chappell, business mgr.)—Charles Cherry

and Marie Doro in "The New Secretary," gay trifle, pleasing public.
PRINCESS (Will Singer, mgr.)—"The Lady from Oklahoma." Opened Sunday night.
STUDEBAKER (Edward Leonard, mgr.; Ind.)—Great Raymond in magic. Opened Monday night.
OLYMPIC (Sam Lederer, mgr.; K. & E.)—"Hindie Wakes." Moderate business.
FINE ARTS (Arthur Blaseil, mgr.; Ind.)—Dark. Next week, Manchester Players in repertoire.
WHITNEY (Frank O. Peers, mgr.; Ind.)—Recitals and local entertainments.
GLOBE (James A. Browne, mgr.; Ind.)—Wrestling.
CROWN (Arthur Spink, mgr.; S. & H.)—Traveling company in "Over Night."
NATIONAL (John Barrett, mgr.; S. & H.)—"Madame Sherry."
VICTORIA (Alfred Spink, mgr.; S. & H.)—Eugenie Blair in "Madame X."
IMPERIAL (Kilmt & Gassolo, mgrs.; S. & H.)—"Get-Rich-Quick Wallingford."

Willard's "Temple of Music" has been booked in and around Chicago as a feature attraction. Vera Peters attended to it. Salary said to be \$500.

Galletti's Monkeys sail for the other side to take up foreign contracts April 7. Mignon-ette Kokin goes at the same time to play on the same bill.

Ed. Reynard opens on the W. V. A. time

March 24. He will play only full weeks, which have been secured by James B. Mc-Kowen.

Beulah Poynter, who has been playing under the management of Burt & Nicolai, suffered a complete breakdown while in Indianapolis recently, and was compelled to cancel all time for the spring season. Miss Poynter has been under the care of a physician for some time. As soon as she is able, she will begin a vaudeville engagement in a tabloid of "Lena Rivera."

Nellie Revell left Monday for Kansas City, where she will pave the way for "The Passing Show of 1912," which will make a tour of the middle west and eastern cities on its way into Philadelphia.

James Pooton is here looking after the publicity for "The Iron Door" at the Chicago Opera House.

Bothwell Browne leaves for the west in about three weeks. The female impersonator will produce tabloids on the coast.

Wattie Brooks and "The Country Girl" tab are in town getting a new coat of var-nish before taking to the road again. The show will be built up, a new scene being added and will then start out on a 42-week pilgrimage for Boyle Woolfolk. Brooks is said to be amongst the highest salaried play-ers in tabs.

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SWEETHEART IS THE MAID WHO'S
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The Ace You Need for "A Full Hand." Everyone in the audience will help to give you "A Full Hand" from all over the house after each verse and chorus

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The Ace That Will Make You Win. A great melody with a trick in the chorus and a laugh at the finish. You Can't Lose

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NEW YORK CITY

Harry Spingold has booked Thos. Q. Seabrook, our latest benedict, for a trip over the Sullivan-Considine circuit. The start will be made June 2.

The Linden theatre which was held up for a while in the building, is now going merrily on its way with two shifts of workers hustling along the job. The house will not be opened before August. The regular Pantages show will be placed in the house by Jim Matthews. There is a possibility of the theatre being called Pantages's.

The Kenyon in Allegany is the house that was mentioned in the last issue of VARIETY as changing hands. The house was booked through the Pittsburgh office of the T. B. C. The Kenyon, Pittsburgh, is booked by Walter Keefe from the Chicago office of the T. B. C., and the bookings remain there.

Julie Ring starts a tour of the Pantages Circuit April 10 playing "The Man She Met."

An answer to an offer for vaudeville time tendered to Jack Norworth by a booker in town was received from Oakland, Cal., signed by Jack himself. He did not accept.

The La Salle theatre, St. Louis, was willing to take a shot at the Woolfolk tabloid proposition. S. N. Oppenheimer, manager of the house, wired Woolfolk last week regarding the placing of the boiled down musical shows, but the route now laid out by Woolfolk would not permit of a stop in St. Louis. For the past three weeks the La Salle has been playing stock burlesque.

The safe at the Alhambra theatre, State and Archer Streets, was blown open early Monday morning the looters getting away with \$500 in cash. Detectives were put on the job to ascertain how \$500 was in the safe Monday morning, but there is no clue.

Lester Rose has purchased "The American Beauties" act from Roy Seebie and will send it out under another title, with Fay Tunis in the leading role.

ALDRA SISTERS
AGNES AND LILLIAN
ENGLISH ENTERTAINERS.

"SERITA"

Spanish Dancer.
En Route, HARRY LAUDER CO.

Heading the Beehler Bros acts open sheet this week was William H. Taft, all time open after March 4. Sam Kahl offered the last three days at Madison.

At the tryout at the Casino Saturday night a heavyweight lifter asked for the assistance of two men from the audience. Jas. B. McKown and Harry Spingold started for the stage. An usher in the back of the house caught them moving forward and yelled, "Gentlemen, not ten percenters."

Harry J. Corbett, formerly in the box office at the Whitney Opera House has purchased a picture place in South Chicago.

Rodney Ranous and Marie Nelson, in stock at the College theatre, will go into vaudeville (Kedzie) April 14.

Claire Briggs and Sidney Smith, the Tribune cartoonists, have taken to vaudeville again.

Adelaide and Hughes have patched up their differences with the bass drummer and are dancing once more in the "Passing Show."

SAN FRANCISCO

By HARRY BONNELL

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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Rock and Fulton, headline. The former musical comedy stars had no trouble in ringing a genuine hit. Stone and Kallies were heartily enjoyed. Bedini and Arthur were apparently in good trim, for they worked hard and registered a hilarious laughing hit in the closing position. H. K. Guerra, violin virtuoso, and Mile. Carmen, harpist, were heard in a splendid program and their music stopped the show. This excellent turn proved beyond all doubt that "names" are not wholly essential to making a big hit with the Orpheum regulars. They sure do enjoy good music. Nita Allen did not show. Marquard and Seeley, holdovers, continued to in-

terest. They got much publicity through Marquard's press work. Incidentally published reports of their intended matrimonial alliance also gave fuel. Howard and Snow were again successful with their act while Wothpert and Oaulian did moderately well in the opening position. The Edison talking-pictures were more or less a disappointment, due to imperfect synchronization and weak phonographic reproduction.

EMPRESS (Sid. Grauman, mgr.; S-C).—Captain Adrian C. Anson, the old Chicago ball player, and J. K. Emmett & Co., advertised for this week, did not appear. Among the fillers were Mary O'Brien, a singing pianologist, who did not come up to expectations. The Abrams-St. Johns Co. presented a sketch which did a high dive into the business end of the flying horn. The sketch lacked interest, the talk did an Arabic and the whole turn proved uninteresting. Raymond Whittaker, long a leading man in stock, since closing an engagement on the coast, recruited a company for a vaudeville ride here, but the vehicle floundered. The sketch ended with a thud on the banks of mediocrity. Creator's band, headed by Francisco, according to the wiseacre, closed the show, which, as a whole, did not compare favorably with many which have passed in review at the Empress. Bessie Le Count, billed as an "imitatrice," was fairly successful, although her routine was tiresome at times. Bud Snyder was another who was missing when the roll was called. An act was substituted. Borden and Shannon were ordinary, while Jack Ark displayed decided cleverness. Rawson and Cameron were another pair that did not show. With half of the show out and new acts substituted, the bill suffered as a result of the late changes.

PANTAGES (Chas. L. Cole, mgr.; Alex. Pantages, gen. mgr.; agent, direct).—Billie Reeves is the week's card. The comedian is proving a big draw and his turn is giving great satisfaction. He was a hit from the start. Walter Montague's latest sketch, "Good-Bye to Bohemia," unfolded a theme that was boldly suggestive. The interpretation was fair. It's a musical satire, depicting the Bohemian life in the gay districts of San Francisco. The offering lacked ginger and steam, and dragged at points where it should have shown proper speed. The Four Regals closed the show. The quartet of physical culture athletes were quite successful. Billy Kersands didn't take. The colored minstrel gave the bill a "frosting" which did not help him nor the others. Kersands' flop resulted in his cancellation after the first performance, and Brooke and Doyle, singers and dancers, were substituted. Brown and Foster put over a clean score. Marie Hrdlicka, with a nice wardrobe and a splendid voice was well received. She has a pleasing delivery. Freda West had the opening spot, but failed to hold it up properly.

CORT (Romer F. Curran, mgr.; Shuberts).—"Little Miss Brown" (second and last week).

6-Brown Bros.-6

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Next Week (March 17) Hammerstein's, New York

Featured with Primrose and Dockstader Minstrels

The Sensation of the Season **Raymond J. Wylie**

The Male Tetrastini

Next Week (March 17) Hammerstein's, New York

With the Primrose and Dockstader Minstrels

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.) "The Concert," Leo Dietrichstein. **TIVOLI** O. H. (W. H. Leahy, mgr.; Ind.).—Chicago Grand Opera Co. (first week). **SAVOY** (Chas. Mushman, mgr.; Ind.).—Kolb and Dill in "Hoty Totty" (third and last week). **ALCAZAR** (Belasco & Mayer, mgrs.).—Dramatic stock. **AMERICAN** (Jas. Goewey, mgr.).—McKee Rankin and Marguerite Drew, dramatic stock (first week). **IMPERIAL** (W. I. Sterett, mgr.).—Vaudeville and pictures.

Old Louvre Cafe at Ellis and Powell streets. They have made some extensive improvements in the shape of artistic decorations inside and about the entrance, and are offering a cabaret program of five acts booked by the Western States Vaudeville Association.

The Foley and Burk Amusement Co., now in winter quarters at Alameda, near here, is making extensive preparations for a strenuous carnival season. Col. Ed. Burk and Edwin Foley are the moving spirits of the company.

Superior Court Judge Seawell swept aside all obstacles to the proposed building of a municipal opera house in this city March 4 when he dismissed a temporary restraining order applied for by Attorney George Egan and denied the latter's petition for a permanent injunction. It is expected ground will be broken at an early date, and the new playhouse will open early next fall.

The season of grand opera at the new Tivoli Opera House is to be limited to 17 performances. The sale of season tickets came to a conclusion March 1. It is understood something in excess of one-third of the house was sold to season patrons. The mezzanine boxes, which constitute the entire second floor, were all sold for the season at \$1,500 each. The sale was in charge of Harry Campbell, treasurer and assistant manager of the old Grand Opera House before the earthquake and fire.

Feb. 20, 1915, is the particular date upon which the Panama-Pacific Exposition will be formally opened here, according to official announcement.

From a minimum charge of \$50 a quarter to a maximum of \$600 a quarter is the assessed taxation that owners of local billboards will have to pay hereafter according to the provisions contained in an ordinance passed March 3 by the Board of Supervisors.

A three-cornered litigation is in the courts between the Exposition officials and the "49 Camp, Incorporated," and another corporation known as "Days of '49," in which Superior Court Judge Seawell is the official arbiter. The latter, March 3, granted permission to the Panama-Pacific Exposition Co. to intervene in a civil suit instituted by the "49 Camp, Inc." against the rival concern for an injunction to prevent the public use of the corporation name. The Exposition company claims to have a contract with the "Days of '49" company to operate an amusement concession during the world's fair and that the rival concern threatens to interfere with the success of these plans, and also denies that the "49 Camp" has any exclusive right to the title of "'49."

M. Hubert Doles, general manager of the acting company of the French theatre of this city, was tendered a well attended benefit by his associates March 2 in the Columbia theatre. Mabel Riegleman, of the Chicago Grand Opera Company at the new Tivoli Opera House, is a native of Oakland, the protégée of Madame Johanna Gadski and the reported fiancée of Mr. Marcus Samuels, a young attorney of this city.

While at the Empress a few weeks ago, James J. Corbett let it be known he had been offered a tour of the Sullivan-Conside circuit again next season, but that he prefers to pass up the engagement until 1915, figuring that in the Exposition year he can come back and be the big noise. In the interim he will probably confine his monologuing to the east and midwest, with a possible trip to Europe, South Africa or Australia, or perchance all three.

The Golden Troupe of Russian dancers, recently headliner here at Pantages theatre, are to open April 6 at the Portola-Louvre for six weeks. There will be a total of ten people in the act.

Phil Hastings, press representative at the Savoy, has taken charge of the publicity department at the new Tivoli Opera House.

This is the last week of the present engagement of the Kolb and Dill company at the Savoy. Next week they start on a tour over the Cort time through the northwest. The succeeding attraction is a feature religious moving picture film. As a Lenten offering it will probably get the money.

Idora Park, Oakland, about the only outdoor amusement resort in this immediate vicinity, will open March 23.

There is plenty of breezy aftermath attendant with the recent split in the booking relations here in Pantages' theatre building between Jules Simpson, representative of the Brennan-Fuller Australian vaudeville circuit, and Sam Blair, booking representative of the Consolidated Amusement Company of Honolulu. The first inkling of a dissolution of partnership was on March 1, when Blair's name was suddenly effaced from the office door and he was found to have moved into an adjoining room with Arthur Don. This set the neighborhood tongues a-wagging and all sorts of rumors were in the air, especially when Simpson made it known that he proposed to close the office and his himself back to Australia. The situation then took on the complexion of a recall, but the last correspondence that passed between Simpson and Managing Director Ben Fuller in Sydney proved this to be wrong. It is a cold, plain fact that the resignation of Simpson as a salaried representative of the Brennan-Fuller circuit was requested and the actual reason for it is that he has lost the close confidence of the circuit head through a combination of his booking affiliation with Blair, and a letter that reached Manager Fuller from one Bob McGreer, general manager of the Consolidated Amusement Company in Honolulu, in which Simpson is openly accused of having used his position here with the Australian circuit for his own use. Simpson gives Fuller due credit for having acted in all fairness by acquainting him in a general way of the contents and import of the McGreer communication. Simpson was given the option of continuing as the American booking representative of the Antipodean circuit on a commission basis, but feeling that the occurrence had impeached his honor and credit with his Australian employers, he decided to return to Sydney, believing he can successfully refute the McGreer charges. Simpson unhesitatingly declares that the incident is a well-laid and unprincipled plot on the part of McGreer to capture the Australian booking and commissions, a scheme that Simpson contends was fermenting when he was sent here a few months ago as the personal representative of the Brennan-Fuller people. Simpson called March 11, well fortified with testimonials from a number of San Francisco agents and managers, vouching for the squareness and honesty of his administration here. Simpson stands high here in the esteem of local agents and managers and his leaving is a source of much general regret. He admitted to the writer that in accordance with what he declared to be the custom in Australia, he had charged a ten per cent. commission, but that lately he had cut the rate to the five per cent. customary in this country. He stated, furthermore, that his arrangement with the Brennan-Fuller concern was a salaried proposition, he could not very well profit personally by a ten per cent. commission. A rather peculiar phase of the affair is that in his allegations Manager McGreer reflects very decidedly on the honesty and straightforwardness of his own representative, Blair, to whom he has right along been writing the most assuring letters of confidence and even going so far as to compliment Blair on the excellency of his booking service. In his last letter to Simpson, Director Fuller ventured the belief that "there is a screw loose somewhere," and those here who are familiar with the "inside dope," dare to opine that when this "loose screw" is located, it will tend to show that Simpson has been the victim of misplaced confidence and the "double cross." Simpson seems to think that a little later on, when the misunderstandings and misrepresentations have been explained away to the satisfaction of his "Governor,"

as he styles Director Fuller, he will be returned to this country to again represent the Brennan-Fuller circuit. As things stand now, acts wishing to make the Australian time will have to book direct as heretofore. There is just a possibility that Manager McGreer may be able to show Director Fuller the advantages to be derived from a booking arrangement, whereby acts going to Honolulu shall be routed out of that point to Australia, but the chances look to be remote, for when Simpson shall have reached the Australian shores with his collection of data, it is a pretty safe prediction that McGreer's stock will take a zero slump that will effectively put him out of the race for the Antipodean bookings.

Sam Blair, booking representative here for the Consolidated Amusement Co. of Honolulu, did not lose anything on the recent "split" with Representative Jules Simpson of the Brennan-Fuller circuit, according to late reports. From a reliable source comes the information that when the news first reached Simpson of the incurred displeasure of Director Ben Fuller over the booking partnership here, Simpson made Blair what was practically a Christmas present of \$300 to immediately vacate the office. This was done, too, it is said, in the face of the fact that it was Simpson who had defrayed the major portion of the office expenses. It was reported early last week Blair was planning to sail this week for the Hawaiian capital. The trip was contemplated, but certain later developments are said to have brought about a change of plans, and consequently Blair was not among the "also sailed." One of these "late developments" is understood to have been a message from Wilbur Emmett Carlton, advance business representative of Dr. Frederick Cook, the Arctic explorer, advising Blair to remain over here and meet the lecturer when he returns from the Islands shortly. Incidentally the cables have brought the unwelcome news that Cook's Hawaiian tour has been a "frost." Returning to Blair's connection with the tour, it will be a wonder if he does not find himself "in Dutch" with the Consolidated Amusement Co. shortly as the result of having booked the attraction into the Grand Opera House at Honolulu, an opposition theatre to Ye Liberty. If there is an angle to the "cross booking" that is at all favorable to Blair, it probably lies in the fact that by sending Cook into the Grand, he has saved the Consolidated Co. from a playing contract with what has proved to be an unprofitable attraction.

Charles Leroy, well known here on the Coast as a producer, and a late arrival from the Orient and Honolulu, where he was migrating member of the Raymond Teal Co., left here March 6 for Chicago. He was sent for by the Interstate Amusement Co. to produce tabloid musical comedies.

The recent demand of the Theatre Janitors' Union for more wages and less work, and the subsequent refusal by the Allied Managers' Association, is understood to have been passed up to the stage employees in some way by the Labor Council. This appears to be a new wrinkle of some sort that was not in evidence a few months ago when a very similar demand was made by the theatre managers by the Moving Picture Operators' Union. The opinion seems to prevail among the members of the Allied Association that it is the tail end of another movement to do some more "organizing." This is one of the matters that is scheduled for discussion and action at the next regular meeting of the Allied Association, March 14. Another subject that will be treated is the proposition of a testimonial benefit performance that is to be given shortly at one of the local theatres, probably the Columbia, in aid of a fund to be raised here for indigent and disabled theatricalians.

In a game of baseball played February 24 at the San Francisco Baseball Club Park, the stage crew and other attaches of the Empress defeated the members of the current week's bill by the score of 15-4. The batteries were Wilbur Emmett Carlton for the locals and Henry... for the Mich...

When John W. Considine was down here from Seattle a couple of weeks ago he is reported to have "read the riot act" or something of the kind to the management of the Empress theatre regarding the booking in of "added attractions" and featuring them in the electric marquee in front of the house to the exclusion of the regular S-C acts. This policy, which had been pursued for quite some time past, was last conspicuously noticeable during the week that Frances Clare was the real legitimate headliner. Coming down here from the north with record-breaking attendances to their credit, it naturally was a disappointment to find that the marquee electric were entirely devoted to the heralding of an "added" attraction that was billed as "the mysterious woman in a black mask." The advance press notices proclaimed the woman to be a local society ball of prominence, while information from other sources said that she was a well-known concert singer. Some advance publicity was secured by having the woman ride about the city on the back of a livery stable horse during the forenoon and then at the matinees and night performances ride on the stage astride of her charger and sing a couple of songs. The stunt showed advertising enterprise and probably helped pull a little business, but it was at the expense of the regular headline act. Last week there was no "added" attraction, the bill being filled by the acts that came here a week ahead of their regular schedule on account of not playing Portland. Owing to the keen rivalry here between the Empress and Pantages' the weekly booking of a couple of acts by Representative Reese is necessary. Mr. Reese, who, after all, is the real boss of the Empress bookings, is reported to have indicated that the "bars are down" to all agents and that acts will be selected strictly on their merit as entertainers, regardless of the agent or agency that submits them. It is believed that before long the same "open door" will be in evidence at the Pantages booking offices, where of late there appears to have been a marked tendency to favor the bookings of one particular agency more than the other, when an "added attraction" happened to be secured. Another angle to the Pantages booking, which has caused some unusual comment, is the noticeable monopoly that one or two authors and producers seem to have on the local call for sketches and tabloids. Others with ideas and material along that line are inclined to feel that an even break is an utter improbability, and consequently are contented to sit idly by and watch the game over the other fellow's shoulder.

The Haskins and Well "turkey" outfit, framed up a few weeks ago at 222 Van Ness avenue, is reported to have come to grief March 1 at Tracy, Cal., after a brief tour of the nearby "tanks." The promoters of the enterprise are said to have lit out with the box office receipts, leaving the acting members high and dry on the "strand" and without any visible means of getting back to the scene of their organization. Through the medium of a campaign of "commonwealthing," the trouper managed to get back here last week, and now the deputies of Labor Commissioner McLaughlin are skrimishing the city with a brace of warrants for the arrest of said Haskins and Well. The latter is understood to be an apprentice electrician, and not a rug dealer, as was stated in these columns week before last.

Reilly & Kelly, until very recently proprietors of the Thalia cafe and dance hall on the "Barbary Coast," have lately taken over the operation and management of the

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West

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performers. "Cap" Anson, the baseball veteran, was umpire.

With "Rube" Marquard holding over at the Orpheum, and Cap Anson spotlighting again for a second week at the Empress, the baseball fraternity is enjoying a very excellent stage representation here this week.

P. H. Sullivan, brother of Timothy D. Sullivan of the S. and C. enterprises, visited this city a week or ten days ago while on what is understood to be a tour of the circuit. It is generally believed the chief object is to familiarize himself with the conditions in the event that he should be called upon to become the active successor of his brother.

W. P. Reese, booking representative here of the Sullivan-Considine circuit, is back at his desk again after having successfully battled with a severe attack of grip.

Arden W. Allen, husband of Dorothy Allen, the stock actress, leading woman in the new vaudeville offering, "The Redemption," takes exception to the published report that Sam Harris of the Western States Vaudeville Association is in any way connected with or financially interested in that offering.

Arrivals here March 3 from off the Brennan-Fuller circuit in Australia, were Barnes and West, and Hamlin and Mack.

PHILADELPHIA

By GEORGE M. YOUNG

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Lillian Shaw, Alice Fischer, Hufferd and Chain, McKay and Cantwell, Theo. Bendix and Symphony Players, Roehm's Five Athletic Girls, Jed and Ethel Dooley, Maud Ronaire and Joe Ward, Kinetophones.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—McMahon and Chapelle, Edwards, Esmond and Co., Wilson Brothers, Nevins and Erwood, Norris Baboon, Swan and Bamard, Kinemacolor.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Tyrolia Troubadours, Clara and Louise Hamel, Clinton and Nolan, Lawrence Players, Richard Hamlin, Dalfino.

ALLEGHENY (Chas. Kraus, agent).—Mason and Murphy, Fred Sanford, Burrows Travis Co., Fosselt, Perry's Ladies Minstrels, Van and Carrie Avery, Royal Tokio Troupe.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, N-N.).—"The Trainer," Exposition Four, Leightner and Jordan, Marcou, Orville and Frank, Jimmy Britt.

PEOPLE'S (F. W. Nixon-Nirdlinger, mgr.; agent, N-N.).—10-12, Stark Piccasso and Bingham, Carr and Elie, Emma Francis and Araba, Bell Boy Trio, Zaza's Lions, 13-15, Morris, Four Howards, Bell Boy Trio, Lions.

KEYSTONE (M. W. Taylor, mgr.; agent, direct).—"The Hold-Up," "Colonel Fred," Egan and DeMar, Stanley James & Co., John and Jessie Powers, Four Californians.

LIBERTY (M. W. Taylor, mgr.; agent, direct).—"House Boat Jubilee," Wm. Fiemen & Co., Howell and Scott, Monte Brooke and Bert D. Harris, Dan Delmar, King and King.

VICTORIA (Jay Mastbaum, mgr.; agent, direct).—Jesse Keller Co., White and La Mart, Coyne and Swor, Pamahaska's Pets, Callahan and Sweeney, Anderson and Thompson Baby Zaida, Ames, Corbett and Lavine.

PALACE (E. L. Perry, mgr.; agent, direct).—"Bond Morse," "Her Husband's Sweethearts," Vennett Clarka Troupe, Lukens and Loretto, Von Tilzer's Song Birds, Phil Berg, BROAD (Nixon & Zimmerman, mgrs.).—"Hissah," third week.

FORREST (Nixon & Zimmerman, mgrs.).—"Count of Luxembourg," 3d week.

GARRICK (Nixon & Zimmerman, mgrs.).—"Mrs. Fluke in 'The High Road,'" 2d week.

CHESTNUT ST. O. H. (Nixon & Zimmerman, mgrs.).—"A Man's Friends," 2d week.

ADELPHI (Leonard Blumberg, mgr.).—"The Typhoon," Walker, Whitesides.

LYRIC (Leonard Blumberg, mgr.).—"Merry Countess," 2d week.

WALNUT (Samuel Johns, mgr.).—"The Old Homestead," 2d week.

BOSTON

By J. COOPER

80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Eddie Leonard and Mabel Russell, good; John Bunney, pleased; Australian Woodchoppers, pleased; Rolfe's "Ye Colonial Septette," good; Empire Comedy Four, good; A. O. Duncan, pleased; Redford and Winchester, went well; Madge Matland, good; MacRae and Clegg, good.

PARK (Charles J. Rich, res. mgr.; K. & E.).—"Officer 686" opened to capacity. Good for run.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"The Governor's Lady," third week, excellent business.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"The Pink Lady" back again; big business on opening.

SHUBERT (E. D. Smith, res. mgr.; Shubert).—"Ready Money," Second week, good show and business.

MAJESTIC (E. D. Smith, res. mgr.; Shubert).—"The Man With Three Wives." Started in pleasing manner.

BOSTON (Al. Levering, res. mgr.; K. & E.).—"The Garden of Allah." Last two weeks. Business good. "Round-Up," with Maclyn Arbuckle, to follow.

TREMONT (John B. Schofield, res. mgr.; K. & E.).—"The Yellow Jacket." Last two weeks. Business only fair.

PLYMOUTH (Fred Wright, res. mgr.; Liebler).—"The Cradle Snatcher," with Robert Lorraine. Fair business.

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand Opera.

CASTLE SQUARE (John Craig, mgr.).—"Stock," "Believe Me Xantippe." Eighth week.

GALETTY (Geo. T. Batchelor, mgr.).—"American Beauties."

CASINO (Charles Waldron, mgr.).—"Big Gaiety Co."

HOWARD (G. Lothrop, mgr.).—"The Tiger Lillies."

GRAND OPERA HOUSE (G. Lothrop, res. mgr.).—"Big Review Girls."

"The Governor's Lady," at the Hollis, has two more weeks to run.

William Shariand, a 15-year-old boy, created a furore in the Apollo theatre, a picture house on Washington street, Monday night, when he drew a revolver and threatened one of the ushers with it. He was placed under arrest.

Mayor Fitzgerald will withdraw his objection to the bill introduced in the legislature to extend the time for continuance show of moving pictures from 20 minutes to an hour.

A number of physicians connected with the Massachusetts Eye and Ear Infirmary had informed the mayor that the pictures were injurious to the eyes, but when the first hearing was held at the State House, they failed to appear.

Webber & Field's "Jubilee" production is expected in Boston after Easter.

Mrs. Henry Russell, wife of the director of the Boston Opera House, collapsed during the performance last week and was removed to the Fenway Hospital suffering from ptomaine poisoning. She is now recovering.

ATLANTIC CITY

By L. B. FULASKI

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Henry Woodruff & Co., in "A Regular Business Man." One of the best comedies in vaudeville. Morris Golden and Grace DeWinters, violin and dual ventriloquism, riot; Haydn, Dunbar & Haydn, did nicely; Rush Ling Toy, very far, went big; Robert DeMont Trio, good; Holmes & Buchanan, good; Walter

Percival, in songs from big shows in which he has appeared, drawing pastels during the singing, although well received does not seem to have the right material; Cavan Duo, versatile and clever.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.).—M. P. CRITERION (I. Notes, mgr.).—M. P. BIJOU DREAM (H. J. Elliott, mgr.).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ARCADIA (Hall & Mason, mgrs.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P. CENTRAL (Jacoby & Golden, mgrs.).—M. P. APOLLO (Fred B. Moore, mgr.; agent, K. & E.).—Lecture on Panama by Geo. Earle

Raiguel the first three days and Friday and Saturday, with daily matinees. Thursday night the Philadelphia Orchestra, with Leopold Stokowski, conductor, and Herman Sandby (cellist), soloist.

Hotel reservations indicate big Easter-tide here. The bookings also show that as many visitors will be in town over Palm Sunday and St. Patrick's Day as there will be over Easter itself.

The Hennibique Construction Co., which had the contract for the building of the proposed new pier to take the place of Young's Ocean Pier has gone into bankruptcy, thereby saving from the sheriff's hands the equipment, part of which was sold under the hammer last week at ridiculously low prices. The notice posted on the pier front gave rise to the rumor that the pier had gone into bankruptcy.

Next week at the Apollo Jos. Gaites presents his much heralded "The Purple Road" (all week) with Victor Maurel, the operatic baritone featured. Valli Valli also in the cast.

"Jake" Dein, the popular and clever leader of the Savoy orchestra, is on a week's vacation for the first time in two years.

Al Hill, formerly in the box office at Young's Pier, is now assistant to Wister Grootkett, the business manager of the Million Dollar Pier, taking the place of Billy Webber, who resigned last Saturday.

The Steeplechase Pier opens Saturday, after having been closed all winter. Managers Morgan and Fennan are advertising that "King Monus will be himself" on that day with new devices of the fun making kind.

The work on the new pier at the foot of New Jersey avenue is steadily progressing with a big force of men and many stationary engines working night and day.

NEW ORLEANS

By O. M. SARUVEL

ORPHEUM. Azard Brothers, clean cut; Romano and Briglio, adept; Mr. and Mrs. Gordon Wilde, best shadowgraphs in years; Melville and Higgins, new drop; Claude and Fannie Usher, did not appear Monday evening owing to illness of Miss Usher; Nat Willis, laughter; Ballet Classique, fair.

TULANE.—Frances Starr, in "The Case of Becky," remarkable deft handling of the psychology, never transgressing, and epoch making in its educative appeal theatrically. Good business.

CRESCENT (T. C. Campbell, mgr.).—Dave Lewis in "Don't Lie to Your Wife."

LYRIC (C. D. Peruchi, mgr.).—Peruchi-Gypsey Stock Co. in "The Octoroon."

HIPPODROME (Lew Rose, mgr.).—Carlton Clayton Trio, Marjorie Boscheany, Sims and Jameson, Douglas and Douglas, Marie Davis and Co., Tom Sidney, Jackson and Barr.

GREENWALL (J. J. Holland, mgr.).—Dinkins and Stair Burlesquers.

Jim Decker's here.

Orpheum closes May 10.

Yaays appears in concert at Athenaeum April 1.

Haskins and Haskins were really robbed of \$80 here. Added to this, they cancelled a week in New Orleans, robbing themselves of \$80 more.

The Lauder show is asking \$2.50 for the best seats during its local engagement.

The Peruchi-Gypsey Stock Co. will continue at the Lyric until July 1, patronage permitting.

"Talkies" will not be shown in the south until March 17.

Local treasurers are affecting wan, worn looks. Benefit time is at hand.

Boncl sings in New Orleans April 12.

ST. LOUIS

By JOHN S. ERNEST

COLUMBIA (H. D. Buckley, mgr.).—Joe Welch, hit; G. S. Melvin, original; Irene Berensy & Yoska, delightful openers; "Mein Liebschen," scored; Schicht's Marionettes, excellent; Ellis & McKenna, won favor; Four Rotters, wonderfully clever.

HIPPODROME (Frank L. Talbot, mgr.).—Linton's Jungle Girls, successful headliner; Picchiani Troupe, went big; Kolba & La Neva, very good; Kennedy & Mac, amused; Baker & Cook, very entertaining; Collier & De Waldo, artistic; Lucas & Field, well received; Martentette & Lewis, did nicely; Alexander Troupe, fine; Great Mara, very clever; Three Castellos, good. Crowded houses.

PRINCESS (Dan Fishel, mgr.).—Princess Maids in "Hotel De Joy," amusing headliner; Perkins & Brown, scored; Sid Whiting, well liked.

EMPRESS (C. B. Helb, mgr.).—Frederick Ireland & Co., headliner; Hamil & Abbott, hit; Edith Richardson & Co., interesting; Nifty Girls, applause; Emmett's Novelty, amused.

KING'S (F. C. Meinhardt, mgr.).—Diodata, clever headliner; O'Rourke & O'Rourke, very good; Julia Ring & Co., honors; Joe Carroll, many laughs; Whiting's Dolls, unique.

SHENANDOAH (W. J. Flynn, mgr.).—Bert Jordan, featured; Howard & Campbell, heartily received; Thermos, scored; Nevins & Gordon, pleased; Ruff & Lawrence, did nicely.

OLYMPIC (Walter Sanford, mgr.).—John Drew, in "The Perplexed Husband." It needs but a short run here to show the women suffragette the hopelessness of her undertaking.

CENTURY (Wm. Kaye, mgr.).—"The Girl at the Gate," initial appearance to crowded house. While not much of a plot to piece, it is thoroughly enjoyable.

SHUBERT (Melville Stolz, mgr.).—Nora Bayes received hearty welcome in "Sun Doggers." Next to Miss Bayes were George W. Monroe and Harry Fisher. The piece owes them much in keeping things at top level.

AMERICAN (Harry R. Wallace, mgr.).—Norman Hackett in "A Double Deceiver" pleased a large gathering. While the piece should be condensed, it is very entertaining.

GARRICK (Mat Smith, mgr.).—Rainey's African Hunt Pictures, drawing fairly well.

GAYETY (Chas. Walters, mgr.).—"Columbia Burlesquers," amused big house opening performance.

STANDARD (Leo Reichenbach, mgr.).—"The Monte Carlo Girls," with large chorus, opened to large gathering. Toketta featured as added attraction.

CINCINNATI

By HARRY HESS

GRAND (John H. Havlin, mgr.; T. Aylward, rep.).—Henry Miller in "The Rainbow." Business good.

LYRIC (Jas. E. Fennessy, mgr.; Shuberts).—"The Blue Bird." Well staged to good business.

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WALNUT (W. F. Jackson, mgr.).—"Sweetest Girl in Paris." Business big. KEITH'S (C. L. Doran, mgr.; agent, U. B. O.; rehearsal Sun. 10).—Three Gerts, opened; Mildred Grover, scored; Emerson & Baldwin, fine; Five Musical Gormans, liked; Joe Whitehead, hit; Ethel Barrymore, featured; Morgan, Bailey & Morgan, hit; Caron & Herbert, closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sun. 10).—"The Planobug." featured; Barrett & Earl, hit; Archer & Belford, excellent; Bowman Bros., good; Albin & Kennedy, excellent; Julia Rooney, hit.

PEOPLE'S (James E. Fennessy, mgr.).—"Yankee Doodle Girls."

STANDARD (Thos. Corby, mgr.).—"London Belles."

Lawrence Bueche filed specifications with the building commissioner to build a concrete theatre on Colerain Ave. to cost \$45,000, devoted to vaudeville and pictures. The seating capacity will be 1,000.

Mayor Hunt revoked the boxing license permit granted to Willie Ritchie because the Cincinnati boxing commission and assistant police surgeon Crisler were not called upon to make a physical examination of the boys who went with Ritchie. Ritchie continued the week giving dumbbell exercises.

BALTIMORE

By ARTHUR L. ROHR.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Excellent bill, with "The System" headliner. Stuart Barnes hit the bull's eye of success. Milton and De Long Sisters in their well-known skit won plenty of solid laughs. Edwin George, the near-juggler, won laughter through some exceedingly bright talk. Laura Guerite wore stunning clothes. One of her songs, "Some Boy," is a bad boy and needs expurgation. The Tonleys gave an excellent exhibition of difficult head and hand balancing. Jones and Sylvester, substituted for Donovan and McDonald, were well liked. Edison's talking pictures still remain.

NEW (George Schneider, mgr.; direct).—A typical small time bill with no act really reaching a high calibre. Headline position was filled by "Mother Goose," with J. C. Mack and Jim Hawkins handling the comedy, assisted by six girls, fairly good singers and dancers. Too much time is taken up with rather far-fetched comedy bits of the old familiar type and the entire act is not as strong and pleasing as last year. However, it received applause and laughter. The Great Francilli & Co. gave a clever heavy juggling specialty, but hurt their chances for greater success by too much stalling—the boxing bit at the finish brought laughs. De Richards' Dogs showed one or two new aerial tricks. Chic-a-Dee Imitated birds and beasts just like hundreds of others have done, but not quite so well. Russell and Hartman offered a satire on western ways and folks, the girl member of the team working most of the laughs. Fitzgerald and O'Dell offered a mediocre line of talk, parodies and travesty bits. Pictures. Crowded house Monday afternoon.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger).—A varied and entertaining program headed by Porter J. White and Co. in a thrilling dramatic playlet to a crowded house Monday night, at the first show. Dorothy Rogers and Co. won laugh after laugh with a lively playlet. Hilbert and Kennedy told a lot of amusing stories and sang some funny songs. "Models De Luxe," a pleasing posing specialty, representing many famous paintings. Emma Richards and Arabs won a lot of applause with their clever and novel specialty. Pictures.

FORD'S (Charles E. Ford, mgr.).—Viola Allen in "The Daughter of Heaven" attracted large audience. Attraction one of the most elaborate productions ever brought to this city.

ATDITORIUM (R. McBride, mgr.).—Annie Russell supported by an excellent company gave a delicious revival of "She Stoops to Conquer" to a fair house Monday night.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—Owing to the continued success of George Arliss in "Disraeli" in Philadelphia, his engagement has been extended in that city and consequently this house is dark this week. It will continue so until Lillian Russell comes in March 21-22 with her Kinemacolor lecture.

GAVETY (Wm. Ballauf, mgr.).—"His Beauty, Youth & Folly," capacity Monday afternoon.

EMPIRE (George W. Rife, mgr.).—"The Dandy Girls" pleased fair-sized audience Monday night.

HIT No. 1
"DADDY HAS A SWEETHEART"

HIT No. 2
"SOME BOY"

HIT No. 3
"THOSE RAGTIME MELODIES"

HIT No. 4
"MY TURKISH OPAL"

AND STILL THEY COME
HERE'S HIT No. 5

I WANT TO BE SOMEBODY'S BABY GIRL

CHORUS

I want to be somebody's darling sweet baby girl
I'm lonesome, lonesome and blue
And maybe you're lonesome too
Oh, I'm just crazy about somebody
And that somebody's you
Oh, won't you care for me,
Tenderly, fondle me, lovingly
I want to be somebody's baby girl

By SCHUYLER GREENE and OTTO MOTZAN

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HOLLIDAY ST. (Wm. Rife, mgr.).—The Premier Stock Co. with George Kennedy in the leading role gave "For Her Children's Sake" to pretty good business Monday night.

Anne Suter, a little Washington comedienne, is singing and offering a clever little character change specialty at the New theatre this week for the benefit of the sufferers of the dreadful dynamite explosion that took place last week in the harbor of this city. A collection is being taken at the door, and from present prospects several hundred dollars will be added to this worthy fund. For the benefit of the same fund a monster performance will be given at the Academy of Music March 14, all the attractions in town helping out with an act or so, and many of the artists appearing at the Maryland, the New theatre and the Victoria have proffered their services.

Charles McDonald, of Donovan and McDonald, booked to open Monday at the Maryland, was taken suddenly ill Sunday night. Manager Schanberger did some quick maneuvering and Jones and Sylvester took their place on the bill Monday. Mr. McDonald is still confined to his room at the Hotel Kernan and Dr. H. H. Belder has diagnosed his trouble as acute indigestion.

Baltimore talent is well represented in the productions here this week. Charles Dowd, stage manager of "The Daughter of Heaven," and Earl Yeader of the same attraction are Baltimore boys, and Miss Henrietta Goodwin, with Miss Annie Russell's Co., claims this city as her home town.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 2).—10-12. Paul Stephens & Co., fine; Brown & Barrows, fair; LeRoy, Harvey & Co., many laughs; DeNoyer & Danie, applause; Robert & Robert, great. 13-15, "The Duke of Durham." MELTON.

ASHLAND, KY.

SCENIC (Dan Horton, mgr.).—Dunlap pony contest, winning good crowds.
ASHLAND (F. H. Mundy, mgr.).—Stock.

COLUMBIA (Dick Martin, mgr.; agent, Sun).—10-11. Diamond & Diamond, 11-13, Colchalis & Princess. JACK.

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—4-9, "The Military Girl," to S. R. O. pleased; 9-12, Fisher & Fontaine, good; Eddie Badger, fine; Norine Carman and her 6 minstrels, fair; Earle Dewey & Marie Rogers, and Dancing Girls, clever; McPhee & Hill, great. Coming Mar. 13-16, "A Stubborn Cinderella." HEIMAN.

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—Julian Eltinge's farewell visit of the Fascinating Widow draws a crowded house.

TECK (John R. O'Shel, mgr.; Schuberts).—"The Bird of Paradise" a new sensation here.

SHEA'S (Henry C. Carr, mgr.; agent, U. B. O.; rehearsal Monday 10).—John Higgins, jumper, wonderful; Jesse and Marlon Standish, classy; John P. Wade and players in "Mars Shelby's Chicken Dinner," a classic of southern life; Harry Devine and Belle Williams, many laughs; Dinkelspiel's Christmas, with Bernard A. Reinold, well received; Edward Gillette's Animals, did nicely; Lewis & Dody, endorsed; Fred St. Onge & Co., closed an even-balanced bill.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Fortune Hunter," clean and bright, was thoroughly enjoyed; 17, "Get-Rich-Quick Wallingford."

LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—Auto Girls drew capacity house.

GARDEN (M. T. Middleton, mgr. Columbia Circuit).—Billy Arlington and the Golden Crook Co., a big favorite.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Monday 10).—Prof. Newman, mysterious; Shier & Newkirk, violin imitator, entertaining; Eldon and Clifton, "For Old Times Sake," held interest; Hunniford, ventriloquist, passed; Tom & Stacia Moore, hit; Bayliss & Franconi, funny.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Monday 10).—Joe La Fleur, featuring his dog, Chiquita, excellent opener; Florence Hughes, versatile; Nichols & Croix Sisters, enjoyable; Markee Bros., musical act, very good; Hamilton Bros., scream; C. W.

Bradley, Remick's Song Successes, fine; Knice and Dunn, went well; Ruthledge Pickering & Co., "The Fatted Calf," feature; Old Town Quartette, amused; White Eagle, the bird with a human brain, clever novelty.
BROADWAY AUDITORIUM.—Nina Morgana, a local songbird, Oscar Hammerstein's newest find, drew a capacity audience at the Municipal Concert Sunday night. Many titles with Fiske O'Hara. THAYER.

The Star and Teck, the two leading theatres, will be dark next week, Holy Week.

Last week broke the record at the Majestic with Fiske O'Hara.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.).—Ted & Uno Bradley, honors; B. C. Weston & Co., entertained; Harry Harvey, humorous. The Harkings, novelty; Tashmo, won favor.

TEMPLE (Fred W. Falkner, mgr.).—Temple stock in "Thorns and Orange Blossoms." DANIEL P. MCCONNELL.

CANTON, O.

LYCEUM (Abrams & Bender, mgrs.; agent, U. B. O.).—Edwards' Comedy Circus, featured, hit; Three O'Neill Sisters, hit; Sylvester, great; Neil Fiske & Co., scored; Joe Flynn, good. S. R. O. business.

GRAND (Mr. Smith, mgr.; agents, Feiber & Shea).—De Koven Opera Co. in "Robin Hood," 14, to good business; excellent performance. Pictures balance of week. Coming, Douglas Fairbanks, in "Hawthorne of the U. S. A.," 14.

ORPHEUM (E. E. Rutter, res. mgr.).—The Nine Jolly Juveniles, hit; Dunnetaro & Co., hit; Nott & Maxfield, great; Lane Harper Bentley, good; Murray Livingston & Co., scored. Business big.

AUDITORIUM.—Signor Alessandro Bonci assisted by Mlle. Martina Zatcha, 10. J. B. THOMPSON.

CARLISLE, PA.

OPERA HOUSE (W. F. Pascoe, tenor; Frank Hill, mgr.).—Viola Duo, excellent. Whistling Casey, scored; Helen O'Brien, fair.
ORPHEUM (P. Magaro, mgr.).—Hannaford & Dene, good; Thomas & Thomas

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pleased; Lauder & Kiscaden, liked. Excellent business.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.).—Ben Beyer & Bro., clever cyclists; Brown & Blyer, good entertainers; Rice & Cohen, have a good comedy sketch in "The Path of the Primroses"; Bert Levy makes his usual hit with his drawings; Olive Blasco, songs, well received; The Kinetophone is no better than heretofore; Edmond Hayes & Co., go through a slap stick comedy which is familiar here; Cliff Gordon has a good line of up-to-date talk; Four Cliftons, equilibrista, excellent.

GRAND (J. H. Michels, gen. mgr.).—Lane, clever; Estelle & Edwards, s. & d., good; Bird & Kema, pleasing sketch; Billy Grady, well received; The Millards, sketch, won favor; Merrill & Davis, good entertainers; Cyclonians, clever cyclists. Last half: King Ginner Co.; Will Hart; Corbett & Forrester; The Davenroys; Zolas; Lincoln Trio; Ural & Dog.

GLOBE (J. H. Michels, gen. mgr.).—Goodman Sisters; Mayer & Hyde; The Roys; Ziegler Bros. Last half: Ed Winn's Minstrels.

OLYMPIA (J. H. Michels, gen. mgr.).—Ed Winn's Minstrels, first half. Last half: Carrie Sisters; Annette Link; Margennite May & Co.; Billy Grady; Ziegler Bros.

PRISCILLA (Proctor E. Seas, mgr.).—Six O'Connor Sisters, feature; Geo. Hillman, good; Great Arthur, pleased; "The Girl of the Circus," won favor; Mikael, Hunt & Miller, good entertainers; Harry Fisher & Bro., good cycle act; Hayes, Boyd & Hayes, comedy sketch; Budd & Wayne, s. & d.

COLONIAL (R. H. McLaughlin, mgr.; Shuberts).—"Bought and Paid For," with Chas. Richman and Julia Dean, well received.

OPERA HOUSE (Geo. Gardner, bus. mgr.; K. & E.).—"The De Koven Opera Co. in "Robin Hood," will undoubtedly bring out all the music lovers.

PROSPECT (Geo. Todd, mgr.; Stair).—"In Old Kentucky."

STAR (Drew & Campbell, mgrs.).—Sam Rice and his Daffydills.

EMPIRE (E. A. Michels, mgr.).—"The Merry-go-Rounders," with George P. Murphy.

DUCHESSE (W. B. Gyrant, mgr.).—Vaughan Glaser Stock Co., "Mrs. Wiggs."

CLEVELAND (Harry Zirkler, mgr.).—Holden Stock Co., "East Lynne."

GORDON SQ.—The Great Monaghan; Kelly & Kelly; Gardner West & Sunshine; Guy Stone & Co.; La Salle Trio. Last half: Al Grant; Ural & His Dog; Bird & Kema; Heming Bros.; The Four Songbirds. **WALTER D. HOLCOMB.**

COLUMBUS, O.

KEITH'S (Wm. Prosser, mgr.; agent, U. B. O.).—Juliet, headliner; Will & Kemp; Harry Atkinson; McDevitt, Kelly & Lucy; Act Beautiful; Quinlan & Richards; Eight Berlin Madcaps; Frank Rae & Co., in "Bottle 6-40-9"; Avon Comedy Four; Alpine Troupe.

BROADWAY (Wm. James, mgr.).—10-12, "The Dance of the Violins" headliner; The Great Henry; Bennett Sisters; Gilbert Corbin; Walsh & Bentley; Kinemacolor. 12-15, Laypo & Benjamin; "The Man from Minnesota"; The Great Luts; others to fill.

HARTMAN (Lee Boda, mgr.; K. & E.).—Douglas Fairbanks in "Hawthorne of the U. S. A.," 10; "Excuse Me," 11-12; "The Quaker Girl," with Ina Claire & Percival Knight. 13-15; "Ben Hur," 17-22.

SOUTHERN (J. F. Luft, mgr.; Shubert).—Paul J. Rainey's African Hunt. 9-22; "Little Boy Blue," 25-26; Sothorn & Marlowe, 27-29.

HIGH ST. (Chas. Harper, mgr.; S. & H.).—"Mrs. Wiggs of the Cabbage Patch," 10-12; "Sis Hopkins," 13-15; "Truett King," 17-19; "Human Hearts," 20-22.

GRAND (Thomas Operating Co., lessees)—moving pictures. **H. ACKERMAN.**

CRAWFORDSVILLE, IND.

MUSIC HALL.—7, "Seven Hours in New York," fair show and business; 8, pictures; 10, "The Bohemian Girl," excellent show, fair business; 13, "The Light Eternal," 17, "The Spring Maid." **GEO. A. ROSS.**

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; Inter; rehearsal Mon. 10).—Bert Delno Troupe, good; Maye & Addis, applause; Whitfield & Ireland, very good; Chas. Olcott, hit; Harry Beresford & Co., excellent; P. O'Malley Jennings & Edna Dorman, pleased; The Three Brenens, very good; Emma Carus, return engagement, hit of bill.

GARDEN (Stinnett & Brown, mgrs.; agents, Keith & Miller; rehearsal Sun. 6).—Yalto Duo, very good; Glen Ellison, fair; Russell's Minstrel Comedians, very good;

Curtis & Wright, hit; Howard's Animals, pleased. **GEO. B. WALKER.**

DAVENPORT, IA.

GRAND (David L. Hughes, mgr.; agent, Orpheum).—Week 3, Cromwell, jugglers, open, good; Spencer & Williams, good; O'Brien, Havel & Co., big; Caesar Rivoli, hit of bill; Harry De Coe, juggler, pleased; Henry Lewis, fair; "Don," pleased.

AMERICAN (Chas. Berkell, mgr.; agent, Pantages).—Seldom's "Living Marble," big hit; Flying Fishers, gym act out of the rut, going big; Martini & Troise, accordion, fine results; Wright & Stanley, fair; Jerry McAuliffe & Co., pleased.

BURTIS (M. S. Scoville, mgr.).—12, "Countess Coquette"; 15, "Bohemian Girl."

LYRIC (J. H. Blanchard, mgr.).—"Bon Tons," 2-3, turn-away Sunday and good Monday. House will now close. **SHARON.**

DENVER.

ORPHEUM—Week 3, "Eternal, Walts," feature, good impression; Menill & Otto, big; Morris & Allen, scored; Four Harveys, clever; Work & Play, good; Darling Darts, fine.

EMPRESS (Geo. A. Boyer, mgr.; S-C).—The Bimbos, opened big; Quaker Girls, well liked; Ed. & Minnie Foster, many laughs; The Kosartas, hit; John Neff, good; "Fun on the Ocean," ordinary headliner.

PANTAGES (Nat. Darling, mgr.; agent direct).—Made, strong opener; Libonati, encores; Van & Pearce, ordinary; Murray K. Hill, laughs; Pony Ballet, feature, held interest.

TABOR GRAND (Peter McCourt, mgr.).—"Isle of Dreams."

BROADWAY (Peter McCourt, mgr.).—"Return of Peter Grimm."

H. Hammer now directing Pantages orchestra. **HARRISON E. HALLAM.**

DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.).—Week 3; rehearsal Sun. 10.—Edgar Atchison-Bills & Co., in "Billie's Tombstones," went big; Winona Winter, very popular; Hale, Norcross & Co., "In the Suburbs," good sketch; Kramer & Morton, pleased; Keane & White, good; Gen. Pisano & Co., clever; Delmar & Delmar, liked.

BERCHEL (Elbert & Getchell, mgrs.).—Week 2, Rainey's African Hunt pictures; fair business.

PRINCESS (Elbert & Getchell, mgrs.).—Stock, "The Talker."

MAJESTIC (Elbert & Getchell, mgrs.; S-C).—Vaudeville.

Work on Elbert & Getchell's new vaudeville theatre has been started. It is to be called the Empress and will house the bookings of the Sullivan-Considine circuit. **JOE.**

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.).—rehearsal Mon. 10).—Florentine Singers, excellent; Chris Richards, Immense; Al Raynor's Bulldogs, pleased; Charles Mack & Co., good; Hastings & Wilson, good; Pauline Moran, well received; Williams, Thompson & Copeland, fair; Reiser & Gore, pleased.

MILES (C. W. Porter, mgr.; T. B. C.).—rehearsal Mon. 10).—Arnold Daly, splendid; John W. Ransome, popular; Mother Goose GMA, hit; Combs Bros., good; Madie DeLeng, pleased; John Delmore & Co., pleased.

BROADWAY (J. M. Ward, mgr.; R-C; rehearsal Sun. 10).—Ray Thompson & Co., very clever; Hugh Herbert, scored; Wilton & Merrick, pleased; Elliott & West, amused; Mack & Dolly, hit; Katherine Selsor, laughs.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Lester, Usher & Lester; Mr. & Mrs. Danny Moran; Teed & Lazell; Sully & Laurson; Gene Miller, Trio; Shaw & Lamar; Kimball Bros.; Madeline Sack.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Bell Thanzor Bros.; Flo Adler; Melvin O'Neill Trio; Walter Reynolds; Paddy Shea; Bennett, Hoffman & Skelly; Cycling McNutta.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Juggling Jewels; Fred Reeb, Conroy & Mack; Renello & Slater; Mary Reith & Eddie Delaney; Mr. & Mrs. Thornton Friel; Harvard & Cornell.

CADILLAC (Sam Marks, mgr.).—Van Dyke & McIntosh; Western Dramatic Tabloid Co.; Commodore Tom; May Owens.

DETROIT (Harry Parent, mgr.).—"Ben Hur," sold out for entire engagement.

GARRICK (Richard H. Lawrence, mgr.).—"When Dreams Come True." Very favorable press notices.

GAYETY (William Roche).—"Cracker-jacks."

POLLY (H. W. Shutt, mgr.).—"Rollickers." **JACOB SMITH.**

ELMIRA, N. Y.

MOZART (Felber & Shea, mgrs.).—10-12, Karl Emmy's Pets, well received; Six Musical Spillers, excellent; Harrison West Trio, good; Jean Hamilton, good.

MAJESTIC (M. D. Gibson, mgr.).—10-12, Mimic Four, pleased; Seymour & Brown, good.

LYCEUM (G. H. Ven Demark, mgr.).—10-12, "The Round-Up," large houses pleased.

COLONIAL (G. H. Ven Demark, mgr.).—7, Mrs. Fiske, "The High Road," artistic performance, large house. **J. M. BEERS.**

ERIE, PA.

MAJESTIC (J. L. Gilson, res. mgr.).—12, Eva Tanguay; 14, Mme. Marcela Sembrich; 15, Geo. Damerel in "The Heart Breakers."

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, Gus Sun and U. B. O.; rehearsal Mon. 10).—LeRoy & Paul, good; Relf, Clayton & Relf, clever; Georges, big; Holer & Boggs, went well; The 3 Havelocks, clever; Kimberly & Mohr, big hit.

HAPPY HOUR.—Gay Sisters Musical Comedy Co. **M. H. MIZENER.**

EVANSVILLE, IND.

NEW GRAND (Wm. McGowan, mgr.).—3-5, The Great Asahi Troupe, magic, good; Lucas & Field, good; Armstrong & Clark, success; Alf Holt, imitations, very good; Johnny Small & Small Sisters, s. & d., fair; 6-9, "The Suffragettes," with Nan Halperin. Miss Halperin proved a winner. 10-13, H. T. McConnell; Gordon Bros.; Atkin-Whitman Trio; Edgar Foreman & Co.; Monted & Wilbur & Mack.

NEW MAJESTIC (Chas. Sweeton, mgr.).—Carl Cook Stock Co. continues indefinitely to good houses; good company.

BIJOU (Chas. Sweeton, mgr.).—3, "The Woman," excellent cast and production; 7, "The Divorce Question," good; 8-9, "The Trail of the Lonesome Pine, good houses. **EDW. SCHUELER.**

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co., in "Over Night," good business.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—10-12, Alphonse Costello's Co., in "Help Wanted," good; The Kiell Bros., a hit; Bunny Grey, good; Maglin, Eddy & Roy, very good. 13-15, Guy Bartlett Trio; Anderson & Evans; Arthur Whitelaw; LaFello Bros.

BIJOU (H. Goodhue, mgr.; agent, U. B. O.; rehearsal Mon. 10).—10-12, Zebino, good; Neilson & Millage, very good; Don Ramsey's Harmonists, excellent; 5 Musical Durands, a hit. 12-15, Opelt; Irene & Bobby Smith; Erogotti Lilliputians; Fitzsimmons & Cameron. **EDW. F. RAFFERTY.**

FRESNO, CAL.

BARTON O. H. (Robert G. Barton, mgr.; Cort).—Orpheum Road Show March 2, sold out. McMahon, Diamond & Clemence, clever; Ignatius Cardosh, appreciated; Josie Heather, exquisite; "And They Lived Happy Ever After," novel; Dorothy Brenner & Jos. Ratcliff, versatile; Sarah Bernhardt & Co., splendid. William H. Crane in "The Senator Keeps House," 5, fair house, very appreciative; "The Concert," 8; "Prince of Pilsen," 12; Genee, 14; Donald Brian in "The Siren," 15.

EMPIRE (Frank L. Hesse, mgr.; agent, Bert Levey).—March 2, Alice Toddy, featured; Chas. Marsh, fair; Zeno & Cook, agile; Australian Alburus, excellent; Chas. & Grace Von Smith, appreciated. Last half: Ward & St. Clair, harmonious; Hughes & Ballis, good; The Rosards, good; The Campbells, stopped the show; Boston-Von Co., featured; business excellent.

TEALS (Roy E. Turner, mgr.).—Bell-Onslow Musical Comedy Co., to good business.

Roy E. Turner, manager of Teals, is up again, after a week's illness.

Bela Burt has several additions to his orchestra at the Barton.

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(THIS WEEK ANY DAY BETWEEN ONE AND TWO P. M.)

Mrs. Laura Hollister, who won the 50-mile horseback race for women at Santa Monica two years ago, has deserted Denver society and joined the chorus of the Merry Widow company. She was recently divorced from James Hollister, Colorado oil magnate.

Eugene B. Brown is missing from the piano at Teals this week.

Harry B. Gregory, general agent of the Santa Fe at Santa Barbara, announces his engagement to Mary Quive, now touring the Orpheum Circuit.

Major Thorne, father of Frank R. Thorne, was in the audience of the "100 Years of Mormonism" pictures, at the Barton last week. Frank painted most of the scenery, and was in several of the pictures. He is a member of I. A. T. S. E. No. 158, in this city.

Homer Elias, of the Rex, lost his father last week.

Orma Orton in stock at Salt Lake City, will play the S-C circuit.

William H. Crane was the guest of Pres. Wheeler of the University of California last week. He read a paper on "The Development of the American Stage During the past Fifty Years" to the students.

Chorus of the Bell-Onslow company: Dolly Davis, Kate Nell, Florence Butler, Elsie McDonald, Juliet Forsythe, Eva Perry, Pearl Vivian, Reba LaFerra, and Ethel LaFerra.

Frank L. Hesse was happily surprised by a visit from his parents last week. They are relatives of the Bells Brothers, of circus fame.

Freano is in the throes of a "wet-dry" election, with all its attendant sorrows. Now that the women have the vote, they will probably make up for lost time. The betting is a trifle in favor of continued wetness.
J. F. M.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.)—6, "Three Twins," fair production, business very light; 8, "Little Rebel" (return), pleased two fair houses; 14, "Excuse Me."
GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. & Thurs. 11.30).—9-12, "Stage Door Johnnies"; Anthony & Bender; Florence Barr Evans; Louis Buckley & Co.; The Fremonts; business good.

The La Rue Stock Co. will begin a fifteen weeks' engagement at Smith, April 13.

Cliff Cabaugh, treasurer Smith's, has resumed duty after six weeks' illness.

J. Thos. (Duke) Ward, formerly co-manager Grand, has returned after extended business trip to South America.

J. H. Broomhall and others, operating the Jewel Theatre, have incorporated under the name of Jewel Photo Co. Pictures only. QUAD

HARRISBURG, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10). Week 10, business good. Three Stanleys; applause; Kitty Doner, pleased; Flannagan & Edwards, applause; Lambert, fine; Newbold & Gribbon, scored; "The Movies," hit; Cy Heckert, scored hit.
MAJESTIC (N. C. Myrick, local rep. Rels. Circuit Co.)—5, Sam Rice & His Daughters, good house; 6, "Baby Mine," fair house; 7-8, "What Happened to Mary," fair business; 10-11, National Cash Register Co.'s (free) King-

macolor pictures of their factory; 13, "Follies of the day"; 15, Weber & Fields in "Hokey Pokey."
J. P. J.

HARTFORD, CONN.
POLIS (W. D. Ascoug, res. mgr.; agent, U. B. O.; rehearsal Mon. 10).—Prince Florio, sensation; Hart's Six Steppers, went big; "The Concealed Bed," entertained; Muller & Stanley, welcomed home; Five Sultys, laughs; Winslow & Stryker, good; Correlli & Gellette, went good.
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Mon. & Thurs. 11).—10-12, "The Class Struggle," went over big; "Funch and Judy," pleased; Watson & Flynn, hit; Schreck & Percival, clever; Phelin & Green, good. 13-15, "The Class Struggle"; Juliet Wood; Sagan Midgley & Co.; "Pork Chop" Evans; LeVan Trio.
PARSONS (H. C. Parsons, mgr.)—10, Primrose & Dockstader; 11-13, "Madame Sherry"; 14-15, "Milestones"; 17-19, Otis Skinner; 21-23, Maclyn Arbuckle in "The Round-Up."
R. W. OLMSTED.

HOOPESTON, ILL.
VIRGINIAN (Max M. Nathan, mgr.)—6-8, Tom Greeley, fair; Musical Goldmann, first class; 10-12, Irene Athens; Young & Gilmore. 13-16, Hotel a la Carte; Tabloid Musical Comedy Co., under direction Nat'l. Pro. Co., 10 people. RIGGS.

JACKSONVILLE, FLA.
DUVAL—Harry Laurier, large audience; 9-10, "Satan," picture, profitable business.
ORPHEUM—Burt Shippard & Co., strong drawing card; Herbert Mitchell; Prince & Deere; Jack Dancing Violent and Hyde & Talbot conclude exceptionally good bill.
JOHN S. ERNEST.

JAMESTOWN, N. Y.
LYRIC (H. A. Dordouff, mgr.)—Horne Stock Co., in "Take My Advice."
SAMUELS (C. W. Lawford, mgr.)—11, "Folly of the Circus."
LAWRENCE T. BERLINER.

KANSAS CITY, MO.
CENTURY (J. R. Donegan, mgr.)—"The Girls from Reno," splendid show.
GAYETY (Bert McPhail, mgr.)—"The World of Pleasure," very musical.
SHUBERT (Earl Stewart, mgr.; Shuberts)—"Everywoman."
WILLIS WOOD (O. D. Woodward, mgr.)—Open Monday night, 10; David Warfield, "The Return of Peter Grimm."
EMPRESS (Daniel McCoy, mgr.; S-C).—"Circumstantial Evidence," Musical Lunda; Fox & Ward; Wallace & Mack; Jack Ronehan; U. S. Quartet; Three Holders.
GARDEN (E. P. Churchill, mgr.; T. B. C.). Open Monday matinee, 10; John L. Kearn; Seldom's Venus; Lillian Ashley; Wilson & Leonore; The Bounding Gordons; "The Days of '61"; Marks & Rosa; Fisher & Green; Thibet's Educated Seals.
ORPHEUM (Marion Lehman, mgr.; agent, U. B. O.). Mile. Napierkowski, decided hit; Walter C. Kelly, name Kelly; Galloway & Kaufman, very fair act; Kramer & Morton, meritorious; The Cromwells, clever juggling; The Gordon Boys, dance well; Bobber's Whirlwind Arabs.

E. P. Churchill, manager Garden Theatre, is dangerously ill at his home from what is thought to be an attack of typhoid fever.

Martha Lehman, manager Orpheum, announces that within the next two weeks ground will be broken for the new Orpheum at the corner of 13th and Baltimore Ave. The new house will not be ready much before the close of next season.

The Chicago Grand Opera Co.'s advance sale for April 15-16 in Convention Hall has

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LINCOLN, NEB.
ORPHEUM (Martha Beck, gen. mgr.; agent, direct; rehearsal Mon. 6). Week 3, The Schmeltzins, very good. The Gordon Boys, big band, Hopkins & Axell, very good. F. A. Villa, good; McIntyre & Heath, aviation; Lewis London, excellent, Gasch Sisters, pleased attendance big.
LYRIC (L. M. Gorman, mgr.; W. V. A.). Ward Sisters, liked; Willard Bros., excellent; Tyson & Brown, good; Emmet's Dogs, sold hit; attendance above average.
LEE LOGAN.

LOWELL, MASS.
KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Mon. 10). Gus Edwards, Kid, very good. The Langhams, good. Burt & Clark, good. Musical Port, very good. Mand Delany, pleased. Archer & Carr, good. Ollie Johnson, good.
MERIDIAN (S. C. Carroll, mgr.; agent, John S. Quigley; rehearsal Mon. 10). Grace Young & Co., Grandville & Mack, Merills & Hilton.
OPERA HOUSE (John S. Quigley, prop. and mgr.; rehearsal Mon. 10). The Langhams, "The Playboys," 12.
STOCK

MACON, GA.
GRAND (C. E. Smith, mgr.; agent, U. B. O.; rehearsal Mon. 10). The Langhams, good. Burt & Clark, good. Musical Port, very good. Mand Delany, pleased. Archer & Carr, good. Ollie Johnson, good.
MERIDIAN (S. C. Carroll, mgr.; agent, John S. Quigley; rehearsal Mon. 10). Grace Young & Co., Grandville & Mack, Merills & Hilton.
OPERA HOUSE (John S. Quigley, prop. and mgr.; rehearsal Mon. 10). The Langhams, "The Playboys," 12.
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SPECIAL NOTE!!! MR. HAMPTON DURAND IN CHARGE OF OUR CHICAGO OFFICE, SUITE 64, GRAND OPERA HOUSE BUILDING

MAJESTIC (J. B. Melton, mgr.).—Wayne Christy's Minstrels, good. ANDREW ORR.

MERIDEN, CONN.

POLTS (R. B. Royce, mgr.).—10, "Little Women," large houses, 11-12, Maitre & Co., Faust & Faust, Arlington & Lafayette; Ash-born's Circus, 13, "Milestones"; 14-15, West & Van Sickle; Electrical Venus; Kennard & Hart; Martin & Elliot; 4, "Within the Law," capacity.

MOBILE, ALA.

LYRIC (H. C. Fourton, mgr.).—Wells Circuit; agent, U. B. O.; 13, Harry Lauder; rent of week, "A Winning Miss"; week 17, "Whose Little Girl Are You?"
DREAMLAND (W. Cyril Pooley, mgr.; agent, Hodkins).—Count the First, educated monk, pleased; Johnson Bros. & Johnson, liked; Uncle Josh and St. Felix Sisters, entertaining; Von Jere, applause.

ORPHEUM (John Keilner, mgr.; agent, direct).—Higley-Harrington Stock Co. (17th week). B. J. WILLIAMS.

MONTREAL

STARLAND (Chas. Handford, mgr.; agent, Griffin).—J. Dunn; Francis & Lewis; Morton Sisters; Collins & Hawley.

NATIONAL BIOGRAPH (A. Bourget, mgr.; agent, Griffin).—Ray Hall; A. Noma; Rand's Dogs.

LIBERTY (A. De vino, mgr.; agent, Griffin).—Shields & Gale; Bob Wingate; Tili's Marionettes; Fritz Schuman.

VITASCOPE (Dorfer, mgr.; agent, Griffin).—Malone & Malone; Watson Sisters.

CANADA (E. D. Armstrong, mgr.; agent, Griffin).—Marle & Beare; La Don & Virrette; Dorothy Dodge.

LAUHER PALACE (J. Thomas, mgr.; agent, Griffin).—Bob McDonald.

LUNE ROUSSE (A. Serate, mgr.; agent, Griffin).—Bob Winkate.

MAPLE LEAF.—Three Kenyons.

SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10:30).—Lyrica, pleased; Paul Case & Co., in their comedy sketch, went well; Calne & Odum, scored; Fields & Coco, clever. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (H. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—B. A. Rolfe's 10 Courtiers, impressive offering; Rosalind

Coghlan & Co., in "The Obstinate Miss Granger," very capable; Raymond & Caverly, always welcomed; Du Callon, clever; Kate Watson, hit; Ward & Curran, old favorites here; Binns & Bert, novelty; West & Charles, classy; The Du For Trio, can dance, and Selbini & Grovini, fine acrobats; Nonette, gypsy violinist, big hit.

LYRIC (Proctor).—The tab, "Maid of Nicobar," scored a hit; Pauline Fielding's Players, in "The Rose of Virginia," dramatic hit; Morrissey & Rich, funny; 3 Bannons, good club jugglers; Rose De Young, pleased; Minerva Courtney & Co., in tab, "The Little Shaver," laughable.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Tom Kyle & Co., in "The Doctor's Widow," hit; Gerlie Dunlap & Lew Verdin, entertained; Billy Evans, funny; Sweeney & Rooney, dance well; Franklin & Violetto, equilibriste nicely; McCauley & Connell, big hit.

HIPPOTRONE (Harry Cort, mgr.).—First run and special feature pictures with high class musical interpolations. To good business.

BELLEVUE (Pollock & Brodder, mgrs.).—May Wallace & Joseph Corbett, high class vocalists and feature pictures, doing a big business.

NEWARK (George Robbins, mgr.).—Otis Skinner & Co., in "Kismet," drawing fine.

SHUBERT (Lee Ottelengul, mgr.).—Francis Wilson in "The Spiritualist," making good on Wilson's big "rep" here.

ORPHEUM (M. S. Schlesinger, mgr.).—"Mrs. Wiggs of the Cabbage Patch," big business.

JACOBS (George Jacobs, mgr.).—"The Count of Monte Cristo," to good even trade.

MINER'S (Frank Abbott, mgr.).—"The Rosebuds" in bloom to good business.

GAYETY (Leon Evans, mgr.).—"The Queens of Paris" are doing good business.

The Newark and Shubert will be dark Holy week.

Moran & Weiser, jugglers and boomerang throwers, arrived home Tuesday from abroad. While in Germany Al. Weiser married Gisela Amati of the 4 Amati Sisters.

The Aborn Grand Opera Co. opens a month's engagement at the Newark March 31, with Edith Helena as one of the soloists.

Chalk Saunders and Mlle. Saville have formed a booking agency partnership in this city.

Two well-known m. p. producing firms have been looking the city over for suitable studio sites. Proximity to the Orange Mountains is the reason. JOE O'BRYAN.

NEW HAVEN, CONN.

POLTS (S. Z. Poll, prop.; Ollie Edwards, res. mgr.; agent, U. B. O.; rehearsal Mon. 10).—Florence Roberts & Co., in "When Woman Intervenes," very strong number; Brown, Harris & Brown, funny; Chung Hwa Comedy Four, unusual; DeWitt, Burns & Torrance, acrobats, fair; Paul Kleist, "The Land of Dreams," distinctly novel; Horace Wright & Rene Dietrich, pleasing; Crouch & Welsh, frivolities, fine; Dorothy Kenton, banjo phoned, splendid; Derenzo & LaDue, acrobats, opened. E. J. TODD.

NORFOLK, VA.

COLONIAL (N. C. Egan, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Rolfe's "Arcadia," excellent; Fred Duprez, hit; Carroll & Fields, excellent; Schrod & Mulvey, return trip; Lorraine & Dudley, excellent sketch; Carson & Brown, good; LeRoy, Wilson & Tom, excellent.

VICTORIA (Otto Wells, mgr.).—Tabloid version "In Sunny Spain," with Adams and Gull, fairly good attraction playing to usual large business.

GRANBY (Otto Wells, mgr.; S. & H.; rehearsal Mon. 2).—"The White Slave," to usual good business.

ACADEMY (Otto Wells, mgr.).—11-12, "Officer 666," excellent advance sale.

HELLER.

OMAHA, NEB.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sun. 10).—Week 2, Meehan's Canines, excellent opener; Ben Linn, passed; Galloway & Kaufman, good; Chas. & Adelaide Wilson, hit; Mlle. Napierkowska, headlined; Signor Trovato, many encores; Bobber's Arabs, closed a pleasing bill.

HIPPOTRONE (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).—Week 2, Mayer, fair; Lucas & Heaton, passed; The Bonessett Troupe, very good; Newhoff & Phelps, excellent; Corrigan's Goats, good; Scott & Wilson, laugh.

EMPRESS (Frank Harris, mgr.; agent, W. V. M. A.).—Week 3, Usher & Chilciff, pleased; "Police Inspector," entertaining sketch; Florence Rayfield, good; Seymour & Robinson, hit.

GAYETY (E. L. Johnson, mgr.).—Week 2, "Gay Masqueraders."

KRUG (Chas. A. Franke, mgr.).—Week 2, "Girls from Reno," Vida Sopota, who worked in chorus girl's contest shows promise.

BRANDEIS (C. W. Turner, Jr., mgr.; K. E. E. and Shuberts).—2-3, "Countess Coquette"; 3-4, "Madame X"; 5-7, Wm. Faversham.

BOYD (Frank Phelps, mgr.).—Week 2, Eva Lang and her stock company.

Orpheum and Hippodrome road shows caused considerable opposition. KOPALD.

OWENSBORO, KY.

GRAND (Keller & Rodgers, mgrs.).—Mar. 3, "Shepherd of the Hills"; 7, "Trail of the Lonesome Pine," fair business, good; 11, "A Western Girl"; 15, "Baby Mine."

"DIXIE" VINSON.

OTTAWA, CAN.

DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Karlton & Kilford; Catherine Nelson; "Silvers" Oakley; Lew Hawkins; Wilfred Clarke & Co.; Kaufman Bros.; Davis Family.

RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).—10-12, Pollard Juvenile Opera Co., in "The Mikado"; "Sergeant Brue" and "The Toy Maker." Return engagement, 13-15, Raymond Hitchcock, in "The Red Widow."

GRAND (T. L. Bonsall, mgr.).—Roma Reade Players, in "Under Two Flags."

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.).—rehearsal Mon. & Thurs. 11).—10-13, Lenett & Wilson, good; Joe Parise, good; F. Farber & Waters, good; "Fixing the Furnace," novelty, 14-16, Lewis & Lewis; Port & DeLacey; Espanole Opera Co.; Fixing the Furnace; big business.

ORPHEUM (Chas. F. Edwards, mgr.).—10-12, Miner's "Americans"; 13-15, "Pace Makers."

EMPIRE (Floyd Lauman, mgr.).—10-12, "Knickerbockers"; 13-15, "Social Males."

LYCEUM (E. J. Wilbur, mgr.).—"Where the Trail Divides." Capacity houses.

The Mank Amusement Co., with a chain of 32 theatres has taken over the opera house and will present vaudeville at the house commencing Easter Monday. Eight acts will be given, with a change twice a week. Prices will be 15-25. W. G. Tisdale will be the new manager. Alterations are being made on the stage and front of the building. It is not as yet known what the name of the play-house will be. DAVID W. LEWIS.

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PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—6-8, Harry LaBell & Co., scored; Croo, pleased; Burke & De Rohne, good; 10-12, Modern Mascot, scored; Neher & Kappel, good; Mark Sullivan, funny.
BIJOU (E. A. Kovacs, mgr. & lessee).—Stock.

PIQUA, O.
BIJOU (Geo. Ziegenfelder, mgr.).—6-8 Lovelietta Sisters, a very clever sister team, decided hit; Edith Ward, comedy, fine, fair comedy; The Darrows, shadowgraphs, very good; The Gotham City Four, funny, good business; 10-13, Hal. Hoyt's Manicure Girls in two big scenes, with the dashing and petite Anna Stein.
MAY'S (Chas. May, mgr.).—Famous Burlesque Co., 10; "The Rose Maid," 11.
L. G. CAMPBELL.

PITTSBURGH.
GRAND (Harry Davis, mgr.; agent, U. B. O.).—Stella Mayhew, hit; Owen McGivney, also; Master Gabriel, another, Marvellous Miller, good; Bent & Rooney, laughable; Kirk & Fogarty, fine; "Don," very good; Latoy Bros., pleased; Talking Pictures, hit.
HARRIS (John P. Hill, mgr.; agent, U. B. O.).—Mary Lee & Co., "A Day in a Seminary," well received; Powers & Hazel, "Lizzy's Flirtation," hit; Golden & Hughes, endorsed; Bernard & Harrington, very good; Two Alfreds, fine; May Foster & Her Dog, pleased; The Hazeltons, hit; Stayman & Haydon, good; The Two Hennings, entertained.

KENYON O. H. (F. B. Stafford, mgr.; agent, Walter Keefe).—Fannie Rice, big hit; Five Juggling Normans, well received; Boris Fridkin Troupe, very good; Worth & Worth, hit; Musical Reeves, endorsed; Bom Bay, good; Franklin Bros., entertained; Luckie & Yost, "The Jealous Lovers," fine; McGinnis Bros., pleased.

KENYON (North Side) (J. Immerman, mgr.).—James T. Crowley & Co., "Sweetie's Finish," scream; Bob Harmon & Co., "The Welsh Rarebit Dream," hit; Doc Lind, good; Scott & Wallace, pleased; Van Lear & Rome, good; Jimmy Goodman, entertained.

ALVIN (John P. Reynolds, mgr.).—"Broadway to Paris," next week, "Blue Bird."
NIXON (Thos. Kirk, mgr.).—"The Wall Street Girl."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Great Divide," praiseworthy production. Next, "Happy Hooligan."
DUQUESNE (Harry Davis, mgr.; stock).—"The Wife," good production; business good. Next, "Article 47."

GAYETY (Henry Kurtzman, mgr.).—"Run-away Girls."

EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—10-12, "The Daffydill Girls," hit; Brown & Talardeau, well received; Ahern & Baxter, very good; Hilton & La Verne, fine. 13-15, Ray & Douglas; Harris & Wood; Rodway & Edward; Lawson, Farrell & Co.

PARK (J. P. McConnell, mgr.; agent, Royer).—10-12, Jos. Rodney & Co.; Sayville Family; Russell & White; 13-15, Herbert Sinia; Robinson & Warner; Hawley & Mack.
K. & O. H. (A. W. Krell, mgr.; agent, Royer).—10-12, Caffrey & Grant; Walsh & Zo Zonne Mar. 13-15; Kelly & Mack; Sayville Family.

SMITH'S (J. E. Smith, mgr.; agent, Royer).—Jas. Rodney & Co.; Johnson & Senette.

The North Side Theatre Co., Inc., has purchased the Orpheum, Sharon, Pa. The house will be managed by E. C. Buttermore.

LANG.

PROVIDENCE, R. I.
UNION (Chas. Allen, mgr.; agent, Quigley) Woodford's Animals, fine; Stewart & Scott, very good; Margaret Kelly & Co., pleased; Violet & Old, entertain; Clara McArdie, endorsed.

BULLOCK (P. L. Burke, mgr.; agent, U. B. O.).—The Unions, excellent; Wood & Lawson, good; Myer & Sheldon, good.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—"Girls of the Gay White Way."

EMPIRE (Max Meaning, mgr.).—"The Love Route."

COLONIAL (J. F. Burke, mgr.; K. & E.).—"The Country Boy."

KEITH'S (C. Lovenberg, mgr.; agent, U. B. O.).—Krichi Osaki; Rae Fenton & Yankee Lads; The Willis Family; Adler & Arline; Talking pictures, the Kinetophone; Ben Deely & Co.; Nina Berrie & Co.; Henry &

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READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Black & McKone, liked; Earl & Curtis, very well; Goldrick, Moore & Klaim, pleased; La Jolie Deodima, nicely; Doolley & Parker, nicely; Letzeil Sisters, very well.

HYPOTHORNE (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—DeBourg Sisters, pleased; John Philbrick, very good; Cartwright & Aldrich, plenty of laughs; Verona, excellent; Evans & Vidocq, big; Lew Fields "Fun in a Delicatessen Shop," scored; Kinemacolor pictures, excellent.

ACADEMY.—18, "20th Century Girls"; 19, "Mutt & Jeff"; 20-22, "Rebecca of Sunnybrook Farm," Edith Tallaferro. G. R. H.

RICHMOND, VA.
ACADEMY (Chas. Briggs, mgr.).—10, "Officer 666."

BIJOU (Harry McNiven, mgr.; S. & H.).—"The Thief."

COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Five Musical Lassies, featured; The Dohertys, good; Two Georges, clever; Harry Webb, hit; Elmino Eddy, excellent. Capacity houses.

LUBIN (C. L. Toney, mgr.; agent, Gus Sun).—"The First Rehearsal."

AUDITORIUM.—12, New York Philharmonic Orchestra.

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F. MOUREY, Tel. 4006 Bryant.

agent, U. B. O.; rehearsal Mon. & Thurs. 11—6-8, Opelt, good; Juniper & Carrington, fine; 10-12, Tabaldi, excellent; Lyon & Jullienne, fine; 13-14, High School Minstrels; 15, Vaudeville & pictures.
A. C. J.

ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—6-8, Marcus Minstrel Maids, fair business; 10-15, Billy Allen's Musical Comedy Co.
NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—3-8, Adele Harney; Helen Lorraine, hit.

LYRIC (Steve Hurley, mgr.).—2-5, Bush De Vera Co., fair; 6-8, The Italo Company, good.

GEM (Fred Trift, mgr.).—Jimmy Evans.
L. H. CORTRIGHT.

ST. PAUL, MINN.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Whome Winter, very pleasing; Little Billy follows suit; Jere Gady-Carpenter & Co., have a pleasing sketch; Curzon Sisters, well liked; Caesar Rivoli, very good; Chas. & Adelaide Wilson, good; Alburts & Miller, good.

EMPRESS (S-C; agent direct).—Joe Boganny's Lunatic Bakers, well received; Waterbury Bros. & Tenny, very well liked; Mark-quite, applause; Hayden, Stevens & Co., pleasing; Jere Sanford, pleasing.

GRAND "Jardin De Paris Girls" played to a big Sunday house; one of the best burlesque shows seen lately.

METROPOLITAN.—"The Silver Wedding,"

well received by a representative Sunday house. Next week, "The Blindness of Virtue."

SHUBERT.—Thursday and last half of week, "Nobody's Darling." BENHAM.

SALT LAKE.
ORPHEUM.—Week 2, MaBelle Honda Troupe, excellent; Clara Baierlin, good; Bronson & Baldwin, scored hit; Mrs. Langtry, disappointing; Chadwick Trio, stopped show; Ethel May Barker, pleasing; Wilson's Comedy Circus, big. Excellent business.

EMPRESS (S-C).—6, Les Adlers, good; Lola Stantonne Paulsch, great; Gilbert Lo-see, good finish; Leonard & Meredith, good; Marie Stoddard, continuous laughs; Nick's Roller Skating Girls, excellent. Excellent business.

SALT LAKE.—3-5, "Excuse Me"; 6-7, "The Merry Widow"; 8, Mischa Elman, violinist.

"COLONIAL."—Wm. J. Kelley Stock Co., in "My Wife's Husbands."

GARRICK—Reynolds & Ross Players in "Lost and Won."

Pat Sullivan and Emanuel Blumenstett, who are on committee in charge of Senator Timothy Sullivan, were here for two days looking after the "big fellow's" interests.
OWEN.

SAVANNAH, GA.
SAVANNAH (William B. Seekind, mgr.; K. & E.).—Walker Whiteside in "The Typhoon," 7, wonderful performance to very large attendance; Harry Lauder & Co., scored heavily; 8, Dustin Farnum in "The Littlest Rebel," 10, distinct success, good house; "The Goose Girl," 12, George Egan, Minstrels; 13, Billy Clifford, 17-19; "Bought and Paid For," 20; Valeska Suratt in "The Kiss Waltz," 24.
BIJOU (Corbin Sheld, mgr.; direction, Wells, Wilmer & Vincent; rehearsal Mon. 11).—Tremendous attendance Monday, with Murphy's Steel Pier Minstrels, a most creditable performance.

ARCADIA (Jake Schrameck, mgr.).—Golet & King, held over for another week; big success.

FOLLY (Mose Eberstein, mgr.).—The Hodge Bros., are cleaning up at this house; held over for another week.

PRINCESH (Geiger & Stebbins, mgrs.).—Wayne Christy and Mabel Butterworth & Co., in tabloids, to good attendance.

Harry Lauder was royally entertained while in Savannah, 8, by the Saint Andrew Society.

REX.

SCHENECTADY, N. Y.
PROCTOR'S (Chas. H. Goulding, mgr.; agent, U. B. O. & K. & E.; rehearsal Mon. & Thurs. 9).—10-12, "The China Doll," with Eugene MacGregor & 8 people, distinct hit; Annie Hart & Co., well received; Joe Deming, good; Heuman Trio, fine; Burke & De Rohne, scored big; very fine business.

ORPHEUM (P. X. Breymaler, mgr.; agent, Walter Plimmer; rehearsal Mon. & Thurs. 12).—10-12, The Two Nightingales; Tom Bateman; Three Gregorys; Musical Maidens.

MOHAWK (Ackerman J. Gill, mgr.).—Gotham Producing Co., fine production of "Mary Jane's Pa," excellent.

VAN CURLEN (Chas. H. McDonald, mgr.).—"Malley-Denison Co. in "The Million."

HOWY.

SOUTH BEND, IND.
ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12.30).—9-12, Paul Gordan, good; Ben F. Fox, fair; 3 Vassar Girls, good; Bush & Shapiro, excellent; Corrigan & Vivian, good; 13-14, Chas. Edinburg; Russell & Church; Bothwell Browne; Mable Harper; Sherman & DeForest Co. Big business.

AUDITORIUM (F. Miller, mgr.; Stock).—9-15, "As a Man Sows," very good.

LYRIC (H. V. Pickering, mgr.; K. & E.).—"Coming." "The Rainbow." "Broadway Jones." "Zaza." "The Senator Keeps House." "The Rose Maid."

Sothorn & Marlowe will play "Taming the Shrew," at the Auditorium 13. The Wright Huntington Co. will go to Elkhart, Ind., for

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this night. (House sold out for Sothern-Marlowe.) WM. H. STEIN.

SPOKANE, WASH.

AUDITORIUM (Chas. York, mgr.; agent, N. W. T. A.).—Week 2. Mischa Elman, violin recital, 6, to large business; "The Rose Maid," with Alice Lloyd, 7-9, pleased record houses; "Gypsy Love," 18-20.

ORPHEUM (Jos. Muller, mgr.).—Week 2. Mme. Dolores Valletta's Leoparda, thrilled; Joseph Hart's "An Opening Night," impressed; Big City Four, numerous encores; Chas. F. Semon, comedy leader; Richards & Kyle, breezy turn, took; Lawrence Johnson, small impression; Sidney & Beatrice Baxter, opened bill well.

PANTAGES (E. Clarke Walker, mgr.; agent, Pantages).—Four Prevosts, scream all the way; Leonard & Drake, took well; Williams & Tucker, well liked; Ed Gray, warmed up slowly; Willie Hale & Bro., fair; Lloyd & Black, got fair applause.

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RUSSELL AND RADCLIFFE

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YOUR FACE
IS YOUR
FORTUNE
USE MEYER'S
AND
KEEP IT

EMPRESS (George C. Blakeslee, mgr.; S. C.)—Al Lewis & Co., in "The New Leader," handicapped because Sam Mann played the sketch at Orpheum previous week; Cabaret Trio (Devere Herman & Stone), music appreciated; Aeroplane Ladies, novelty, stirred house; Kenny & Hollis, fair return; The Waytes, held attention.

AMERICAN (Carl S. Milligan, mgr.).—The American Theatre Players, with Justina Wayne and Harry Hall, "The Little Gray Lady," to comfortable business; current "The Ne'er Do Well."

Edgar F. ("Pete") Burns, former Spokane high school boy, now a member of the University of Washington quartet, which has appeared at moving picture houses throughout the state, has secured a Sullivan-Considine contract.

Trouble between the Motion Picture Operators' Union of Spokane and the management of the Fun moving picture theatre, has drawn the attention of the Spokane Sectional Central Labor Council. A committee has been named by the labor body to arrange a settlement. The trouble arose over the scale paid to operators for overtime.

Moses Oppenheimer, representing Sullivan-Considine in Spokane, attended the formal opening of the new Empress theatre in Portland.

Justina Wayne, leading woman at the American, has left the resident stock company temporarily on account of illness. She is replaced by Ruth Lechler.

Donald McDonald, a New York and Chicago director, has arrived to conduct rehearsals of "On the Roof Garden," which the University Club will produce at the Auditorium March 28-9.

The police stopped a free exhibition on a downtown street corner by William Wayte, of the Waytes, at the Empress, because the press agent forgot to get a permit. Wayte was to crack a whip weighing 40 pounds and 75 feet long, which was too big to be swung on the stage. J. F. ROYCE.

SPRINGFIELD, MASS.

COURT SQ. (D. O. Gilmore, mgr.; Ind.).—10-11, "Milestones," even performance, fair house; 12-13, "Madam Sherry"; 20-22, Otis

Skinner in "Kismet"; week 24, "Garden of Allah."

POLI'S (Gordon Wrighter, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—Dor, meritorious; Ray Conlin, good; Three Leigh-ton, pleased; Rae Cox, individual hit; Frisco Four, success; Four Entertainers, hit of season; Youngman Family, best wire act ever here. Unusual bill for week.

GILMORE (Grace Damon, mgr.).—10-13, "Star and Garter" show, pleased.

NELSON (Jos. Carr, mgr.; Fox Circuit).—10-13, Clem Bovins & Co.; Church City Four; Les Mountford; Haggerty & Le Claire; The Kiblings; Mabel Alline.

H. I. Dillienbach, formerly manager of the Nelson, under the Poli regime, has taken the position of general manager for the Goldstein Enterprises. GEORGE PRESSL.

SYRACUSE, N. Y.

GRAND (Charles H. Plummer, mgr.; Keith Vaudeville, Chas. G. Anderson, mgr.).—Chas. Ledeger, good; Cooper & Robinson, well received; Kennedy & Rooney, liked; The Gee Jays, novel; Dolly Connolly & Percy War-rich, scored; Thos. A. Edison's kinetophone, featured; Milton Pollock & Co., "Speaking to Father," great; Julius Tannan, scored; Les Grohs, very good.

BASTABLE (Stephen Bastable, mgr.).—13-15, "Get-Rich-Quick Wallingford"; 17-19, Molly Williams; 20-22, "Uncle Tom's Cabin." EMPIRE (Martin L. Wolf, mgr.; Frederic Gage, local mgr.).—17-19, "The Round-Up"; 20-22, "Girl of My Dreams."

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—Lopez & Lopez, great; Mab & Weis, good; Bertram, Max & Co., good; Sophie Tucker, hit; Three Sinclairs, great; Moneta & Wilbur, great; Coogan & Cox, good; Foreman & Co., good; Zeb Zarrow Troupe, good; good business.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—10, "Trail of the Lonesome Pine"; 11-12, "Pink Lady"; 13-16, Raine's African Hunt pictures; 15-16, "Divorce Question"; 17, local; 18-20, dark; 21, "Enchantress"; 22-23, Howe's pictures. MCCURLEY.

TORONTO, ONT.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Top O' the Morning" with Tim Murphy and Gertrude opened to a capacity house. PRINCESS (O. B. Sheppard, mgr.).—Billie

Burke, big favorite here, drew a crowded house when she opened in "The Mind the Paint Girl."

GRAND (A. J. Small, mgr.).—"The Common Law" opened well.

SHEA'S (J. Shea, mgr.).—Valerie Bergere & Co., in "His Japanese Wife," scored strongly; Melody Maids, success; Selma Braatz, clever; Max's Circus, scream; Maxim's Models, artistic; Cunningham & Marlon, pleased; Keane, Nobody & Platt, well received; Robert Emmett Keane, good; Rich & Lenore, pleased.

GAYETY (T. R. Henry, mgr.).—Dave Marlon and his company, "Dreamland Burlesques," opened strong.

STAR (Dan F. Pierce, mgr.).—Pat White and company in "High Life in Burlesque," are favorites here.

MAJESTIC (Peter F. Griffin, mgr.).—Coin's dogs; Rose & King; Zenitha; Boccaccio Duo, 10-15.

STRAND (E. L. Weill, mgr.).—Hilda Garde Berthold; Geo. Abbott, 10-15. HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—10-15, Ahearn Wheelmen, great; 10-13, Cody, very pleasing; Almond & La Salle, hit; Musical Kleases, good; Harry P. Gibbon, a laugh; Kinetacolor pictures, fine; 13-15, Mlle. Emery & Co.; Whiting & Girard; Murray Livingston & Co.; Harry P. Gibbon. Business S. R. O.

BROAD ST. (George E. Brown, mgr.).—10-13, "Within the Law," to good business; 13-15, The Manhattan Players in "Forget-Me-Not"; 17-22, "The Devil." A. C. W.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; agent, W. V. M. A.; rehearsal Sun. and Thurs. 12).—2-5, Goyt Trio, good; Carmen & Clifton, entertaining; Frank Colby & Co., pleasing; 6-8, Vance & Vance, clean; The Great Roberts, thrilling; Bulger's Goats, entertaining.

ROYAL (R. A. McLean, mgr.; agent, Webster; rehearsal Mon. and Thurs. 12).—3-5, Brown & Kelley, good; Burns & Kohl, clever; 6-9, Sours, fine; Stewart & Evans, applauded. "RANGE."

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—The Dancing Kleins and Viola Duo. J. E. FOREMAN.

WILKES-BARRE, PA.

GRAND (D. M. Cauffman, mgr.).—10-12, Edith Talliaferro, "Rebecca of Sunnybrook Farm"; 14, "Baby Mine."

POLI (J. H. Docking, mgr.).—Frank Fogarty, good; Henry Horton & Co., enjoyed; Hilda Hawthorne, entertained; Hankon & Clifton, good; Courtney Sisters, went well; Buckley's Animals, pleased; Little Lord Robert, good.

NESBIT (J. Kallsky, mgr.).—Murray Livingston & Co., good; Chester & Jones, went well; Nick & Lydia Purcell, good; Dynes & Dynes, pleased; Berry & Berry, entertained.

MAJESTIC (L. Kallsky, mgr.).—Arizona Joe, hit; McAlvey Marvells, pleased; Mr. & Mrs. McDonald, good; Crumbly & Glass, went well; Jim Reynolds, entertained.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Feiber & Shea).—Musical Fredericks, good; Chas. D. Weber, funny; Bokert & Nelson, pleasing; Ed. F. Reynard, fine; Coombs & Ardel, good; Mosher, Hayes & Mosher, hit.

GRAND (John Elliott, mgr.; S. & H.).—"Mutt and Jeff," 10. C. A. LEEDY.

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Where Players May Be Located Next Week (March 17)

((The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre 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 face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.))

A
Abeles Edward Lambs Club N Y
Adler & Arline, care Variety, New York
Abeama Troupe Theatre Pittsburgh Pa
Albini Great S-C Heidelberg Bldg. N Y
Allen Arch Marquette Bldg Chicago
Anson E J care Variety N Y C

B
Barnes & Crawford Orpheum St. Paul
Barnolds Animals Variety London
Barry & Wolford Orpheum Denver
Belford The Loew Circuit
Berger Edgar care White Rats New York
Bowers Walters & Crooker Alhambra Paris
France
Brady Basil 152 E 108th St N Y
Braham Nat care Variety N Y
Breton Ted & Corinne Direction Jas E Plunkett

6 BROWN BROS.

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Brown & Foster Pantages Los Angeles
Brown, Harris & Brown Riverside R I
Burke John & Mae Variety London

C
Caites Novelty 1334 6th St Philadelphia
Cameron Grace Variety N Y
Carr Ernest Care Variety N Y
Cartmell & Harris Freeport L I
Clark & Hamilton Variety N Y
Clifford Besak Variety N Y
Collins Jose Shuberts 1416 Bway N Y
Conway Charles 423 Putnam Bldg N Y C
Conway John 2308 Grand Ave N Y C
Corelli & Gillette Poll's Springfield Mass.
Cross & Josephine Proctor's Newark

Crouch and Welch

Next Week (Mar. 17), Poll's, Hartford

Curzon Sisters Third time Orpheum Circuit

D
Daxie Mile care Jenie Jacobs Putnam Bldg, New York
Deely Ben & Co Variety New York
Diamond & Brennan Sacramento & Stockton
Donnelly Leo Friars Club New York
Drew Virginia Care Variety N Y
Duffy P J 2 Ashland Pl Bklyn N Y

Jim Diamond and Brennan Sibyl

Next Week (Mar. 17), Sacramento and Stockton.
Direction, M. S. BENTHAM.

E
Edwards Shorty Kenyon Allegheny Pa
Elizabeth Mary care Variety New York

KATE SAM
ELINORE and WILLIAMS
This Week (Mar. 10), Temple, Rochester.
Direction, MAX HART.

Elliott Sidney A 247 Harvey Ave Detroit
Eltinge Julian Eltinge Theatre Bldg N Y

F
Floren Wm care Variety N Y
Fox Harry Variety New York
Fox & Ward Empress Kansas City

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Godfrey & Henderson Beehler Bros. Chicago
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Grimm & Elliott Pantages Seattle Wash.
Green Burt Lambs Club New York
Green Ethel Temple Detroit

H
Hanon Bros Mar. 24 Birkenhead Argyle Eng.
Hardcastle Teddy care Variety N Y C
Harrah Great Hipp Minneapolis
Haywood Harry Co. Joffers, Saginaw, Mich.
Herold Virginia care Variety Chicago
Hines Palmer & Gira Variety N Y C
Holman Harry Co. Care Variety New York
Hopkins Sisters Winter Garden New York
Hondini care Days Agency E Arundel St Strand London
Hufford & Chain Casey Agency Putnam Bldg New York

Hunter & Ross Variety N Y

I
Ioleen Sisters Variety New York

J
Jarrot Jack Variety New York

K
Karrel Great care Variety N Y
Kaufman Roba & Ines Variety Chicago
Kenna Charles care Variety N Y
Koperz Nelson 528 Putnam Bldg N Y C

L
Lambs Manikins Auditorium Manchester Me.
Lawson & Namon Variety Chicago
Lanadons The Auditorium Haverhill Mass.
Lee Isabelle care Variety N Y
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M

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P
Paddock & Paddock Variety N Y
Pagliacci 4 Variety San Francisco
Perry Charlotte Variety London
Priest Janet care Woolfolk Ashland Bk Chicago

R
Rafael Dave 1101 Grant ave San Francisco
Ramsey Sisters Loew Circuit Indef
Rathskeller Trio care Variety Chicago
Readrick Frank care Variety N Y
Reeve Ad care Martin Beck Putnam Bldg New York

Reeves Alf 321 W 44th St N Y C
Reisner & Gore care Variety N Y
Rice Elmer & Tom Mar 16-31 Mellini Hannover Ger.

WHAT THE ACTOR SHOULD DO

A conservative estimate tells there are close to 250,000 people engaged in the various branches of the theatrical profession throughout the world. Of this number, around 100,000 make their headquarters in the United States and Canada.

The nomadic life of the professional makes it impossible to keep friends continually posted as to his or her whereabouts. A route is very often twisted around, occasionally a date is cancelled, and quite often one hears of an act being engaged at short notice.

Since the split-week has become a vaudeville feature the artist has experienced considerable difficulty in receiving mail.

Every professional has had trouble at some time or other which could have easily been avoided had they established a permanent address.

Since the recent invasion of American acts in England, the New York office of VARIETY has received over 700 requests for addresses of different American acts from English managers and agents. Many were located, but the majority were not, principally because they had neglected to establish a permanent address.

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Avoid annoying delays. Keep your name before the crowd.

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S
Savoy Lucille Empress Salt Lake
Sherman & De Forest Indiana & Lincoln Chicago

Solis Bros 4 Pantages San Diego
Stanton Walter The Giant Rooster care The Billboard Chicago Ill
Stephens Leona Variety Chicago
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Terry & Lambert care H W Willand 16 St Martin St Leicester Sq London

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V
Velde Trio care Variety Chicago

W
Wander Sada & George Stone care S-C Heidelberg Bldg N Y

KATE WATSON

This Week (Mar. 10),
Proctor's, Newark.

Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie care Variety New York
Wynn Bessie Variety New York

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ERNEST EDELSTEIN
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Auto Girls 17-19 Columbia Scranton 20-22 Orpheum Paterson 24 Peoples New York
Beauty Youth & Folly 17 Gayety Washington 24 Gayety Pittsburgh
Behmans Show 17 Standard Cincinnati 24 Gayety Louisville
Ben Welch's Burlesquers 17 Music Hall New York 24 Murray Hill New York
Big Review 17 Bronx New York 24 Empire Brooklyn
Bohemians 17 Gayety St Paul 24 L O 31 Krug Omaha
Bon Tons 17 Gayety Detroit 24 Gayety Toronto
Bowery Burlesquers 17 L O 24 Star & Garter Chicago
Cherry Blossoms 17 Empire Newark 24-26 Orpheum Paterson 27-29 Columbia Scranton
College Girls 17 Gayety St Louis 24 Gayety Kansas City
Columbia Girls 17 Gayety Kansas City 24 Gayety Omaha
Cracker Jacks 17 Gayety Toronto 24 Garden Buffalo
Daffydils 17 Peoples Cincinnati 24 Empire Chicago
Daddy Girls 17 Lyceum Washington 24 Penn Circuit
Dante's Daughters 17 Folly Chicago 24 Avenue Detroit
Dealers 17 Gayety Montreal 24-26 Empire Albany 27-29 Franklin Sq Worcester
Follies Day 17 Star Cleveland 24 Peoples Cincinnati
Gaiety Girls 17 Columbia New York 24 Star Brooklyn
Gay Masqueraders 17 Star & Garter Chicago 24 Gayety Detroit
Gay White Way 17 Casino Boston 24-26 Gilmore Springfield 27-29 Empire Albany
Gay Widows 17 Empire Brooklyn 24 Empire Newark
Ginger Girls 17 Gayety Boston 24 Columbia New York
Girls Happyland 17-19 L O 20-22 Bridgeport 24 Westminster Providence

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Booked Solid to Dec. 19, 1914.

THIS WEEK (MARCH 10), 5TH AVE. THEATRE

Girls Joyland 17 Empire Indianapolis 24 Folly Chicago
Girls Missouri 17 Empire Baltimore 24 Lyceum Washington
Girls Reno 17 Standard St Louis 24 Buckingham Louisville
Golden Crook 17 Corinthian Rochester 24-26 Bastable Syracuse 27-29 Lumberg Utica
Hastings Big Show 17 Westminster Providence 24 Gayety Boston
High Life In Burlesque 17 Lafayette Buffalo 24-26 Columbia Scranton 27-29 Orpheum Paterson
Howe's Lovemakers 17-19 Empire Paterson 20-22 Empire Hoboken 24 Gayety Philadelphia
Jardin de Paris 17 L O 24 Krug Omaha
Jolly Follies 17-19 Empire Albany 20-22 Franklin Sq Worcester 24 Casino Boston
Knickerbockers 17 Casino Philadelphia 24 Gayety Baltimore
Lady Buccaneers 17 Avenue Detroit 24 Star Toronto
Marions Dreamlands 17 Garden Buffalo 24 Corinthian Rochester
Merry Go Rounders 17 Gayety Toledo 24 Columbia Chicago
Merry Maidens 17 Star Toronto 24 Lafayette Buffalo
Merry Whirl 17 Murray Hill New York 24-26 L O 27-29 Bridgeport
Midnight Maids 17 Columbia Chicago 24 Standard Cincinnati
Miss New York Jr 17 Howard Boston 24 Grand Boston
Mollie Williams 17-19 Bastable Syracuse 20-22 Lumberg Utica 24 Gayety Montreal
Monte Carlo Girls 17 Buckingham Louisville 24 Empire Indianapolis
Moulin Rouge 17 Casino Brooklyn 24 Eighth Ave New York
New Century Girls 17 Penn Circuit 24 Star Cleveland

Oriental 17 Century Kansas City 24 Standard St Louis
Pacemakers 17 Peoples New York 24 Empire Philadelphia
Queens Follies Bergere 17 Gayety Minneapolis 24 Gayety St Paul
Queens Paris 17 Gayety Philadelphia 24 Music Hall New York
Reeves Beauty Show 17 Gayety Pittsburgh 24 Empire Cleveland
Robinson's Crusoe Girls 17 Olympic New York 24-26 Empire Paterson 27-29 Empire Hoboken
Rosebuds 17-19 Orpheum Paterson 20-22 Columbia Scranton 24 Trocadero Philadelphia
Rose Sydells 17 Gayety Louisville 24 Gayety St Louis
Runaway Girls 17 Empire Cleveland 24 Gayety Toledo
Social Maids 17 Gayety Newark 24 Gayety Philadelphia
Star & Garter 17 Gayety Brooklyn 24 Olympic New York
Stars Stageland 17 Empire Philadelphia 24 Casino Brooklyn
Taxi Girls 17-19 Empire Hoboken 20-22 Empire Paterson 24 Gayety Newark
Tiger Lillies 17 Grand Boston 24 Bronx New York
Trocadero 17 Gayety Baltimore 24 Gayety Washington
Watson's Beef Trust 17 Grand Milwaukee 24 Gayety Minneapolis
Whirl of Birth 17 Eighth Ave New York 24 Howard Boston
Winning Widows 17 Star Brooklyn 24-26 Empire Hoboken 27-29 Empire Paterson
World of Pleasure 17 Gayety Omaha 24 L O 31 Columbia Chicago
Yankee Doodle Girls 17 Empire Chicago 24 Grand Milwaukee
Zallah's Own 17 Krug Omaha 24 Century Kansas City

LETTERS

Where C follows name, letter is in Chicago.
Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

A
Adde & Coutler
Admont Miss
Alberti Mr (C)
Alburtus & Miller (C)
Allen Chas H
Arnold Jack (C)
Azard Frank

B
Banta Frank
Barron Ted B
Bellaire Frank
Bell William
Bigelow Clarence
Bluck John (C)
Blondell Edward
Braddock & Leighton
Brooklyn Harry (C)
Brown Billie
Buch Bros
Burt Vera

C
Callahan James
Camen Kitty (C)
Cameron Camille (C)
Carter & Bluford
Carter Chas
Carter Virginia (C)
Cate Walter H
Couscaden Mrs Wm
Champney Agnes (C)
Childers & Gagon
Childs Jeanett
Cloverdale & White
Comyers Jos
Cone Harry
Conley Arthur
Connolly J F
Cornell J F
Coyne John
Craig Marie
Crowley Jas T

D
Davis J C (C)

Davitt Mrs J A
Dean & Silby
Deane Phyllis (C)
Deinhorne Frank (F)
Delaney Jere (C)
Delmar Max (C)
Delno Troupe
Delton Bros
Derrick Mr & Mrs
De Vers Frisco
Dillon Will
Dixon Marie
Dolores Mille & Co
Dorach Al
Drane Wash
Drew Virginia
Drew John E
Duffield Edie (C)
Dupre George (C)
DuVall Helen R

E
Eddy Robert H
Edwards Muriel
Ellis Harry
Elliott Fred
Erne Vincent
Estelle Stella

F
Fall Howard
Farrell & Tyson
Farrak I A
Ferno Gertrude (C)
Fitch F B
Fitzgerald Miss G (C)
Fitzgerald & Odell
Florence Ragie
Franklin Irene (C)
Franks Mrs W (C)
Frey Henry

G
Gamsey Ray
Goodhue & Burgess
Goodman L
Gorman Edie
Gray Mrs Fred (C)
Gurnsey H F

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Hamilton Richard
Hardy Helene (C)
Harland & Rollison
Hawthorne Lil
Hayes Frank E
Hearn C A
Helen Miss
Hendricks Herman
Howitt Ruth
Hickey Miss H (C)
Hixon May
Hodges Louis
Hopkins Chas
Howard Mr Sam (C)
Hunter Lulu
Hull Mrs Shelley
Hymer Eleanor

J
Jackson Stewart
Jennings Mrs E D
Jewell Five (C)
Jolson Harry (C)

K
Kemno Irene
King Dorothy
Kingsley Dot
Knowles R G
Krafft Eddie

L
Lander Elsie
Lavell Miss E
Lee Beth (C)
Lee Miss V (C)
Lennox Jean
Lesle Gene
Liebman Chas
Louden Janet (C)

M
MacDona M G
Mack Charles
Macklyn Fritz
Mackcaps Three
Malcom Sid
Martin Hazel
McAvoy & Powers
McBoyle Darl
McCormack & Irving
McGrane Thos
McKay Geo
McKnight Hugh
Meehan Happy
Melnotte Twins (C)
Melton Miss B
Merle Mlle
Menther & Davis
Miller Terese (C)
Mitchell Mr R
Montgomery James
Montrose Edith
Morkan & Betty
Murray James

N
Nelson Walter
Norton & Avers
Norton Jack
Norwood Geo
Nun Pricilla (C)

O
O'Neil Emily
O'Donnell Chas

P
Paget Miss L
Patterson Burdella
Penfield Smith
Persani Camille
Phillips & Co
Prentiss Park B

Q
Quincy Mr F W

R
Raymond Frankie
Remington Mayme
Rice E E
Richardson Bruce (C)
Rigby Arthur
Rinehart Goldie
Robbins George
Roberts Al
Rodgers & Dorman
Rogers Will (C)
Rogers Wm
Rolande Geo S
Rossi Marie (C)
Ryan Margaret (C)
Ryan & Ryan

S
Salmon Mr
Saxton Wm K
Schaefer W M
Schreyer Dora Devil
Spahn Leslie
Spinney Nora
Stanley Johnny
Startup Harry (C)
Statzer Carl
Stearns Belle
Steffler Miss W
Steiner & Clay
Steinert Otto
Stock Elmer F
Stone Pauline
Sullivan Mamie
Sully Jack
Sylvesters Three

T
Terry & Elmer
Tombarth Ben
Townsend Miss B (C)
Tsuda Harry

V
Vance Gladys
Van Dyke E B
Vane Jack
Vincent Joe

W
Walton & Brandt
Walton Charles
Ward Helen
Weston Wm A
Whitely Jack (C)
Williams Al F
Wilson Alex
Wilson Jack

Y
Young Mrs Arthur (C)
Young Sisters

Z
Zeno Jordan & Zeno
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HOMER B. MARGUERITE
MASON AND KEELER
Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham)



(Farrell)



(Edwards)

"Bobby," at Loew's Columbia, Brooklyn, informed us that Tommy Kennedy had passed away. At Yonkers we were pleased to find Tommy alive and well, playing on the bill with us. He explained by saying that he "died" with the audience at Brockton, Mass.



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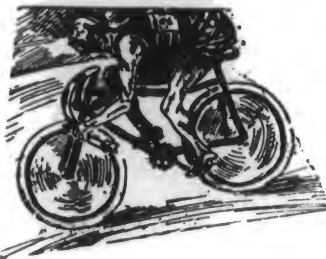
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Direction, EDW. S. KELLER

FRED GRAHAM

8 Charlie Ahearn Troupe 8



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In our bill last week she had "Tup-
pence" for shoeblackening. About the limit
this, but it was in Dublin, so there you
are.

Will pull a little French stuff on you
next week, as we are in Paris for the
month.

Don't think much of this cut we are
using in this ad, and think it is up to
the Variety to make a new one.

"RAGTIME SIX."



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VICTORINE and ZOLAR
Direction, JENIE JACOBS.
Playing United Time.

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Lola Merrill and Frank Otto

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FRANCES CLARE
AND HER
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In "JUST KIDS"
WITH **GUY RAWSON**
Next Week (Mar. 17), Empress, Salt
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GIRL FRIENDS

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IN

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Staged by JACK MASON



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TEN CENTS

VARIETY

VOL. XXX. No. 3.

NEW YORK, FRIDAY, MARCH 21, 1913.

PRICE TEN CENTS.

The cover features a central illustration of actress Winifred S. Clare, framed by a laurel wreath. She is wearing a dark, draped garment. Above her are two circular portraits: Milly Freeman on the left and Carolyn McLean on the right. Below her are two more circular portraits: Nez Bagan on the left and Edna Earle Andrews on the right. The entire composition is flanked by two classical columns. On the left column is a shield-shaped label with the word "Dramatic" and on the right column is a similar label with the word "Variety". At the bottom center, there is a small illustration of a theatrical mask and a scroll, with the text "EDGAR M. MILLER N.Y." below it.

MILLY FREEMAN

CAROLYN MCLEAN

WINIFRED S. CLARE

NEZ BAGAN

EDNA EARLE ANDREWS

Dramatic

Variety

EDGAR M. MILLER N.Y.

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HILLS
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WILSON**
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Comedy honors easily go to HOWARD and HOWARD.
—JACK LAIT, "American."

WILLIE HOWARD a comedian of talent; someone should rescue him from burlesque and Belasco him into an eminent comedian. EUGENE HOWARD with his grand opera voice and fine conception of straight man's parts runs him neck and neck.—AMY LESLIE, "News."

EUGENE and WILLIE HOWARD gave a wildly funny sketch.
FRED HATTON, "Post."

The impressions of DAVID WARFIELD and DAVID BELASCO were startling in their exactness.—PERCY HAMMOND, "Tribune."

"THE PASSING SHOW OF 1912"

The biggest musical hit in the history of Chicago theatricals.

**EUGENE HOWARD
and
WILLIE HOWARD**

VARIETY

Vol. XXX. No. 3.

NEW YORK CITY, FRIDAY, MARCH 21, 1913.

PRICE 10 CENTS

VAUDEVILLE AT NEW PALACE OFFICIALLY ANNOUNCED

Secrecy Observed to Avoid Court Proceedings. Palace Folk Afraid of the Hammersteins. Vaudeville at New House Violates U. B. O. "Franchise." Why Keith's Name is Not on the Theatre

"There's a reason" for the delay in official announcement of the opening date and policy of the new Palace music hall. Those who know the absolute date and the definite policy were thoroughly impressed with the importance of maintaining secrecy.

Inasmuch as the Palace is slated for opening Monday, the regulars in search of information were astounded not to find any preliminary press work.

More than four weeks ago the Keith people were approached by several managers with various plans for the theatre, only to be told, in each instance, that the policy of the place had been decided.

A very wise theatrical manager—probably the best versed man in legal technicalities associated with theatrical injunction suits—has figured out the reason for the secrecy. He said:

"There can be but one reason for the refusal to give out any information when the opening of the house was so imminent.

"In applying to the court for an immediate temporary injunction, it is necessary to set forth in the papers that the complainant has no other method of relief. According to my figuring, the Palace management's counsel will be ready with a general denial, protest that it would entail great hardship, etc., to a number of innocent people if the injunction were granted without the case being tried on its merits in detail; that if Hammerstein would be injured by anything the Palace management did, he had the protection of the court in a suit for damages, which would be collectible in that they were amply responsible and stood ready to furnish a bond in any

reasonable amount the court might designate.

"And, when the case is actually presented, as I understand it, it is the intention of the Palace folks to set up as a defense the Sherman anti-trust law."

The point to the legal proceedings would be that B. F. Keith, who really owns the United Booking Offices, by opening the Palace with a vaudeville show is upsetting the "franchise" for that entertainment, given by the U. B. O. to the Hammersteins.

It is not universally believed Keith himself would lend his name or agency to a proceeding of this nature, although it is not doubted but his underlings would take a chance on anything to make good in the eyes of their chief. As far as Martin Beck is concerned, the Palace is hardly within his control, although Mr. Beck has never been charged with an overabundance of principle or character.

Still it is rumored that the U. B. O. will rest on the defense that Beck and Herman Feler direct the Palace, and that neither of these men ever had an agreement with the Hammersteins. On past performances, according to that stand, the Palace should be declared "opposition" to the U. B. O. franchise holder in the same district.

The intention to call the new house Keith's Palace has been abandoned, and it will be known as the New York Palace. The change was made, it is said, when the condition of business at the other Keith New York vaudeville theatres clearly indicated the name of Keith no longer held any drawing power at the box office.

Meantime the Hammersteins sit back

(Continued on page 8.)

WHEELER IS WISER.

Van Rensselaer Wheeler, assisted by a young woman, is appearing this week at the Alhambra in a tabloid musical comedy. Wheeler's salary in comic opera is \$500 a week. For his vaudeville skit he is asking \$750, out of which he pays royalties, the salary of the woman, transportation, agent's commission, etc. The act has made good, but the United refuses to pay the asking price. So Wheeler will return to the legitimate, a somewhat wiser individual.

ANNA LAUGHLIN RETURNING.

Anna Laughlin, after an absence of more than a year from the stage, will return shortly to vaudeville.

She is rehearsing with a male partner and has offered her services to the managers.

RATS MEETING ONCE MONTHLY.

The meetings of the White Rats are being held monthly now, instead of weekly, as formerly. The date is the first Tuesday of each month.

MRS. CARTER IN "CAMILLE."

Chicago, March 19.

Mrs. Leslie Carter at McVicker's is playing "Camille" for the first time in her career.

"PASSING SHOW" DID \$153,000.

Chicago, March 19.

At the end of this week "The Passing Show" will move out of the Garrick after ten weeks of practically capacity business. For the nine weeks ending last Saturday the house did \$153,000 gross, a weekly average of \$17,000.

BERNARD SHOW GOING OUT.

The Sam Bernard show ("All for the Ladies") at the Lyric will probably leave there April 3, going on the road with the first stop at Brooklyn.

BESSIE WYNN "WALKS OUT."

For some reason or other, Bessie Wynn "walked out" at the Bronx Monday where she was scheduled to replace Maggie Cline, who had been billed to headline the show. Harry Gilfoil substituted at the last moment.

1,000 IDLE ACTORS.

When an inspector identified with the Commissioner of Licenses' office made his inspection rounds Monday he found that in one office that there were 750 actors and actresses "at liberty" on its books. The majority of these from day to day haunt the agency for jobs.

It was figured out Wednesday that there was from 700 to 1,000 idle thespians in New York.

SEQUEL TO "KISMET."

Klaw & Erlanger have arranged with Edward Knoblauch, adapter of "Kismet," for a production of a sequel to that big success called "Mecca," which they propose to present next season with Otis Skinner in the leading role. Associated with them, as in the "Kismet" enterprise, will be Harrison Grey Fiske.

WARFIELD'S SHYLOCK CERTAIN.

The long expressed determination of David Warfield to play Shylock is finally to materialize next season at the Belasco theatre. Some time ago the actor sent to Europe for all sorts of books and drawings on the subject of the various stage presentations of "The Merchant of Venice," from which he intends to create his own peculiar and unique conception of the character.

Meantime scenery is being planned and built, all of which is expected to be ready this spring.

Just who is preparing the version of the play is being kept a secret, as are the supporting cast and other details.

TELLING COHAN SOMETHING.

Providence, March 19.

George M. Cohan opened here Monday night and was accorded a most cordial reception at the hands of a large audience. He made a neat speech, in which he said that he was glad to have been so well received—at which point he was interrupted by a youth in the gallery, who yelled, "Well, then, don't go back to New York and roast us."

COMMISSIONER IS INQUIRING WHY BIG ACTS LEAVE HOME

**Seeking Information For Reason of Large Number
American Turns Going To Europe. 250 Native Acts
Booked Abroad Since Nov. 1. 400 Now
Playing in Foreign Countries.**

Commissioner of Licenses Herman Robinson had his inspectors out this week seeking information why so many American vaudeville acts were leaving home to go abroad.

The commissioner's men were informed the race to the other side has been brought about by the conditions in big time vaudeville over here. Besides the big time booking agencies dodging the agency law (which the commissioner is supposed to enforce) the agencies also juggle the actors.

If the commissioner would spend as much time looking for evidence of the big time agencies grafting through "splitting" commission, he would be doing something worth while in the theatrical branch of his agency. So far the most the License Bureau has done regarding the Agency Law is to ask now and then why an agent is booking a house without a license. But the big time booking agencies for some reason appear to be immune from inquiry by the license commissioner, who has not been backward in the past in looking for evidence against other licensed agents who did not operate New York theatres nor want information on labor subjects.

The vaudeville people approached by Robinson's inspectors told them there were now 400 American vaudeville acts playing in foreign countries. The information was also given that 250 native turns have been booked to appear on the other side since Nov. 1 last. Most of these engagements have called for an appearance by June 1. Some are for dates after that date.

Of the acts booked abroad over one half have been sent across by the New York branch of the H. B. Marinelli agency, which has supplied nearly all the ragtime material for the many London revue productions.

With the approach of summer the number of native turns on the other side will be greatly increased. At present it seems as though it will become necessary for big time vaudeville to book American acts from England for next season, to bolster up the big time vaudeville shows over here. It is considered a certainty the big time will be forced to import foreign acts to fill out their next season programs.

ROTTEMBOURG RETIRING.

(Special Cable to VARIETY.)

Paris, March 19.

M. Rottembourg will retire from the A. Braff agency the end of April.

STOLL GOES TO PARIS.

(Special Cable to VARIETY.)

Paris, March 19.

Oswald Stoll was here last week with architect Machan and everybody wonders why.

It is ascertained that while in Paris

Stoll negotiated for the transfer to the London Coliseum April 21 for one month of the Revue from the Ba-Ta-Clan music hall, which has a reputation for giving "blue" shows. The Revue terminated here March 16.

MARINELLI AFTER HOUSE.

(Special Cable to VARIETY.)

Paris, March 19.

H. B. Marinelli is negotiating to take over the Etoile Palace with a controlling company backing, but the deal will probably not be consummated.

TEMPORARY PARTNERS ONLY.

(Special Cable to VARIETY.)

London, March 19.

George Grossmith returns to the Gaiety March 31, when Teddy Payne appears in a sketch at the Palace. They have been playing together at the latter hall.

WOODS STIRRING BERLIN.

(Special Cable to VARIETY.)

Berlin, March 19.

Since A. H. Woods got here he has been stirring up the city. The latest report is that the American manager has made an offer for the Theatre Gros, Berlin, and intends to place on the stage if he secures the house a production on the lines of an American musical comedy. With this in view, Woods is rumored to have made an offer to Gaby Deslys to head the show. The Theatre Gros Berlin lately went into bankruptcy.

Mr. Woods may remain over here two or three weeks longer. He is still working on the picture house circuit proposition, and believes he will have 17 picture places in Germany under his control before long.

UNDERSTUDY DOES WELL.

(Special Cable to VARIETY.)

London, March 19.

Elida Morris appeared in Ethel Levey's part in the Hippodrome Revue this afternoon and was very successful.

ACKNOWLEDGED SUCCESS.

(Special Cable to VARIETY.)

London, March 19.

At the New theatre, George Broadhurst's play, "Bought and Paid For" is now acknowledged to be a complete success.

\$2,500 FOR CONSTANCE.

(Special Cable to VARIETY.)

London, March 19.

The terms under which Hammerstein's, New York, has engaged Lady Constance Richardson call for her appearance on Hammerstein's Roof for two weeks commencing June 16, at a salary of \$2,500 weekly.

FRANCES LESLIE'S DEATH.

(Special Cable to VARIETY.)

London, March 19.

The death of Frances Leslie on the Oceanic while bound for England has taken up much newspaper space this week. The girl was found dead in a bathroom on the steamer. Her proper name is Schmitz and she lives in New York. The deceased was to have appeared in the new revue at the London Opera House.

It is reported she was recommended for the revue by Arthur Deagon. Mr. Deagon came in on the same boat.

An autopsy showed the girl had died from natural causes.

The New York papers also devoted space to the death of Miss Leslie, whose parent filed a demand for an investigation with the State Department.

Frances Leslie has appeared in Broadway musical productions. Her first stage appearance was as one of the Regina Sisters in vaudeville, the couple composing part of an act known as Joe Ward and the Regina Sisters. The other "sister" was Vivian Rogers. Later Miss Leslie joined "The Follies."

LONDON'S NEW SHOWS.

(Special Cable to VARIETY.)

London, March 19.

The new productions scheduled for presentation in London in the next four weeks are as follows:

"The Greatest Wish," March 20, Garrick; Forbes Robertson, Drury Lane, March 22; "The Happy Island," His Majesty's, March 24; "The Woman in the Case" (revival), Strand, March 24; "The Great Adventure," Kingsway, March 25; "Diplomacy," Wyndham's, March 27; "The Yellow Jacket," Duke of York's, March 27; "Vanity," April 1, Globe; "The Typhoon," Haymarket, April 2; "The Inferior Sex," Comedy, April 3.

AERO STAR FALLS.

(Special Cable to VARIETY.)

Paris, March 19.

Aero Star fell from his apparatus at the Alhambra March 18 and was unable to appear tonight.

TOBY CLAUDE AT PALACE.

(Special Cable to VARIETY.)

London, March 19.

Toby Claude produced "The Little Cabaret" in Boscombe last week. The reports are very good. She opens next Monday at the Palace for one week.

MAKING GOOD AT TIVOLI.

(Special Cable to VARIETY.)

London, March 19.

The Elsie Faye Trio are making good at the Tivoli with a new routine.

"CYRANO" REVIVED.

(Specin' Cable to VARIETY.)

Paris, March 19.

Rostand's "Cyrano de Bergerac" was revived at the Porte St. Martin Theatre March 15 with DeBargy in the title role. He is supported by Jean Coquelin (son of the creator of the part) as Ragueneau, his original role; Desjardins as Duke de Guiches, which he first created; Pierre Magnier, as Christian. Andree Megard is a sympathetic Roxane.

SAILINGS.

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

March 20, Michael Lewis, A. Weed, Florenz Kolb, Stanley Young, Jas. R. Marshall, Adelaide Harland, Miss A. Ladd (Jos. Hart's "Everywife" Co.), Victor Niblo (Baltic); March 22, Fred Duprez (Minnewaska); March 22, Kalma and Co. (1) (Megantic); March 19, McGinnis Bros. (Campania); March 18, Mr. and Mrs. Jos. Hart, Mr. and Mrs. Glenwood White, Mr. and Mrs. Robert Ross, Vera Maxwell, Charles Grohs, Ethel Hartla (Kr. Wilhm. 11); March 17, Mr. and Mrs. Jos. Helsey (Chicago); March 15, Willie Schenk, Jack Jarrot (Amerika); March 18, Mr. and Mrs. Seymour Hicks (Kr. Wilhm. 11).

March 15, Alice Hollander (Amerika).

March 18, Maude Tiffany (Kr. Wilhm. II).

March 22, Johnson and Dean (Martha Washington).

(Reported sailing Selest March 21 in error.)

(Special Cable to VARIETY.)

London, March 19.

Reported through Pall Mall Exchange: March 19, Mr. and Mrs. Bell L. Chichester (Kron, Pr. Cecelie); March 20, Marcus and Gartelle, Mr. and Mrs. Gardner Crane, Mr. and Mrs. Frank Gardner (Celtic); March 22, Mr. and Mrs. P. Friedman, Mrs. and Miss Gleeson (Mauretania); March 23, Mrs. Ben Lewin (Pr. Fred. Wilhelm).

March 22 (For Palladium, Johannesburg), Ada Belfield, Flo Orchard, Rosie Effingham, Paula Desborough, Donald Gilbert, Vivian Munro, Charles Sennessy, Flockton Foster, Lilly Belle, Lea Manti, Serene Nord.

(Special Cable to VARIETY.)

Berlin, March 19.

March 18, Nick Kaufman (Kr. Pr. Cecelie).

San Francisco, March 19.

March 18 (For Honolulu), Sam Blair (Honolulan).

BAD LENTEN SLUMP.

(Special Cable to VARIETY.)

London, March 19.

The Lenten slump in the legitimate houses in this city is the worst that has been experienced here in many years.

FOLIES BERGERE ALL SUMMER.

(Special Cable to VARIETY.)

Paris, March 19.

The Folies Bergere will probably remain open throughout the summer months as an independent enterprise. Two combinations have been offered, besides vaudeville and operetta.

BRANCH AGENCIES SHUTTING.

(Special Cable to VARIETY.)

London, March 19.

It is reported the branch of the Wolheim agency at Hamburg will shortly close.

Branches don't seem any too successful on this side. Quite recently H. B. Marinelli found it convenient to close his branch at Manchester.

BURLESQUE MEN DROPPED; PLAN OPPOSITION CIRCUIT

25 Theatre Owners and Producers, Eliminated by Wheel Merger, Decline to Retire From Business. Eastern to Drop Two Franchises and Issue 10 to Western Wheel. Dr. Lothrop and F. W. Stair to Fight Cancellation of Booking Agreements.

With the official announcement of a burlesque wheel merger of the two circuits, as reported in *VARIETY* some weeks ago, by which the Empire Circuit Co. (Western Wheel) goes out of existence and the Columbia Amusement Co. (Eastern Wheel) takes over 10 of its best theatre properties, plans were put into motion this week for the organization of an opposition wheel.

At least 25 theatre owners, lessees and producing managers are eliminated from the burlesque business by the merger, and the scheme of the competing circuit contemplates the pooling of the issue by these outsiders.

The Columbia Amusement Co. will issue 10 franchises to certain persons, not yet announced, who will operate shows on the revised Eastern Wheel. It is likely that these franchises will go to the Miner estate (2), Whallen Bros. (1), Herman Fehr (2), Campbell & Drew, J. J. Butler (2), the latter to be administered by Jacobs, Lowrie & Moynihan. Two franchises will be dropped from the Eastern roster, that owned by Charles Robinson, and the Kraus franchise, which lapses with the elimination of the Olympic, New York, the latter being replaced in the Eastern route by the People's on the Bowery.

The various managers and producers thus made to walk the plank have gotten together, and it was said by one that an option had already been secured on two New York theatre properties. In addition the two houses of Dr. W. E. Lothrop of Boston and the Star, Toronto, will be available. L. Lawrence Weber, who had a large part in the up-building of the Eastern Wheel, has been invited to head an opposition, but declined this week to say what course he would follow.

It seems to be the policy of the Columbia officials to pick out the houses they want and accept them into the merger, granting a franchise to each theatre so accepted. No franchises are to be delivered unless the Columbia gets a house in return. It was reported that Gordon & North would be eliminated from the East, but this was denied at the Columbia headquarters.

The opposition managers will not make any announcement of their plans until they receive some official notification of the cancellation of their booking agreements. The Empire directors have promised that they will be in a position to make known the disposition of their obligations within 10 days, and until this is done, the promoters of the new circuit will work under cover.

Of all the managers affected by the merger, probably the most dissatisfied are F. W. Stair, of Toronto, and Dr. W. E. Lothrop, of Boston. Both have

booking agreements with the Empire Circuit Co. which have two years or more to run and there is a possibility that the matter will get into court.

Dr. Lothrop and Mr. Stair were in New York Monday, having hurried here upon learning of the transaction which brought the burlesque business under one head. They had received no official notification of the deal, and upon visiting the Empire headquarters could get no definite word of the plans of the Empire directors.

Dr. Lothrop declared he had a five-year contract with the Empire Circuit for his Grand Opera House and for Howard's, Boston. Upon entering into the agreement he said he had undertaken obligations amounting to \$200,000, and would look to the Western organization to reimburse him.

Theatrical men are wondering how the Empire Co. will liquidate its outstanding stock. It has been the custom of the circuit to organize separate companies for each of its new theatres. Stock was issued to float the purchase of ground and to finance the construction. Managers and others associated with the circuit were invited to purchase stock in these distinct corporations, and the circuit itself made up the balance, buying the stock with money out of a sinking fund. In this way it is understood that the Empire Circuit Co. holds securities (bonds and stock in the separate theatre corporations) which make up a sufficient amount to liquidate all its liabilities.

Following the announcement of the deal, interest centered in the probable distribution of the ten franchises which the Columbia is to issue to Western men. Billy Watson's Paterson (N. J.) house will be given a place in the new line-up, but no provision has been made for his operating a show under his own management. It is probable that he will lease a franchise.

Harry Martell, as far as the available information goes, will not figure in the new burlesque formation. The franchise for the Louisville house in which he is interested goes to the Whallens. It will after this season play the burlesque shows, and the house which now accommodates the Eastern shows will be abandoned.

James E. Fennessy reached New York Saturday and registered at the Imperial. Herman Fehr was also in town and several of the directors were in conference in the hotel Monday and Tuesday. Mr. Fennessy said he would remain in the city for a week.

The Empire Circuit Co. will hold its regular June meeting, after which, it is likely that the corporation will close up its affairs and go out of existence.

S-C. IN CLEVELAND.

Cleveland, March 19.
The new Duchess here will start playing the Sullivan-Considine Road Shows April 6.

W. B. Garrynn is the manager of the theatre which seats about 2,400. The first S-C show will be Beth Stone Trio, Harry Antrim, Whipple, Houston and Co., Matt Keefe, "The Girl in the Vase," and one act to be filled in for a six-turn bill by the S-C office in Chicago.

The S-C route for its regular road shows will be reconstructed with the Cleveland date, running then as follows: Philadelphia (Nixon), Baltimore (Victoria), Cleveland, Detroit, Ft. Wayne, Cincinnati, Chicago (Halsted St. Empress) and then over the tour as at present. With the opening of the Duchess, Cleveland will be considered the official opening point on the S-C Circuit, main line.

Since Nov. 1 last the Sullivan-Considine Circuit has added six houses in the east to its direct chain.

ALICE HOLLANDER GOES HOME.

The Amerika Saturday carried to England Alice Hollander, who came over here to try American vaudeville.

Miss Hollander opened at the Alhambra for B. F. Keith, playing but one week. She is a singer with some popularity in London.

SCORED HIT EARLY.

(Special Cable to *VARIETY*.)

London, March 19.
Grace Hazard opened at the Palace Monday night and scored a hit, although on at 8:30.

HARDT AT ALHAMBRA.

(Special Cable to *VARIETY*.)

Paris, March 19.
Luis Hardt opened at the Alhambra matinee, March 16.
Cole DeLosse opens at the Alhambra April 1.

DIEPENBROCK CLOSED.

San Francisco, March 19.
Bert Levey has closed the Diepenbrock, Sacramento.

ANDREW MACK'S LITTLE CONCEIT

A rather cute little conceit for vaudeville has been evolved by Andrew Mack for his reappearance in Chicago next Monday. Mr. Mack will do character bits in stories and song, reproducing the second cabin concerts given on the ocean going steamers. It is an idea altogether away from any act Mr. Mack has previously appeared in.

While several propositions are before the star for a production, he is unlikely to essay anything in the legitimate before next season. The last play Mr. Mack starred in, "At Bay," he left through circumstances arising that did not altogether please him.

GIRL "SINGLE" TRIES SUICIDE.

New Orleans, March 19.
Despondent because of love unrequited, Gertrude Davenport, a small time vaudeville "single," attempted suicide here yesterday by swallowing carbolic acid. She is in the hospital in a precarious condition.

Leo Maase has secured passage on the La France, sailing March 27.

NORWORTH HAS AN ACT.

San Francisco, March 19.
Jack Norworth and company (five people) opened Monday at the Orpheum, Oakland, at a salary of \$1,000, substituting for Marquard and Seeley, who closed here so the pitcher could rejoin the Giants.

Mrs. Ella Weston placed the Norworth act, which will fill in the remainder of the Marquard-Seeley time on the circuit.

Norworth arrived here last week with his bride. They are registered at the fashionable Fairmont Hotel as Mr. and Mrs. Moos. The two women and two men making up Mr. Norworth's company in vaudeville will be known as The Honeymoon Four.

Bookings around New York are being arranged by Morris & Feil for Blossom Seeley as a "single." Miss Seeley will play alone while her ball-pitching husband is trying to get the Giants at the top of the first column.

Chicago, March 19.

Jack Norworth will not headline the Majestic bill next week, as underlined. Announcement was made today that his act would be replaced by Lily Langtry.

"STOOL PIGEON" OFF.

It is not likely that Jos. Hart's "The Stool Pigeon" which Edwin Arden and Anne Sutherland presented last week at Hammerstein's will play any more time this season, as the big time has nothing but long jumps for it at present.

Arden joined William Faversham in "Julius Caesar" this week.

When the act is put out again early next fall, when it will play the Orpheum, it will have Anne Sutherland featured with either Bert Fairchild or Austin Webb playing the Arden role. Aside from Miss Sutherland, a new company will be engaged.

JOE WEBER'S ANSWER.

Last Saturday an agent called up Joe Weber and asked if Weber and Fields would appear upon the opening vaudeville bill at the Palace for \$5,000 for the week.

"We will," answered Mr. Weber, "if you will get Keith and Proctor to open together at the Broadway, for \$10,000 a week."

JOHNSON AND DEAN REJOIN.

Charles E. Johnson and Dora Dean, the former colored act, have reunited and sail March 22 on the Martha Washington to open in Vienna April 1. Johnson and Dean will take along a Ragtime Sextette which they will introduce abroad.

MET HOSTILE RECEPTION.

Terre Haute, March 19.
The Ward Bros. at the Varieties, Monday, met with a hostile reception. The elder Ward made an attempt to quiet the crowd, saying "Wait and we will make good," but this had no effect. They left the stage and notified Manager Hoeffler they would close. Bruce Morgan took the place.

"Hal o' Th' Hills" a new piece now touring the circuit.

"TALKING PICTURES" BOOED IN UNION SQUARE THEATRE

Forced Upon Audiences Week After Week Brings Expression of Contempt For Edison Invention. Colonial Admits Weakness of Attraction Through Restoring It To Centre of Bill.

The Edison "Talking Picture" got its final kick this week, when Monday evening, at the Union Square, the audience booed the new series of talkers shown. A previous act on the bill had distributed zoboos to the audience, to join in a song. Upon the Talkers making their appearance, the house used the held over little mouthpieces to "kid" the talking pictures with.

At the Square the Talkers were placed in the centre of the program, and at the other Keith vaudeville houses in town the same position was assigned the Edison device. At the Colonial this was remarked as an admission by the talking picture concern the picture could not hold an audience. Last week at the Colonial the experiment was tried of having the Talkers close the performance. A large number "walked out" on them. Their restoration to the centre of the show, in a position the house would be forced to accept them, was at once decided upon.

The program at the Union Square Monday contained no special mention of the Edison Talker.

The talking picture film has been forced upon vaudeville audiences in New York for several weeks, excepting at Hammerstein's. This house, not exhibiting them at all, has been doing the biggest business of any variety theatre in town.

F. & H. HAVE ALLARDT HOUSE.

The Finn & Hyman company has taken over the Majestic, Springfield (Ill.) from the Allardts. The house is a roomy, modern playhouse of the latest type, and makes another strong spoke in the wheel of the F. & H. company.

The new sponsors will add several hundred dollars a week to the price of the shows, but will not increase the admission scale.

It is not known why the Allardts gave up the theatre, but it is understood that the F. & H. people have always held an interest in the property. The Majestic is considered a money maker.

LIBERTY OPENING POSTPONED.

Pittsburgh, March 19.

The announced opening of the new Liberty theatre with pop vaudeville, under the direction of John H. McCarron, has been postponed from March 17 to March 31, owing to delay in completion.

HAN SHEEDY'S, BROCKTON.

Brockton, Mass., March 19.

Cunney & Hodgkins of the Empire theatre, Boston, have secured a five years' lease of Sheedy's theatre, Brockton. The theatre was closed by them for this week to make renova-

tions and to put in new seats. The house will open Easter Monday.

The lease gives the privilege of purchasing the theatre after one year, if the lessees wish. Pictures and songs will be the policy. Charles Petford, the present manager, will go to the Woonsocket Opera House when the new management takes charge.

ST. LOUIS' NEW GRAND.

Chicago, March 19.

Rice and Dorr's Spectacular Water Carnival will be the headline feature at the new Grand, St. Louis, which opens March 24.

The Grand was built as opposition to the Talbot Hippodrome. It will "go after" the Hip. A 12-act program will be provided by the W. V. M. A. and features will be shown at small prices.

The Hippodrome has been doing a tremendous business, cutting in on the Columbia (big time) to a great extent. The advent of the New Grand won't help the Columbia.

U. B. O. GRABS ANOTHER.

Chicago, March 19.

Romona Park, Grand Rapids, always booked from the Orpheum offices in New York, has been switched about.

Tink Humphries will now place the acts in the summer resort from the Chicago U. B. O. branch.

ERIE HOUSE OPENING.

Erie, March 19.

The New 11th Street theater will open next Monday. The owners and managers are Suerken & Cummins, and the house will play musical comedy stock, with a company of 40 people, under the direction of Lewis J. Morton.

The leads will be taken by Arthur Conrad and Mae Bouton, and Messrs. Royal Cutter, Carrick Major and Misses Mae Kilcoyne and Marie Fanchonnette, and the opening bill will be "The Belle of New York." The house will seat 914 people, all on one floor, and the scale of prices is to be 50 and 25 cents for matinees.

NEW ONE IN MOBILE.

Mobile, March 19.

Jacob Tannebaum and William O. Daly will invest \$40,000 in a modern theatre, to be built at St. Louis and St. Joseph streets.

PHILADELPHIANS BUILD HERE.

The southwest corner of Broadway and 95th street, owned by Vincent Astor, has been withdrawn from the market and report has it that the plot, which is 165x125, has been leased to a syndicate of Philadelphia capitalists for a theatre.

CIRCUS CLASH THREATENED.

As early as the middle of May there will be four of the big tented organizations in close opposition in the Atlantic states. The Ringling Bros. seem to be anxious to get into the four-cornered struggle, for they are sending their own show from Chicago into Washington by two 500-mile jumps.

Ringling Bros. circus closes at the Coliseum, Chicago, April 20. April 21 the organization goes to Zanesville and from there makes Washington in time to open April 23, using one day in travel. The same show is due in Philadelphia May 5, and thereafter will take up a good deal of Atlantic seaboard territory.

The Two Bills Wild West is scheduled for Baltimore, April 19, following the Philadelphia stand, and from that point goes into Washington, being the first of the tented aggregations to make the capital. The Wallace Hagenbeck outfit is scheduled for Philadelphia April 26, beating the Ringling outfit into that town. After these dates it is declared to be altogether likely that the Peru and Baraboo managers will be treading on each other's heels.

The Beckman-Arlington property, "Oklahoma Ranch" will take to the road April 22 as a 16-car show. When it opens on that date in Paterson, N. J., it will not go into quarters for two years.

FAMILY HOUSE CLOSSES.

Lancaster, Pa., March 19.

The Family closed Saturday night. It had been running pop vaudeville. Through some misunderstanding the manager could not depend upon the usual Saturday night receipts, and some of the actors did not receive their salary until reaching New York later on.

The theatre belongs to the White Rats of America. It may pass to the possession of Feiber & Shea, who are figuring upon it.

ROBBED OF \$2,500.

Kansas City, March 19.

The safe of the Garden Theatre was blown open and robbed Sunday night, the thieves getting away with \$2,500. This was the fifth attempt. The authorities have corralled four suspects. The night watchman was found handcuffed, bound and gagged.

TWO COUPLES MARRIED.

Saginaw, Mich., March 19.

Two couples from the Jolly-Wild tabloid company of "Overnight in Boston" were married in the Elks' Club here March 13.

W. H. Martin, Exalted Ruler of No. 47, acted as master of ceremonies. Rev. Rowland Connor, also a member of the lodge, officiated.

The couples were G. E. Tucker and Ona Wess, and Harry Williams and Edna Burnett. A dinner was given in the Temple by Jolly and Wild for the newlyweds.

Phil H. Ryley has gotten an act together with Daisy Leighton. Time is being arranged in the East for them. They made their debut at the Liberty theatre Sunday night in the Hebrew Infant Asylum benefit.

KILHOLZ KEITH'S AGENT.

Frank Kilholz, for seven years the manager of the Orpheum, Brooklyn (having been taken from the position of cashier of the Managers' Association by P. G. Williams for that post), is now established in offices at the Fifth Avenue theatre building. He is in charge of the International Amusement & Realty Co., the concern which handles the real estate properties of B. F. Keith.

Mr. Kilholz acts as agent for the Keith properties in New York. These are the Fifth Avenue Theatre building (not the theatre in the same structure) and a business building at Fifth avenue and 125th street. He collects the rents and handles the property. He succeeds in this position U. S. Blackford.

BUYS MEYERS' AGENCY.

Chicago, March 19.

John Simons and Louis McClune purchased the A. E. Meyers office this week, paying the agent \$2,500 for it. Meyers will be associated with Pat Casey in the Protective Amusement Co.

Simons has been a member of the Meyers office for several years, besides looking after the bookings of his brother's house in Louisville. It is not known as yet just what Walter Meakin will do. Meakin has been Meyer's chief assistant.

KERSANDS SHOW SOLD.

Cedar Rapids, Ia., March 19.

The Hugo Brothers' Minstrels, with Billy Kersands, touring Australia for seven months, has been sold to C. N. Coleman, an Australian amusement promoter. The Coleman show will play one night stands in territory not covered by the Hugo show on its tour.

Of the Hugo show only four members returned to the states, namely Mr. and Mrs. Billy Kersands, James Lacey, Verona Biggs, with Manager Harry Snyder and Advance Agent Frank Hurst, when the Hugos offered the company return passage. Twenty-eight members remained with the new management.

WANT TABS EAST.

Chicago, March 19.

Tabloids of the Western variety may be shortly exploited on the Family Department time of the United Booking Office. It has been understood for the past fortnight the U. B. O. has been in communication with Boyle Woolfolk and has been dickering to bring "The Time, the Place and the Girl," and also "The Sunnyside of Broadway" into the eastern territory. It will be impossible for the present however as Woolfolk has his show pretty well routed. Boyle Woolfolk has secured houses for his tabloids at Indianapolis, Toledo and Omaha.

BAKER NOT WITH TWO BILLS.

When the Two Bills Wild West opens in Philadelphia this month Johnny Baker will not be in his old position of arena director. Mr. Baker will remain in Arizona directing the work of developing the mining property belonging to Col. William F. Cody.

Frank Bruner is announced to manage the European tour of Ina Claire.

KEITH THEATRE STOCKHOLDERS BLOCKED TRYING TO SELL OUT

Reported Worried Over Holdings Through Poor Showing Made. Hurried General Statement of Business Prepared, But Statements of Each House "Stalled." Keith Rumored Having Talked With Proctors About Running Houses Next Season.

The sale of stock held in the B. F. Keith New York theatres by western stockholders is reported having been blocked recently, when an attempt was made to dispose of the holdings in New York City. The Keith Theatres management is said to have heard about the stock going on the market through an investigation by the intending purchaser, who made inquiries about the standing of the concern.

Immediately this became known to the Keith people, the stockholders are said to have been called "on the carpet" and asked why they were trying to get rid of the stock. The westerners are in vaudeville, and connected in a way with the Keith faction. They replied they needed the money, although the story says they were not satisfied with the condition of the Keith theatres business. To appease their worry and as an added incentive to hold the stock, the report is that a hurriedly prepared general statement of the former Percy G. Williams' vaudeville theatres was given the dissenters. It showed a profit for the season, but the dissatisfied members of the corporation are reported as having asked for a statement of each house since opening under the Keith name. This was promised the next day, and was then "stalled" on the excuse it entailed too much work for quick delivery. Up to date the westerners have not received the statements, but it is not known if they have disposed of the stock, although the story also says that a threat of punishment would follow any sale of the stock by them, without first obtaining the consent of the company's officers.

The feeling of alarm over the season's showing in the Keith New York theatres is reported as having extended to Eastern stockholders, when the story first came out, and the Keith people have been kept busy holding them all in line, it is said.

There are divided opinions about over the earnings of the Keith local houses. Some people claim the Keith company will break even on this season in the venture, while others profess to know that there will be a loss, though not a large one. The Brooklyn houses (Orpheum, Bushwick, Crescent and Greenpoint) have more than made up the losses of the theatres in Manhattan, it is claimed by those who say a profit will be shown. The other side to the argument maintains that while the Orpheum, with vaudeville, and Crescent and Greenpoint with stock companies, have made considerable money this season, the Bushwick, with prices down to 35 cents, can show very little net.

In New York City proper it is admitted by all vaudeville people that each of the Keith houses is a loser. The loss at the Colonial has been reduced considerably through the cheap shows (as compared with those given by Percy G. Williams) that have been presented there this season. Mr. Williams thought nothing of spending \$5,500 for a Colonial bill, while under the Keith regime it is seldom \$4,000 is the cost of the week's show. \$3,800 is more often the figure.

The Bronx has been shot to pieces. This is doing the poorest business of all the Keith local theatres, closely followed by the Alhambra. The attempt of the Keith people to place \$250 and \$500 turns to headline 12-act bills appears to have been rebuked in the Manhattan sections by the people remaining away.

There was a story about Monday that F. F. Proctor, Sr., and F. F. Proctor, Jr., who were in Florida last week, conferred while down there with B. F. Keith and his son, Paul. One report was B. F. Keith had asked the Proctors if they would assume the management of the Keith New York theatres next season. The Proctors now operate the 5th Avenue, New York, and have done so successfully, notwithstanding the Keith management is pouring a lot of money weekly into the hole caused by the resumption of big time vaudeville at the Union Square, another big loser for Keith in Manhattan.

The Colonial theatre last week attracted much attention through having two bills outside either door, announcing what George M. Cohan and William Collier think of the Marcart and Bradford act. These placards are used by Mr. Macart for billboard purposes. The Colonial management had them placed to make the names of the comedians very prominent and they might have led anyone not knowing better to believe Messrs. Cohan and Collier were at the Colonial. Besides these, the front of the theatre was littered with billboards, making the once classy Colonial have its entrance remindful of the old Huber's Museum front on 14th street.

Another cause of the Colonial losing its business is the meagre quantity of press publicity given it this season. When Nellie Revell was general publicity promoter for Percy G. Williams, his houses always ranked in free newspaper space secured with any legitimate theatre in the city. So far, under the Keith regime, three lines in the also rans are considered enough to tell of any attraction in the Keith houses.

THEATRE LOANS SCARCE.

Building operations on the F. F. Proctor theatre in Mount Vernon have suspended, owing to several legal complications. Several mechanics' liens have been filed against the property, due to the failure of loan brokers to make good on the agreements to secure funds to finance the project.

This condition is said by experienced theatrical promoters to be an outcome of the overproduction of theatre properties. The banks and other investors whose business it is to lend money on mortgages are unwilling to make further loans on theatre properties, believing that the country, particularly the east, is plentifully supplied with playhouses.

Loan brokers, who act as agents between the lender and borrower, are too ready to make promises of funds, it is said, promises which the brokers later find they cannot make good on.

In the Proctor case the embarrassment is only temporary, the building being delayed only for the time it will take Mr. Proctor to make a new arrangement for the financing of his enterprise.

KOHL'S BABY GIRL.

Chicago, March 19.

The stork presented Mr. and Mrs. Charles E. Kohl with a baby girl this morning. She is the second child, a boy having been born to the couple a few years ago.

The baby will be named after her mother, the first child having been christened after Mr. Kohl's father.

MISS MURDOCH IN "BLACKBIRDS."

A condensed version of "Blackbirds" will be given in vaudeville by Jean Murdoch and a company of five. The sketch will "break in" on the Proctor time this week.

"Blackbirds" was played as a \$2 attraction in New York for a short while this season.

SLOW BIG TIME BOOKINGS.

Bookings on the big time are very slow nowadays. With the season's end approaching and future bills pretty well filled in, the agents are finding little call for acts.

The only thing the big time is short is features. These are scarce and growing scarcer.

YOUNG DANCERS STARTING OUT.

Marion and Rose Douras, two young dancers in "The Sunshine Girl," and Hazel Hart, a California girl with a remarkable high soprano voice, have formed a partnership and will shortly appear in vaudeville in a musical sketch now being written for them.

Miss Douras will preside at the piano in the act.

HOSPITAL FOR ACTORS.

Chicago, March 19.

Plans for the erection of a hospital for actors and actresses are being formulated by Adolph Marks in connection with Dr. Max Thorek.

The idea is to enlarge and equip the present American Hospital of which Dr. Thorek is the head, so that it may accommodate all players, whether they are able to pay or not.

MAX RITTER'S NEW JOB.

All the friends of Max Ritter are as happy as he is over the appointment of Mr. Ritter as professional manager for the music publishing house of Watterson, Snyder & Berlin. Mr. Ritter assumes the office March 31, closing with "The Gay Widows" the Saturday before. This will mark Max's retirement from the stage.

There is probably no professional now living who has as many friends on both sides of the ocean as Max Ritter. During his stay of several years on the other side (where Ritter and Foster played all the halls) Max became extraordinarily popular through his devotion to Americans over there and the pains he would always take to help them on or off the stage.

In taking up a position he is eminently fitted for through knowledge and personality, Max is going to have the good wishes of every one who knows him, whether on this or the other side.

The Ritter and Foster Trio will be reduced to a two-act through the absence of the male member. Grace and Phyllis Foster will continue together on the stage for a year more, at least. In private life Grace Foster is Mrs. Ritter.

In walking into the Ted Snyder New York office, Max Ritter is following some little professional manager, also named Max (Winslow). It is understood Mr. Winslow (who has repeated his wonderful New York record as Chicago representative for the same firm) was instrumental in having Mr. Ritter secure the New York berth. It is not unlikely the two Maxes will alternate between New York and Chicago at stated intervals in the interest of the Snyder concern.

MORTONS IN TWO-ACT.

A long delayed return to the stage as a "two-act" will happen next week when Sam and Kitty Morton will once more bow together before the foots. It is some years since the parents in the Four Mortons have appeared on the stage without their children, Clara and Paul.

Pittsburgh, March 19.

The headliner (Grace Von Studdiford) of the current program at the Grand became ill Monday and had to retire. She is in a local hospital. Sam and Kitty Morton got the open spot Tuesday, on an emergency call.

AGENT'S WIFE POISONED.

Boston, March 19.

Mrs. Lena Brannigan, wife of John Brannigan, a theatrical booking agent with an office on Tremont street, was removed from her home at 10 Hollis street to the City Hospital yesterday morning, suffering from chloroform poisoning.

Mrs. Brannigan had been in ill health for some time and on being ordered by doctors to undergo an operation was in great fear, it is said. She took the preparation yesterday, mistaking it for another medicine. The dose made her ill. Her groans awakened her husband, who summoned a physician.

PATENTS CO. STOPS ITS FIGHT AGAINST MIXED FILM SERVICE

General Film Co., Acting on Unofficial Hint, Resumes Supply of Licensed Films to Proctor Theatres While Kinemacolor Subjects are Shown. Trust Opens Way to Wholesale Violation of License Terms

With the resumption of the taking of testimony in the Federal government's dissolution suit against the Patents Co. and General Film Co., set down for March 31, the picture trust Monday unofficially withdrew its ban from the F. F. Proctor theatres in New York. The "trust" had cancelled the Proctor license upon the appearance of Kinemacolor feature films in conjunction with the licensed releases.

VARIETY first called attention to the cancellation of the Proctor license. A few days later, Gus McCune, the Proctor manager, furnishing the data, two of the New York daily newspapers took up the discussion with a widespread discussion of the "trust's" attitude in prospect, and with the likelihood of the government prosecutors having the matter called to their attention, the General Co., apparently on its own initiative, and without specific directions from the Patents Co., resumed its service Monday morning of this week. As far as could be learned no official notice was sent out from the Patents Co. that the embargo had been raised. Inquiry at the office of the Kinetograph Co. and the William Fox Exchange was met with the statement that no notification of the new status of the Proctor houses had been given.

In the trade no one believes that the General would undertake independent action on such a point, and it is recalled that Vice-President Scull, of the Patents Co., and Frank L. Dyer, president of the General, have been close business associates as officers of the Edison Manufacturing Co.

When the news that Proctor had been admitted to the Patents Co. list of exhibitors in good standing, a report was in circulation that the ten manufacturers who make up the directing authorities of the General Co. had taken a defiant stand, but nothing could be learned that would substantiate this view, and it was not generally credited.

Another report was that the Patents Co. heads were considering favorably a move to license the Kinemacolor output, but the Kinemacolor people appear to have no knowledge of this project.

The resumption of the Patents Co. service in the Proctor theatres puts the "trust" in an uncomfortable position. It cannot use its monopolistic power as against any other exhibitor while the Proctor violations are permitted to pass. Neither could the Patents Co. use the General Co. as a whip against exhibitors who show independent film, because while the General is supplying Proctor, either of the other two licensed exchanges handling licensed subjects, the Greater New York Film Exchange and the Kinetograph Co., could take over the business, both of the exchanges being in competition with the General for business, and operating under the same contract. This agreement specifies that no licensed exchange shall supply any exhibitor whose license has been cancelled by the Patents Co. The Patents Co., facing a Federal prosecution, could not well discriminate in favor of the General. Nor could it deal any other treatment to any exhibitor than that given Mr. Proctor without laying itself open to a charge of illegal discrimination.

Another phase of the situation is that it opens the way for the safe violation by exhibitors of their license terms with the Patents Co. The United Booking Offices is said to have been scared off from the wholesale use of the Kinemacolor subjects by the threat of cancellation by the Patents Co. With Proctor going his cheerful way, it is possible these negotiations will be renewed. If the U. B. O. used the colored films it could force the same treatment as that accorded Proctor. The sale of Kinemacolor films has been seriously restricted by the threat of Patents Co. cancellations. With this weight removed, many exhibitors who want the service but have been afraid to sign for it will find the way open to them.

BOOKED WITH LOEW-S-C.

The Loew-Sullivan-Considine Circuit joint booking agency this week signed the Dollar Troupe, Four Konerz Bros., Beatrice Morgan and Co., besides engaging Lew Fields's "Fun In a Barber Shop," for the Loew Circuit, also "Ahearn's Comedy Wheelmen," an act put out by Charlie Ahearn, now with "Broadway to Paris," (Gertrude Hoffmann).

Mr. Ahearn is reported to have been offered the United Booking Offices big time at an increase of salary over that received from Loew, if he would cancel the first half of last week at Trenton, booked for the "No. 2" act by the Loew-S-C office. Mr. Ahearn refused. His second turn has been routed, according to report, over the full Loew and S-C circuits.

Among other engagements by the agency this week were the Three Vagrants and Altmont and Dumont.

The 5 Juggling Normans have also been placed by the joint agency.

PICTURES ON MET ROOF.

The Metropolitan Roof, Bronx, New York, will open early in June with a policy of moving pictures at an admission scale of 10 cents. First run films will be shown in conjunction with a concert orchestra, under the direction of Walter Rosenberg.

GEO. WEBSTER IN WRONG.

Chicago, March 19.

George H. Webster is in Europe. He has been there for the past two months and thereby hangs a tale. Webster has been the booker for a circuit of houses in Dakota, Minnesota, Montana, Michigan and Canada. Trouble had arisen now and again between Webster and acts playing the time over jumps, contracts, salaries, etc., but just before going to Europe he met a committee from the White Rats and made specific promises regarding jumps and contracts, since then things have gone along from bad to worse until now S. L. & F. Lowenthal, local attorney for the White Rats, hold twenty-two claims against the circuit or rather against Webster personally. He is in Europe, and no one else is responsible. The entire situation appears rather involved and the general opinion is that the Webster time in the Northwest will shortly wind up.

THE CLOWNS ORGANIZE.

The Clowns have been organized with legitimate actors forming the prime spirit in its formation. The object of the new theatrical club while primarily a social one will also have a protective interest.

One of the members told a VARIETY representative this week that there were over 50 members on the charter list and that 50 more would be added in a few weeks. The membership will be open to all branches of the profession.

Two meetings have been held and temporary quarters established at 37th street and Broadway. Monday night there was a big St. Patrick's Day social gathering, with entertainment furnished by members and invited guests.

The protective side of the new organization will establish a reserve fund to bury the order's dead and see that the widow or family receives a certain amount for sustenance.

The Clowns expect to make some definite announcements soon. They assert that there is no bitterness against any of the theatrical fraternal bodies now in existence.

DANCERS GOING ABROAD.

Ethel Hartla and Charles Grohs have formed a dancing partnership and will open at the Wintergarten, Berlin, April 1, booked by the New York Marinelli office.

Miss Hartla first attained popularity at Shanley's Cabaret. Afterward she appeared in a dancing turn with "The Sun Dodgers," separating from her former partner at Chicago.

Binns and Burt have also been signed by the Marinelli agency to open at the Wintergarten the same day.

BARNUM SHOW TO-MORROW.

The Barnum-Bailey circus opens in Madison Square Garden tomorrow (Saturday) afternoon for a stay of three weeks, leaving for Brooklyn April 12. This year's program features May Wirth, a rider. The ballet-pantomime is called "Cleopatra." The Ringling show's spectacle is called "Joan of Arc."

SLIPPING THE PALACE OVER.

(Continued from page 3.)

make good in the eyes of their chief. As far as Martin Beck is concerned, the Palace is hardly within his control, although Mr. Beck has never been charged with an overabundance of principle or character.

Still it is rumored that the U. B. O. will rest on the defense that Beck and Herman Feler direct the Palace, and that neither of these men ever had an agreement with the Hammersteins. On past performances, according to that stand, the Palace should be declared "opposition" to the U. B. O. franchise holder in the same district.

The intention to call the new house Keith's Palace has been abandoned, and it will be known as the New York Palace. The change was made, it is said, when the condition of business at the other Keith New York vaudeville theatres clearly indicated the name of Keith no longer held any drawing power at the box office.

Meantime the Hammersteins sit back and utter not a syllable anent the situation—usually the forerunner of a volcanic eruption on their part.

Paul Schindler has been selected to direct an orchestra of 24. Ernest Albers has resigned his position as treasurer of the Eltinge to accept a similar post at the Palace.

The stage crew will consist of John Corrigan, carpenter; Eddie Wakefield, property man, and Jim Edwards, electrician. The last-named has been assistant electrician at the Gaiety theatre. The Palace's stage manager is Gus Knickelfein, formerly at the Majestic, Milwaukee.

These men are already under contract and have placed all the scenery and stage equipment in complete readiness for the opening show. There is little of the stage setting, drops and tormentors yet to be received.

The only acts known that will be on the opening bill are Ethel Barrymore, Napierkowska, and "The Eternal Waltz," all from the Orpheum Circuit. Ed Wynn, supported by Ed Wonderly, in a new sketch, is reported as a possibility of the opening program.

It is being said among the vaudeville crowd that if the Palace can put over an Orpheum show for \$2 on Broadway, it will have accomplished wonders, considering that towns like Omaha, San Francisco and Sioux City saw the same bill at 75 cents. It may be announced the Palace is an "English Music Hall" to afford an excuse for the \$2 admission scale to a vaudeville show.

An announcement made this week says Miss Barrymore will make her final New York vaudeville appearance at the Fifth Avenue week March 31.

FIGHT HELPS MUTUAL.

While the General Film Co. and the new Kinetograph Co. are at it for the distribution of the "licensed product," the Mutual Film Co. is profiting as quite a number of the exhibitors on the Patents Co.'s list are now enrolled on the Mutual's.

The Mutual has made a slight increase in its price for the Kaybee, Broncho and Keystone films turned out by the Kessler-Baumann Co.

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Baby Esmond, the Children's theatre for 10 weeks past, has joined "The Daughter of Heaven."

Arthur R. Evans, stage manager at the Winter Garden is back on duty after a vacation at Lakewood, N. J.

Frederick A. Huxtable and Alice Mortlock, of "Billy the Kid," were married Jan. 31 in Oklahoma City.

The Friars give a dinner to De Wolf Hopper at the Astor this Sunday night.

The Travel and Vacation Show opened Thursday in the Grand Central Palace.

Clifford Bruce returned from a New England vaudeville trip quite ill and is now confined to his apartments.

The New York Lodge No. 18 Order of Moose will hold a public meeting at the Astor theatre March 30.

When the Blanche Ring show gets agoing next season Harry Fulton will manage it.

"Billy the Kid" is rehearsing at the Holy Cross Lyceum preparatory to taking the road with a new roster.

Robert Lowe and Ruth Tomilson have been engaged for the Margaret Illington company in "Kindling."

Abe Hammerstein has landed a job. He is with a phonograph concern. Abe says the job is indefinite.

Alf Wilton has booked Victor Moore and Co. for a tour of the Orpheum Circuit, opening Monday in Denver.

Charles Wilkens and the Tierney Four are rehearsing a new rag act with special scenery and electrical effects.

Dare Devil Schreyer has gone to San Antonio for a few weeks' stay with his wife who is in ill health.

Roland Rushon has joined the Francis Wilson company for an important role.

Nick Kauffman and B. Obermeyer are reported having sailed from the other side for New York March 18.

Eddie Leslie is confined to the Homeopathic Hospital, Buffalo, as the result of a nervous breakdown.

Rupert Hughes wrote a white slave story for one of the March magazines that is naked truth with a capital N.

Three bright green straw hats were admitted to spring citizenship at Coney Island Sunday.

Celia Cohen (The Slim Princess), formerly with the J. J. Coleman office, is now with the John Cort forces.

"A Traveling Salesman" is going out again. A. G. Stern is having new territory booked for the piece.

The Chang Wha Comedy Four have been booked by the Marinelli agency to open in London next May.

Arthur Lacey has been signed for the John Barrymore company which will revive "A Gentleman of Leisure," now in rehearsal.

Margie Catlin's announced vaudeville partnership with Arthur Smith is off. She will appear with Johnny Dale instead.

Bird Millman fell off her wire at the Alhambra Sunday afternoon and was badly shaken up. She will be at home all the current week.

Jack Abrams, ahead of the Chapine show, had to call off advance hostilities owing to the illness of his star in St. Paul.

W. Frederic Wagner is rehearsing the St. John's Catholic College students in "Father and the Boys," which will be presented March 28-29.

Maurice Rose sails this Saturday from the other side on the Mauretania, having deferred his departure for one week.

Al Bailey, a vaudevillian and officer of the C. U. B. A., was successfully operated on at the Lincoln Hospital, Chicago, and is now recovering.

J. M. Stout will manage the Francis Wilson show when it follows the William Collier attraction at the 48th Street theatre.

Earle B. Mountain is recovering from a severe attack of blood poisoning caused by running a pin in his finger.

H. H. Frazee is reported as having sold the picture rights for "Fine Feathers" but the name of the film producer is not divulged.

Lynn and Novita at the Fifth Avenue next week are dancers. Novita is said to have succeeded Genée in "The Soul Kiss."

The Six Brown Brothers will sail for London in June. Chick Sales is going over the same month, and the Frey Twins leave June 5.

"Everyman," originally scheduled for a two weeks' engagement at the Children's theatre, may run another week as the Lieblers have not gotten the new children's play in complete readiness.

Phil De Angelis, chief of the John Cort's billing staff, has transferred his card from the Springfield, Mass., bill-posters' union to New York lodge No. 2.

Thomas Miranda, assistant manager of a picture theater at 360 East 149th street, was arrested March 16 charged with felonious assault on Patsie Mardo, of the Bronx.

The Musicians' Club is planning a mammoth minstrel show for New York early in April. The performance may be reproduced in Philadelphia, Boston and Washington.

Evans and Lawrence will separate at the close of this season. Pam Lawrence will play a soubret role with one of Jacobs & Jermon's burlesque shows next season.

Harry Reichenbach wishes to deny the published statement that he is going to permanently manage Poli's theatre, Bridgeport. He is only getting the house in order.

Ed McDowell, who went ahead of the Snitz Edwards show, "The Man Who Stood Still," hurried back from the south to attend his wife who is very ill.

Ray Dooley and her Metropolitan Minstrels have been booked through Bart McHugh and Max Hart for the Palace, London, Nov. 10 next. It is Mr. McHugh's act.

The Lambert & Wee Co. has accepted two new shows which they will send over Long Island this spring and summer. The first will open April 25 and the other May 19.

"Damaged Goods," an "educational" play, was given at the Fulton for a matinee performance March 14. The reviewers treated the thing seriously. It has been announced to be repeated at the same house today.

The Readick-Freeman Players in "Marked Money," a dramatic comedy sketch that is being played in England by another cast, will play the Columbia theatre, Sunday, for Feiber & Shea.

Ned A. Sparks, who plays the part of the day clerk in "Little Miss Brown" was married at San Francisco March 10 to Mrs. Frances Slocum, reported to be a well-to-do young widow hailing from Denver.

Will H. Fields and La Adelia, west for three years, are back in New York. They furnish the rarity of a Hebrew comedian working with a toe dancer.

Annette Kellermann is playing this month at the Apollo, Vienna; next month she will be at the Wintergarten, Berlin.

The Tuskee Opera House at Tuskegee, Ala., was destroyed by fire March 4. Loss is placed at \$10,000, of which \$3,000 was covered by insurance. F. M. and B. M. Johnson were the owners. It will be rebuilt.

Samuel Lewis Shank, mayor of Indianapolis, is willing to play vaudeville after Jan. 1, 1914. He opens at the Lyric, Indianapolis, Jan. 5, next for a week at \$500. He is the mayor who doesn't think the high cost of living should be stood for by the peepul.

The Lee Morrison Co. is bringing "What Happened to Mary?" to the Fulton, opening next Monday night. This company, headed by Olive Wyndham, has been doing well on the road. Indications point to a sell out for the opening night.

"Alan of Alkianberg," the new musical comedy by S. M. Janney, the Columbia University star mile runner, will be staged at the Hotel Astor week March 31. Janney wrote the piece last summer at his uncle's ranch in Eastern Oregon. Columbia students will play it.

Madge Trapp McLoughlin, married to Joseph McLoughlin, a New York City engineer, six months ago when a member of one of Lew Field's shows, announces she is bringing suit for separation. Mrs. McLoughlin is now in "The Sunshine Girl." McLoughlin is abroad.

Darl MacBoyle, while staging a tabloid, recently attempted to coach a chorus girl in a two-line bit. After wasting half an hour or so, the girl snapped "why don't you engage actresses to play parts? I am a chorus girl, pure and simple." "We won't fight about the simple part of it," answered Mr. MacBoyle.

Harry Vandell has settled his case against the Baltimore & Ohio R. R. Vandell shipped some scenery from New York to Baltimore and a delay in its delivery forced the artist to lose a week's work. The railroad company, has agreed to pay his salary in full for the week.

A couple, recently married, are on the verge of applying for a divorce. The report is that a mother-in-law is strongly concerned. The husband thinks a lot of his wife. Both are stage people. But the wife doesn't want him to go out nights. Once in a while he gets out alone. The other evening while resting outside the apartment, he indulged in one glass of beer. Kissing his wife upon returning home she accused him of drinking, while the mother-in-law was in a corner shrieking at the door.

THREE BIG LEGIT SHOWS ENDING THE PRESENT SEASON

"Daughter of Heaven" and Chapine's "Miss Nobody's Widow," With John Cort's "Iron Door" Winding Up. Liebler's Spectacular Production Goes Out Again Next Season.

"The Daughter of Heaven," now playing southern time, will close a week from next Saturday night in either Norfolk or Richmond. Viola Allen will return to New York and is contemplating a trip abroad this summer. She is still under contract to the Lieblers and is expected to resume her "Daughter of Heaven" role when that company is reorganized next fall.

Ian Maclaren, who replaced Basil Gill as the Emperor, is going to England for a few weeks' visit.

Minneapolis, March 19.

Chapine and the "Miss Nobody's Widow" show closes Saturday night here. The company had been booked through the northwest and the maritime provinces on a guarantee basis, but Chapine's voice failed her. She will take a complete rest for two months.

Jack Abrams, ahead of the show, has returned to New York.

Chicago, March 19.

"The Iron Door" will end its sojourn at the Chicago Opera House Saturday night, March 22, and go to the store house. The piece played to about \$2,000 on the week. It would appear nothing can get money in the Chicago Opera House, as the only advertising it gets is that it is soon to be torn down and put out of existence.

It had been announced that "The Escape" would go there, but plans were shifted at the last moment.

"COUNTESS" NEAR CLOSING.

Philadelphia, March 19.

About two or three weeks more will wind up the season for "The Merry Countess." Next week it goes to Baltimore, leaving here Saturday.

Upon the ending of the Philadelphia run Martin Brown will retire from the cast. It is said Mr. Brown has an offer to appear in a new London revue and may accept it. Rosie Dolly also leaves "The Countess." She will join the revived "Beggar Student" production at the Casino, New York.

Jose Collins and Maurice Farkoa had a vaudeville offer of \$1,500 weekly for a joint appearance. They were about to accept it, but for some reason changed their minds and will remain with the show until it stops.

"GIRL AT GATE" CUTTING.

Chicago, March 19.

In the cutting down expenses process Harry Askin's "Girl at the Gate" is going through. Herbert Corthell and Lucy Weston have left the show. A slump in business caused the move.

Miss Weston will go to Hot Springs for a couple of weeks, then perhaps play vaudeville for a brief spell, and spend the summer in England.

KING FAMILY SEPARATION.

Chicago, March 19.

Charles King and his wife, Lila Rhodes, have separated. King was starred this season in George M. Cohan's piece, "The Little Millionaire." He was taken from vaudeville by Cohan & Harris about the time of his marriage to Miss Rhodes, who is a niece of Mr. and Mrs. Jerry Cohan.

Reports have been rife here for some time of a rupture between King and his wife, coupled with the pretty general understanding that, owing to said marital difficulties, King would not next season head a Cohan & Harris enterprise.

King may join his former vaudeville partner, Elizabeth Brice, for a revival of their old act.

VERA MAXWELL FOR LONDON.

London is going to see Vera Maxwell, noted over here for her connection with Ziegfeld's "Follies," both as a beauty and a dancer. Miss Maxwell sailed Tuesday. She has been engaged by Seymour Hicks for the new revue at the Empire, London. The H. B. Marinelli New York agency secured her for the London hall.

Also engaged by Hicks for the same production is Jack Jarrott, first known around here as "The Alabama Kid." Mr. Jarrott left Saturday morning on the Amerika. Besides probably dancing with Miss Maxwell in the revue, he will stage some numbers for it. Jarrott was understudy for four principals at the Winter Garden.

CAN'T HAVE ORCHESTRA.

Chicago, March 17.

"The Yellow Jacket" is to open at the Powers supposedly Sunday night. There is a chance, however, the show will not. The Powers is one of the houses that dispensed with an orchestra when the management thought the musical unions were carrying things in a too high-handed manner. "The Yellow Jacket" has need of incidental music, and the house cannot supply it. The union will not provide an orchestra for the theatre unless a 35 weeks' agreement is signed. This the management is loath to do, and unless some arrangement is reached the piece will not open there.

SPECIAL MATINEES.

These are great times for special matinees. The Manhattan is going to have an Easter Monday mat for "The Whip." Saturday night the English melodrama is going through its 150th performance there.

At the Winter Garden a St. Patrick's Day matinee was given to a little over 500, which did not look like a crowd in the large house.

KEENAN SUES FAVERSHAM.

Chicago, March 19.

Frank Keenan has filed suit in the Circuit Court here for \$75,000 damages. The suit is directed against William Faversham.

Mr. Keenan, until recently played the role of Cassius in "Julius Caesar." At the Shubert, St. Louis, the two men had a disagreement. It is alleged Mr. Faversham was not pleased with Mr. Keenan's acting of the role and told him so. Then he intimated that he was going to hire some one else to play the part. Edwin Arden appears to be the one.

Mr. Keenan arrived in Chicago last week, and instituted the suit.

ENGAGES EUGENE COWLES.

Los Angeles, March 19.

The engagement of Eugene Cowles for "The Tic Toc Man of Oz" has been made by Oliver Morosco, who will produce the piece March 30 at his Majestic theatre, this city.

MISS FEALY WANTS SKETCH.

A sketch is being sought by Maude Fealy, who expects shortly to play vaudeville. Miss Fealy and James Durkin were out in "The Right Princess" which closed last week. Although bearing the John Cort brand as producer on the paper, the show was Miss Fealy's and Mr. Durkin's own property. Mr. Cort loaned his name for the value it might give the piece had it played the Cort circuit as expected.

"The Right Princess" cost its principals some money, and also a stock engagement at Wilmington for Mr. Durkin. He relinquished his hold upon the New Jersey proposition to join Miss Fealy in the starring tour.

JULIE RING'S "WALL ST. GIRL."

"The Wall Street Girl" will continue on its tour without Blanche Ring, the company reopening at Wheeling, March 24, with Julia Ring playing her sister's former role.

Will Rogers, the rope expert, will remain with the attraction. Some new people are being placed with the show by Charles Goettler.

GOING TO MEXICO CITY.

New Orleans, March 19.

Notwithstanding the turbulent conditions prevailing in Mexico City, the French Opera troupe will fill an engagement there. They sailed from Savannah Saturday.

TENNIS, EXCLUSIVE BOOKS.

Cumberland, Md., March 19.

The Mellinger Bros., the controlling interests in the Maryland Theatre Co., announce that the Maryland is to be booked exclusively on and after Sept. 1 by C. O. Tennis, manager of the Eastern Managers' Association.

Tennis has already booked in various stock companies, the house opening the first week in September with the Billy Allen Musical Comedy Co.

Other stocks coming are Kirk Brown, Myrtle Harder Co., Charles K. Champlain, Nancy Boyer, Winifred St. Clare, Chicago Stock Co., Helen Grayce and the Rita Knight Co.

Yvette returned to New York Sunday.

"FOLLIES" BIG CARD.

Chicago, March 19.

There's no doubt about Ziegfeld's "Follies" having hit the town just right. Last week at the Colonial the show did \$19,000.

REGENT THEATRE REPORT.

One of the numerous unverified reports in circulation this week is that the new Regent Theatre at 7th avenue and 116th street, devoted exclusively to moving pictures and musical acts, would next season become a combination house, with attractions booked by the Shuberts, who would relinquish the bookings for the West End.

Around the Shubert offices no one knew anything about it.

RAY SAMUELS OUT.

Chicago, March 19.

Ray Samuels left "The Follies" Saturday night and journeyed eastward. Elizabeth Brice will sing the "I Should Worry" number during the remainder of the engagement.

"POOLING" "LOOP" HOUSES.

Chicago, March 19.

A plan appears to be on foot to pool the proceeds of all the big "loop" theaters.

Will J. Davis, manager of the Illinois, and Harry J. Powers, manager of the Blackstone and Powers', have been in New York, and it is said that they were called there for the purpose of trying to formulate some plan whereby all the receipts from the big theaters could be divided.

It is pointed out that while some of the houses have been doing poor business for years, others have been doing uniformly good business. It is thought that under the new plan things may be equalized.

ITALIAN PHILHARMONIC.

The Italian Philharmonic Society of New York (Inc.) has been formed and, its first concert is announced for Carnegie Hall, April 13.

ACTORS' FUND MEETING.

The annual meeting for the transaction of the business of the Society and for the election of officers and trustees of the Actors' Fund of America will be held at the Hudson theatre, 2 p. m., Tuesday, May 13.

According to the by-laws no person shall have the right to vote at an election who has not been a member, in good standing, for 30 days before the election takes place. The phrase "good standing" refers to the annual members whose dues are \$2 each year.

At least 14 days before the annual election, nominations for officers and trustees shall be made. Nominations must be made in writing, by the trustees or by any group of 10 members of the Association in good standing.

JOINING IN PRODUCTION.

A. H. Woods, in association with George W. Lederer, will produce "The Cabaret Girl," an adaptation from both the French and the German, in musical form, at the Colonial, Chicago in May.

Their other piece, announced some time ago, "Madame Moselle," will not be produced until August.

HEBREW THEATRE MANAGERS FACE SERIOUS UNION CRISIS

**Theatrical Corporation Composed of New York's Most
Prominent Yiddish Playhouse Promoters Draw Down
Full Ire of Local Union Which Calls Upon I. A. T.
S. E. Chief to Handle Controversy. Other
Cities Affected.**

What bore the earmarks of an inconsequential controversy at first between prominent New York Jewish theatre managers and the New York Hebrew members of the International Alliance of Theatrical Stage Employees has attained serious proportions with the result that the executive heads of the Alliance have been called in to effect some sort of settlement.

The new Mount Morris Theatre (116th street and 5th avenue) caused the trouble. The Hebrew union claims the house refused to employ a union stage crew and that the matter finally sifted down to a Jewish corporation which controls the lease of the house. The union says the Jewish managers denied that they had any interest in the new theatre, but that they obtained positive proof that the house was in their hands.

The local branch endeavored to settle the matter some way, but to no avail and the matter soon had a direct bearing on the houses and companies in which the men of the Jewish organization in New York and in some of the bigger cities outside of the State were engaged. Reaching alarming proportions this week brought President C. C. Shay, of the Alliance, into the breach.

The Alliance chief and local union held a meeting, and President Shay was asked to use every influence possible to settle the matter.

If Shay exhausts every possible means and the Jewish managers stand pat all union men connected with any of their houses and attractions in any way will be called out until some agreement is reached.

The Jewish men on whom the fight now centers in New York are Bores Thomashefsky, Jacob Adler, David Kessler, Max Wilner, Max Kobre, and Hyman Edelstein.

These men are said to have a 20 per cent. interest in the corporation which controls the leases of the National (Houston street and Second avenue), now running pictures, and the Kessler Theatre, Second street and 2d avenue. The Mount Morris is now said to have been rented by this corporation for twenty-five years.

This rental is claimed as being placed at \$28,000 for the first five years, \$30,000 for the second five, \$32,000 for the third five, \$33,000 for the fourth five, and \$35,000 for the fifth five years.

The Mount Morris is said to originally have been the property of the Irish Societies of New York. The National is jointly owned by Louis Minsky and Max D. Steuer, whose names are not mentioned in connection with the union trouble.

Philadelphia, March 19.

The wires have been busy from New

York regarding the trouble between the Hebrew union men and the Hebrew theatre managers. David Kessler and his Yiddish Players are due to open here Monday and unless a speedy settlement is made in New York no union man will be permitted to work with the company.

President Shay, of the Alliance, has been wired to come here and take full possession of the controversy.

Pittsburgh, March 19.

The Hebrew managers here are anxiously awaiting further developments regarding the trouble the New York union is having with the Yiddish theatres there.

Failure of the New York Hebrew theatre heads to settle the trouble will mean a sympathetic movement here. New York capital is understood to be invested here.

Chicago, March 19.

The New York Hebrew union trouble in New York has spread to this city. If the Alliance chiefs now in charge are unable to bring about an amicable settlement the two Yiddish playhouses here will be affected.

Just what effect it will have on the Haymarket scheduled to open with a Hebrew company April 26 is problematical.

JOIN TO OPPOSE UNION.

Chicago, March 19.

The managers have decided to get together and fight the Union stage hand question to a finish. Last week the managers of Chicago who are working with the National Association of Theatrical Producers held a meeting, deciding the matter had come to an issue and they mapped out a course of action which will be followed.

There is to be no making of terms nor meetings with the I. A. T. S. E. They will ignore the stage employees association entirely and declare all their houses wide open.

No set salaries will be laid out for stage hands, carpenters, electricians, etc. The men will be hired at a salary agreed upon by the manager and employe and the number of men to be used will also be decided by the manager who will employ only the number needed to run the stage to his liking.

In order to carry out the program it has been necessary to secure the co-operation of managers in all branches of the profession. At the meeting held here all classes of theatres from the \$2 legit to the smallest houses, playing one and two vaudeville acts were represented and the movement was started amid the greatest enthusiasm.

Various committees were appointed.

each with allotted work to perform, the most important being a committee for each state hereabouts in which the managers have holdings. The proposition will be worked by states.

The managers felt it would not do to have the legitimate house in a city work non union stage hands while the vaudeville house recognized the unions. The legitimate managers were the leaders in the movement. They have had the most difficulty with stage hands.

The vaudeville managers have lately felt that they were being imposed upon through the stage hands refusing to handle scenery outside of the theatre's own property. In many cases they were forced to carry a stage hand.

The tabloids were also a factor that figured largely in the movement. The boiled down versions which make up an entire entertainment must be figured pretty closely to play within the limit of the smaller houses and the additional cost of a carpenter and electrician often sent the price over the mark.

The National Association of Theatrical Producers of New York will make a similar fight, it is reported here.

Nothing has been decided upon by the theatrical managers in New York over the question of the stage hands. There has been some talk of Klaw & Erlanger and Shubert representatives making an appointment to talk the matter over, but that is as far as it has gone up to date.

The producing managers were angered this week at the I. A. T. S. E. owing to a Holy Week clause in the contract with crews calling for half pay. Late last week the managers were notified by the union that if a show moved Saturday and the show's crew unloaded at the destination, a full week's salary would have to be paid. The managers got around this through wiring all over the country wherever a show was coming in for the house crew to take it off the train.

UNION TROUBLES.

Crawfordsville, Ind., March 19.

Two legitimate attractions had their stage crews called out by the local union as a result of its run in with the management of the local opera house.

Manager George R. White told the union where he stood, hired non-union men and awaited the coming of his attractions. The first one, "Seven Hours in New York," had its union members called out by Vice-President Quinn of the I.A.T.S.E. March 10 the Aborn Opera Co. suffered similar embarrassment. Both companies gave their shows, however.

No immediate settlement is looked for, as Manager Moore has few attractions booked in now for the remainder of the season.

The attendance at the shows was affected through the report gaining circulation that there would be no performances owing to the strike trouble.

Spokane, March 19.

Protesting that the Three Diving Girls should carry a stage carpenter as set forth in the I.A.T.S.E. rules, three

members of the Empress stage crew went on a strike last Thursday.

Substitutes were engaged and the diving tank set in place for the usual performances.

Allentown, March 19.

Nothing new has developed in the walkout of the stage crew of the Orpheum last week. The management has a full crew working and since the trouble started has been running its performances through on scheduled time.

The local union has called on President Shay of the Alliance to come here personally and assume charge of the situation.

AGAINST COMMISSION.

The International Alliance of Theatrical Stage Employees is going to deal harshly with any and all members of its organization who pay any agent, whether dramatic or otherwise, commission for placing them with any traveling or permanent attraction.

President Chas. C. Shay claims the members know that the Alliance has been against the commission payment for years; in fact, it is one of the Alliance's "unwritten laws" that such is tabooed.

Shay says that the Alliance headquarters are continually finding employment for its members and that not one cent is charged them for the service. Incidentally the Alliance supplies each man with extra pink contracts and no charge is made for them.

The Alliance chief says that a member is subject to expulsion from the order through his acceptance of a job and the subsequent tender of a commission.

UNION BILLPOSTERS' INCREASE.

After August 1 next the union billposters of New York will receive \$18 a week instead of \$15 as the billers draw now from their respective employers. The New York body some time ago declared the present wage rate was not sufficient and increased it three dollars.

This does not affect the billposting agent who is enabled by various legitimate means to pick up double if not treble the amount now received by the poster.

NEW COMEDY DOES NICELY.

(Special Cable to VARIETY.)

Paris, March 19.

After a very successful run of a farce by Sacha Guitry, the Theatre du Vaudeville mounted a new comedy, "Helene Ardouin," by Alfred Capus, March 14, which went nicely at the premiere. The piece is in five acts, altogether too long. It will not enjoy the run of "Berg op-Zoom" farce. The play is taken from the author's book, "Robinson," published a few years ago.

Sarah Davids, a pupil of the Conservatoire, appears for the first time in public, in the role of an energetic young woman, and made good. Lucien Rozenberg and Vera Sergine hold the leading roles in the piece. Among the others in the cast are Emilienne Dux, Allen Andres, Georges Blot, Leland, Joffre.

WITH THE PRESS AGENTS

Dick Lambert is one of those plodding publicity workers who say nothing but saw wood. He's been pulling a heavy oar for the John Cort and Oliver Morosco attractions and while storehouse has claimed some of the shows Dick boosted well in the dailies he keeps everlastingly at those still around. Dick sprung a nifty with the \$1,000 prize song contest for the "Peg O' My Heart" show. Among some 40 contestants the winners were Alfred Bryan and Fred Fisher. With an attractive green cover and Miss Taylor's picture on the same the song was distributed at the 100th performance of the piece Monday afternoon as a souvenir of the occasion. On St. Patrick's Day Miss Taylor received a handsome silver mounted dressing table mirror from the members of her company.

Yorke Erskine, son of Wallace Erskine, has entered the profession and is making his debut with "Romance" at Maxine Elliott theatre.

The professional matinee of "The Five Frankforters" last Friday was largely attended by players on the Shubert payroll. The public was also there at the regular mat prices.

Press reports from Los Angeles have it that Sarah Bernhardt, who was injured in an auto accident March 12, was not badly hurt.

The Werba & Luescher press department is out with an announcement that "The Master Mind" has been made into talking-pictures. Several of the dailies gave the matter scant mention.

The Hippodrome got attention Tuesday morning in the dailies through its parade in celebration of its eighth anniversary. The employees on horseback and in autos, with fanfare and trumpet, paraded down to the Bowery and back and then showed up on Broadway.

In last week's VARIETY Anna Marble was unintentionally libeled. It came through a story that press agents weren't as important just now in the big town as they once were, also citing a couple of shows that got over without the aid of them. One of these two was "With the Law." The story was written before Miss Marble became publicity promoter for the "Law" play. It was held over for several weeks, according to this. Miss Marble has been doing some right good work for both the Eltinges and the Princess theatres. Too bad the story crept in as it did without redacting. Even Ed Price out on the road somewhere noticed it, although Mr. Price didn't object to the tenor of it, which goes as it lies anyway. It is just one of those things that might have started something.

Charlie Grenaker, the perfectly respectable chaperone for Gaby Deslys (through Gaby being at the Garden) had himself thrust into a moving picture this week. When Gaby's mother arrived at the dock the Universal Film Co. had a camera man there to picture the scene for its Animated Weekly. Grenaker also dropped down to see the boat unload. Absently minded he kissed Gaby's mother and not to have his star grouchy through neglect, he slipped a smack over on Gaby. The picture people got both offenses. There will be a film released soon of the great unkind Gaby getting her first impression. Grenaker is in a fright for fear the picture might show in his home town.

Last night (Thursday) the Winter Garden celebrated its second anniversary with a Cabaret performance after the regular show. A large number of principals in the Shubert shows around town took part, while the cast of The Honeywood Express at the Garden became auditors, excepting Al Jolson, master of ceremonies, and Melville Ellis, who operated a piano.

"A Man's Friends," with Frederick Burton, Katherine Grey, Vincent Serrano, Roy Fairchild, Lily Cahill, George Fawcett, Joseph Sparks, George Stahl, Douglas Bronston, Winthrop Chamberlain, Donald Burke and Henry Gerard, which opens at the Astor next Monday, will very likely be the last new production in which the Lieblers will interest themselves this season.

When "The Beggar Student" opens at the Casino the company will include De Wolf Hopper, George MacFarlane, Arthur Aldridge, Arthur Cunningham, Blanchette Dumfeldt, Kate Condon, Viola Gillette, Louise Barthel, Roszika Dolly and Emilie Agout.

Bert Ennis is looking after the publicity for the Keystone Film Co. His headquarters are with the Kessel-Bauman Co. in the Long Acre building. He has shown much enterprise since taking up the work.

Emil Ankermiller is business manager of the road show of the Kinemacolor Co. showing "The Making of the Panama Canal" and the Naikan War pictures which opens March 23 in Cincinnati. Ankermiller was formerly with one of Eddie Foy's shows. C. S. McCullum, six years an engineer in the Panama, is accompanying the show as lecturer.

Caro Roma, prima donna, is announced to give a concert in Aeolian Hall next Monday evening. Other artists will also appear. The same Pilar-Morin will do a tabloid version of "Madame Butterfly."

The Lieblers plan to send out both "The Garden of Allah" and "Daughter of Heaven" next season. There will be no "No. 2" companies.

The Blanche Ring company, which will present "When Claudia Smiles," went into rehearsal this week with R. H. Burnside in charge.

William Faversham has announced his acceptance of Forbes-Robertson's invitation to take part in the latter's farewell performances at Drury Lane, London, this spring.

The Globe press department reported that the fire brigade of Somerville, N. J., 30 strong, were at the "Lady of the Slipper" show Wednesday night.

Cecil Lean retires from the cast of "The Man With Three Wives" early in April to take another fling at vaudeville.

The Jos. M. Gaites press bureau is out with the information that Heinrich Reinhardt, who composed "The Spring Maid," will reach New York next week to see the first American production of his new piece, "The Purple Road," which opens in the Liberty Monday.

Fred Wynne, formerly with one of Max Plohn's shows, goes out ahead of "The Little Millionaire" which reopens Monday in Bridgeport.

Boston, March 19.
A good bit of press work by the agent for "The Governor's Lady," playing at the Melles, in giving away the food used in the restaurant scene, attracted scores of poor people who really needed it. This "bread line" showed the city into establishing a "bread line" of its own, and brought a tirade against the city officials from the socialistic organ.

The Irish Players left New York last Saturday night. They are due for extended engagements in Boston and Philadelphia.

John Mason expects to appear in a new play by Augustus Thomas next season.

Harris & Selwyn have accepted a new play from Upton Sinclair, the novelist.

Maud Adams may appear in "The Legend of Lenora" which James M. Harris has written for her.

In the "Hamlet" burlesque stop the Century April 1 in a benefit for the Actors' Fund William Courtenay will have a leading role.

Eddie Dunn, who rushes the Coban & Harris' shows and stars into print whenever the chance bobs up (which is quite frequently) was there with the expensive grin and the immaculate linen March 18. It was the day after the St. Patrick parade, and it was Eddie's birthday anniversary.

Rube Marquard got a lot of newspaper space on his coast trip and he found his press work easier to do than hiring someone to turn loose the publicity. The preliminary baseball training helped Rube get into print any old time he opened his mouth. The sporting scribes went out of their way to burn up space.

Chicago, March 19.
Leander Richardson arrived in town this week ahead of "When Dreams Come True," which will follow William Faversham at the Garrick. "Dreams" is booked in for four weeks, but the stay will depend entirely upon the success of the piece. Mr. Richardson will be in town for about four weeks.

Wallace R. Cutter is now west with the Paul J. Rainey African hunt pictures. He's doing the advance and handling the publicity.

Perry J. Kelly is managing the road tour of "Our Wives" which has closed its Chicago engagement.

J. C. Ragland, who lately managed one of Spitz & Nathanson's road companies of "Get Rich Quick Wallingford," is back on Broadway. He has a stock scheme up his sleeve which he will promote this spring in the west.

Caroline Lawrence did some press and special pamphlet work last summer for the Orpheum Players, Jersey City, but had to wait a long time for her money. The court finally helped her get it.

Johnny Coutts, last season with Leffler & Frattone's "The Newlyweds," has been ahead of one of Aborn's "Bohemian Girl" shows. He landed a lot of press matter on his southern tour.

Jack Abrams, who went ahead the Chapline show through the northwest, spends the summers at his home on Long Island. Last summer Jack royally entertained the road agents from time to time at his hospitable bungalow.

No successor to Guy Steele, who recently resigned as publicity promoter with the Ringling Bros. circus, has yet been named. William Thompson, Dexter W. Fellows and Jay Rinald are handling the Ringling Bros. circus which opens at the Madison Square Garden March 22. It is reported

Thompson will be assigned to Chicago to take care of the publicity for the Ringling show.

George Leffler, ahead of "A Country Boy," took advantage of the company's layoff this week to come into New York to visit friends and relatives.

J. P. Goring will manage the "Wall Street Girl" show when it resumes its tour with Julie Ring playing her sister Blanche's original role.

PRESS OPINIONS.

The Princess.
There is room for a theatre in New York dedicated to the production of short plays. The Princess at its outset, however, makes no eloquent bid to artistic or refined taste.—World.

There is no fault to find with the versatility of the Princess Players, as the company is called, nor with the good natured if broad fun of the comedians. But the serious plays, especially the last, are as depressing as Blue Monday or Black Friday.—Herald.

It was an "unusual" entertainment. Grand-Guignolism has been tried before in this city—notably by Frank Keenan at the Berkeley Lyceum—but never so realistically and so sedately. It will be interesting to watch the fate of the experiment.—American.

By no means perfect performances, the company's effort suggests the possibilities of a type of entertainment both unique and appealing, and the future of the theatre will be watched with interest.—Times.

DRESSLER ON THE ROOF.

It is said Marie Dressler will be in the new Weber & Fields theatre roof show to be put on about July 1. Engagements are now being made for it. Charles King is reported as another member of the cast.

Next week the Marie Dressler Road Show resumes its tour, opening at the Auditorium, Baltimore, Monday for a week, then playing week and three-day stands. Charles E. Evans and Co. will not travel with it.

One report has it that the Shuberts had secured Miss Dressler's signature to a contract for ten weeks on the new roof garden of the Weber & Fields theatre, on which they proposed to put a big show.

Supreme Court Justice Giegerich is expected to hand down a decision in the application of the Lambs for an injunction, restraining Marie Dressler from using the billing, "Marie Dressler's All-Star Gambol." The Lambs allege this billing is an infringement on their established and recognized billboard description of their annual theatrical venture. Joseph L. Grismer, shepherd of the Lambs, is complainant.



GRACE CAMERON

Who has just been secured as a feature for 40 weeks on the LOEW and SULLIVAN-CONSIDINE CIRCUITS. Miss Cameron is under the personal direction of M. S. EPSTIN.

PARK GETS TANGUAY.

The engagement of Eva Tanguay March 24 at the Broadway was called off after the Sunday advertisements announced Miss Tanguay to appear there. The reason is said to have been the Shuberts and Lew Fields objecting to one dollar the highest price of admission during the run. The Broadway is a "\$2 house."

Miss Tanguay, through her manager Arthur Klein, immediately arranged with John J. Collins and Joe Sullivan to open at the Park, Monday, at a dollar scale. The Park seats 1,800. Two shows daily will be given. Miss Tanguay may remain there two weeks or longer, according to business. It is said she is playing the house 60-40 on the gross.

Messrs. Collins and Sullivan have a lease of nine years on the theatre. Their present idea is to place a big attraction with Miss Tanguay, perhaps a minstrel troupe. Following the road show date, pop vaudeville and pictures will be installed at the Park. "The Miracle" pictures were withdrawn from the Park last Saturday.

No attraction has yet been selected for the Broadway. It is closed this week. Repairs being made to the front will not permit the theatre to open before March 31. If nothing is available by that time and Lew Fields does not decide to place his new summer show there, the Broadway may be turned over to Marcus Loew. Mr. Loew has made a very liberal offer for the theatre during the unexpired term of the Shuberts-Fields lease which has one year from next May to run.

As a side issue to the Tanguay road show, Jack Levy this week instructed August Dreyer to sue Arthur Klein for one half the latter's income from the Tanguay company. Mr. Levy alleges he advised Mr. Klein on the Tanguay show proposition and was "declared in" to the extent of 50 per cent. upon Klein's earnings from it.

The summer production Lew Fields is shortly to start work upon may be seen upon the roof of the Weber & Fields theatre on West 44th street. The upstairs theatre there is rapidly nearing completion.

The Weber & Fields theatre is now the sole property of the Shuberts and Lew Fields, Joe Weber having disposed of his interest in it.

The Weber & Fields "Jubilee" will retake to the road March 31, for about four weeks, first playing Brooklyn, following with Boston and Philadelphia.

FAIR OPERETTA.

(Special Cable to VARIETY.)

Paris, March 19.

Another operetta, entitled "La Belle Cigariere," was put on at the Moulin Rouge March 19, with but fair success.

The authors are Joullot and Benj. Rabier (the draughtsman famous for his smiling cow), music by Valverde, junior (son of the author of "La Grande Vie").

Raphael Beretta (returned from South America) conducts a good orchestra.

CASEY'S PICTURE CO.

The Klaw & Erlanger feature moving picture company started in to organize this week. The general offices of the company will be in the Pat Casey vaudeville agency in the Putnam Building. Mr. Casey is the general manager of the concern, incorporated as the Protective Amusement Co.

Of the 100 plays that will be selected for reproduction on the screen during the first season of the company's operations, scenarios have been arranged for ten. These will be made into film shortly, when a studio is located. A plant under construction will not be finished before May 1. Until then a studio in New York will be rented for day or night work.

By September 1 Mr. Casey will have sufficient pictures to supply the trade. The feature films are going to be rented to exhibitors at reasonable prices. It is said Casey has decided upon \$50 for each three days, supplying the houses with two features a week. In booking the film to the general exhibitor Casey has foreseen, according to report, a possibility of "The Trust" declining to "license" the K. & E. product. In that event the P. A. Co. will also make black and white regular subjects, giving a full single service to all exhibitors taking the features.

There is a chance that in cities where vaudeville may be directed by Mr. Casey (if that comes to pass) the K. & E. subjects will be restricted to his own houses in those towns, for the purpose of giving the vaudeville bill an added attraction in the form of an exclusive film.

With the Casey feature play pictures will be a plenitude of paper furnished the exhibitor as requested.

It was reported this week Charles Frohman is negotiating for the reproduction of his plays with the stars identified with them. These would be Maude Adams, John Drew, Nazimova and others. Mr. Frohman, according to report, believes the names of the stellar lights in the pictures will prove an additional draw.

Cohan & Harris are also said to be dickering for the disposal of the film rights to the best known of their pieces, particularly those George M. Cohan has appeared in.

CENSORSHIP BILL DEAD.

The proposed measure which was to have regulated the moving picture business in New Jersey by the appointment of a censorship board is dead. It never got to a vote in the lower house of the state legislature.

All arrangements have been completed by the committee in charge of the second annual ball to be given Sunday evening, March 23, in the New Amsterdam Opera House by the International Alliance of Theatrical Stage Employees, Local No. 35 of New York. This local comprises the electricians, calcium and picture operators. Among those expected to be present is Mary Pickford, the former picture star, now playing with "A Good Little Devil."

Harry Goldberg will have charge of the Detroit branch office of the Sedes Co. An office will also be established in Indianapolis.

The Biograph Co. has gotten out a very pretty layout of the heads of its players and it is in great demand, as the public has not known the names of many of the Biograph company of late.

S. S. Hutchinson, president of the American Film Manufacturing Co., accompanied by his wife and R. D. Armstrong, camera expert, has gone to Honolulu where he expects to get some new island scenes.

"TRUST" COULDN'T DICTATE.

San Francisco, March 19.

The local Moving Picture Exhibitors' Association is reported to have showed its hand a week or so ago through the medium of the "film trust" in an effort to force the management of the Portola theatre on Market street to increase the minimum admission scale from 10 to 15 cents.

The Portola's general manager, Ralph Pincus, is reported to have been approached by one Hutchinson, local managing director for the so-called "trust" and given to understand that he must confine his picture service to one film in event of continuing to put on a vaudeville show, or he would be permitted to offer as many acts as desired, but with no pictures, and that if the former and present policy of a combination of a regular variety and picture program was to be continued, the minimum admission scale must be 15 cents all over the house.

Pincus saw fit to object to the dictation of the "trust" head and immediately took on the service of an independent film concern.

MORE FAST COLORED WORK.

The Kinemacolor showed its progressiveness this week by filming both the St. Patrick's Day parade and the Hip anniversary turnout, showing them in the New York theatres the same evening.

STATE LEAGUE CONVENTION.

The New York State League of Picture Exhibitors board of directors has decided that the next annual convention of the state be held in New York July 7, at 9 a. m.

The directors will meet again in Buffalo on the first Tuesday in April.

TO RESUME HEARINGS.

The Government will resume the taking of testimony in its dissolution suit against the Patents Co. and the General Film Co. March 31. It has not been settled whether the hearings will be continued in the McAlpin Hotel or in one of the rooms of the Federal building in New York.

With the change in the administration at Washington Mr. Grosvenor is no longer an official in the Department of Justice, but he has been retained by the government as a special prosecutor. Special Agent Darling, who has had charge of working up the case and investigating, remains a government employee.

SULLIVAN WITH RELIANCE.

E. P. Sullivan, who appeared in "The Bells" for several seasons, has joined the Reliance Co. and is working in a number of character impersonations. April 2 the Reliance releases "The Judge's Vindication" with Sullivan as the judge and his support the same people who were with him in "The Bells."

Following the production of "Sheridan's Ride," the Universal Co. is out with another three-reel picture with the 101 Bison stamp, entitled "The Battle of Bull Run." The principals were Grace Cunard, Ray Meyers, William Clifford, Victoria Forde.

L. A. PICTURE GOSSIP.

Los Angeles, March 19.

The Week's Weather (March 3).
MondayFair ThursdayFair
TuesdayFair FridayFair
WednesdayFair SaturdayFair
Average temperature for week, 55°.
Fine long days are these for the picture people. We are having a stretch of bright sunny weather that is most encouraging to our industry.

The town is full of M. P. actors. One meets friends at every turn.

On Spring street the other day I met Christie Miller, Biograph's dear "Old Man," evidently having a day off. And what do you suppose he was doing? Looking at a display of Easter bonnets in a shop window. And on the other hand, what do you suppose I found myself doing? Gazing into Jim Jeffries' saloon and craning my neck in an effort to catch a glimpse of the big fellow.

Ruth Rowland (Kalem) is a stunning sight on horseback, as she takes her daily exercise these fine mornings.

Charles Avery, formerly with Wm. H. Crane, has settled here and is playing the double role of picture actor and real estate operator. He has been very successful, I understand, in selling bungalows and bungalow sites to actors.

Charlie Murray (of Murray and Mack—"Finnegan's Ball" fame) is making faces at the camera and is a hit with everybody around here.

Lawrence Griffith, director of Biograph, has been out in the hills with 250 people and 100 head of horses, making an Indian film.

The work of developing the Los Angeles harbor has just been shown in moving pictures at a private view.

Mack Sennett went on at the Garrick one night, just to boost Keystone, and was not affected by stage fright.

Charles Inslee, picture actor and author, is to enter the business for himself, I hear. He has secured backing to the extent of \$150,000 here in L. A., so we may soon look for an "Inslee" film.

Kathlyn Williams, leading woman for the Selig Polyscope Company, was married a few days since to Frank Allen, an actor, who is said to have saved her life at a time when the scene called for her entrance into a den of wildcats.

The Photoplayers had an informal opening at their new club rooms, 349 South Hill street. It was attended by members only, as the public opening is to be held later when the finishing touches have been made. I have had a private peep at the rooms (occupying two floors) and I have never seen anything more attractive in club furnishings. The tones and tints of the decorations and furniture are truly beautiful and the big Turkish chairs and couches of leather looked most "comfy."

Vaudeville people of a few years back will remember Frank Clark, who went to Australia a long time ago and was a successful manager there. He is now here to stay and has considerable money invested in real estate hereabouts. He also may often be seen on the screen.

Olive Golden, a tall blonde beauty of 17, and the daughter of the famous monologist, George Fuller Golden, is here doing very well in pictures, but nursing an ambition that will probably lead her to the footlights. I was in London when George was married and it seems but yesterday. It startled me when I first saw a sign in gold letters six feet high "Fuller-Golden Apartments," and I found his widow is proprietress of the same. She and Olive have many friends here.

One of the famous Barrymores (this one is Lionel) is with a moving picture company here and may be seen any day about 5 a. m. running in Elysian Park to reduce his avoirdupois.

The next important event in this town is to be the "Field Day" of the Photoplayers, to be held at Venice.

Talk about signs! Here's one on a harbor ship:
"Satisfaction guaranteed or whiskers returned."
LADY BUG.

P. S.—Found a Sunday paper that has a "Tad" cartoon. Don't mind staying now.
L. B.

OPIE READ POSING.

Opie Read is the latest novelist to take a fling at picture posing. He signed a contract with the Reliance Co. to reproduce his book, "The Starbucks" and in helping to make it a success got in the picture himself as Jasper Starbuck.

Other of Opie's books are expected to be made into photoplays.

Flo LaBadie and William Russell do some daring horseback work in Tanhouser's "Won at the Rodeo."

"CARNIVAL IN CEYLON" (Kinemacolor). A first rate travel subject. The film is full of picturesque details. It shows the natives of Ceylon in a carnival parade. Bands of dancers, wearing curious, grotesque masks cavort about and at intervals a bizarre looking clown plays his buffooneries on the spectators. The shifting crowd, ablaze with bright colors, and gorgeously decorated elephants combine to make an interesting subject.
Eush.

"WITH LEE IN VIRGINIA" (Kaybee).

Scheduled for release April 4. Another one of the series of Civil War pictures this firm has turned out this year. Among the characters are Lincoln, Lee and Grant. The men doing these characters do them splendidly, particularly Hugh Ford as Lincoln. There's a pretty love story running through it. Probably the most exciting moment in the fight between the heroine and the "heavy man" in the negro cabin. It's one of those "Heart of Maryland" climaxes where she kills the man with a bayonet point used as a candle upright on the table. An old negro then confesses to having done the deed to shield the girl and he is shot in view of the audience. Capitally worked up is the cabin bit. But here has a lot of work cut out for him, but Actor King enacts the role with credit. He's a fine looking chap, likable on every entrance. There are over 100 scenes with action in every one. Fine photography and well connected story.
Mark.

THE HOUSEKEEPER OF CIRCLE C. (S. & E.)

New housekeeper comes to the house of the owner of a ranch. Of course all the "boys" are smitten with her charms, with the result that she does no work and the boss is compelled to dispense with her services. Boss posts a sign asking for another woman. "The boys" dress up one of their crowd and the disguised one passes muster until boss strokes "her" chin and feels the whiskers. It is one of those silly things.
Jolo.

ACCORDING TO ADVICE (Vitaphone).

Masher reads advice to the lovers in a daily. Flirts with every woman he encounters and gets worsted in various ways, being kicked, cuffed and buffeted about. Old fashioned idea for a film, creating inconsequential comedy that has no appeal for the better grade of picture patrons.
Jolo.

"AT 12 O'CLOCK" (Keystone).

Slated for a Mutual release March 27. Here we have the principal Keystone players, Fred Mace and Mabel Norman in new roles. Mace displays a corking good makeup as the fighter from sunny Italy. This week keeps the neighborhood in a wild state of excitement and makes the fur fly when he reaches his home where the wife and three kids wait in terror. He makes goo goo eyes at a pretty Italia girl (Miss Norman) and she rebuffs him. Her sweetheart wallops him good and he plans diabolical revenge. He ties the girl hand and foot and places her in direct line of a loaded gun which is timed so it will be fired when the clock strikes twelve. Her lover by using a huge magnet makes the clock hands to the other way. A squad of cops who perform many incredible feats en route to the scene furnish the most fun. The dago is foiled and the lovers are reunited. Funny in spots. Mace does bully work as the bloodthirsty Italian.
Mark.

"THE SINEWS OF WAR" (Broncho).

On April 2 this two-reel film will reach the market from the Kessel-Bauman factory. It's another of Director Ince's and has been carefully staged. The Broncho photoplay has been in demand for its rapid-fire action and there's plenty of dash in this one, a story of the north and south during the Civil War. A southern girl loves a northern officer who is captured by the Confederates. The girl's brother helps him escape. Later the Yank pays the debt in a thrilling scene in the girl's home. A battle is played up in one of Ince's original ways. A film that will excite considerable heart interest.
Mark.

Victor Hugo's "Notre Dame de Paris," undertaken some months ago by the Oathe Co., has just been finished for the market.

The Treasury Department at Washington has barred from entry to the United States "piratical copies" of copyrighted motion pictures but refused to bar films alleged to be simply infringements of copyrighted books and the like.

The next of the Lincoln J. Carter picture, will be "Bedford's Hope" in two reels with the principal characters played by Arthur Norbury, Olive Skinner, Jane Keckley, Natalie De Lontan and Barney Fury.

Some of the picture directors on the Pacific Coast sport their own touring cars.

One of the first places Eastern theatre managers look up on a sojourn to the Pacific Coast are the movie plants. The coast is alive with picture players and studios.

Francis X. Bushman, who has figured in leading roles in Essanay pictures for a long time, is now playing dates in Pennsylvania, lecturing with films in which he has worked before the camera.

Chuck Connors, best known as the White Mayor of Chinatown, is the latest figure to trot before the picture camera. Chuck is the main squeeze in a 3-reel film by the Exclusive Feature Film Co.

The Universal Co. says Constance Crawley and Arthur Maude, recently in "Two a Day" vaudeville on the Pacific Coast, have been engaged by the Universal to pose for "Pellican and Melland."

STOCK

PHILLIPS' RETURNS TO STOCK.

After a short and decidedly unsuccessful tour with pop vaudeville and pictures, Phillips' Lyceum in Brooklyn, is to return to its former love, restarting with a new stock company Easter Monday.

Phillips' has been identified with stock so long he was not able to shake off the grip.

A new company was recruited in the Paul Scott agency this week.

OUT OF BAYONNE CO.

Madeline Dunbar, now with the Schiller stock, Broadway theatre, Bayonne, has been engaged to play the ingenue leads with the newly organized company which Louise Coleman will manage in Rochester, opening March 24 in "The Deep Purple." Margaret Lee, also with the Bayonne Stock, goes to the Rochester Co.

WADSWORTH BIZ HEALTHY.

Stock has shown such healthy proportions at the Wadsworth the Cecil Owen regime will continue four weeks more, at the expiration of which time the house will close for alterations. Owen has signed with S. Z. Poli to direct the stage at the Scranton house during its summer stock season.

HOSPITAL LOSES MISS ANDREWS.

Yonkers, N. Y., March 19.

Edna Earle Andrews, of the Warburton stock, recently severely injured by a fall down an elevator shaft, was able to leave the hospital Saturday. Her side is still in a plaster cast. Brenda Fowler is filling Miss Andrews' place.

Carl Hunt is reviving "East Lynne" as Holy Week attraction. Next week "The Thief" will be the bill with Edna Archer Crawford playing the role she did on the road for a year.

"ROSARY" MAKES RECORD.

Bayonne, N. J., March 19.

Ed. Schiller hung up a new record last week with "The Rosary," which did more business for the new Broadway stock than either "Madame X" or "Get Rich Quick Wallingford."

Schiller this week signed Marie Grayber and Carey Hastings, the latter formerly of the old Prospect company, to take the places of Madeline Delmar and Margaret Lee, who are going to the new Rochester stock.

The Roland, under the management of E. E. Clark, Marion, Ill., is playing stock. The Cornell-Price Players are doing satisfactory business with Happy Hal Price and Florence Madero in the leading parts.

The Frank Dudley Stock Co. has taken over the Crystal-Majestic, Galveston, Tex., for two months and will offer stock. "Paid in Full" is the first bill.

Stock has been installed by Jack Lewis at the Orpheum, Zanesville, O.

Leona Stader, late leading woman of the Vaughan Glaser Stock company, is now in the lead for the Noel Travers stock at the Grand, Brooklyn.

Cameron Clemens has left the Nathan Appell stock company as leading man.

Delmar Clark has joined the stock at the Broadway, Bayonne.

A. G. Delamater no sooner arranged for the closing of the William Hawtrely in "The Old Firm" than he placed it on the stock market.

STELLA TRACEY AT HEAD.

Newark, March 19.

Stella Tracey will head the new Corse Payton Musical Comedy Co., which will open a permanent season at the Newark theatre May 12.

In her support will be Ward De Wolf, Henrietta Lee, Charles Morrison, Lucille Gardiner, Fred Frear, Walter Wills, Herbert Broske.

Wills and Matt Brocker will direct and stage the pieces. Joseph Payton, who also manages the Orpheum stock here, will personally look after the new organization.

MISS SPOONER IN NEW HOME.

Cecil Spooner will leave the Metropolis (Bronx) April 21, to take up her home at the new Blaney theatre at 165th street, the house just completed by Charles E. Blaney.

Dramatic stock will be installed at the Metropolis during the period between April 21 and July 1, when the Blaney lease expires. The house then returns to Henry Rosenberg, and Stair & Havlin may enter into a booking arrangement for it, the pop legit circuit having no stand in New York.

PLAYING LONG RUNS,

Trenton, March 19.

Lew Morton's Musical Stock Co. here for the past 13 weeks, moves to Erie this week for 16 weeks. The same style of entertainment is to prevail.

Morton is running a miniature Hip show and water carnival in connection with the stock show here.

LIKES MARY BALSAR BEST.

Marie De Trace, wife of Robert Hyman, leading man of the Des Moines, Ia., stock, is changing her stage nom de plume to Mary Balsar.

Miss Balsar is recovering from a severe attack of nervous prostration.

MAYBE STOCK.

Stock may replace vaudeville at the Wilmer & Vincent theatres in Utica, N. Y., and Norfolk, when the regular vaudeville season closes in the houses. Utica is almost certain to have a stock company.

STARTING IN APRIL.

Grand Rapids, March 19.

The Majestic, which plays combinations in winter, will start summer stock some time in April.

MAY BUCKLEY AT COLONIAL.

Cleveland, March 19.

Early in May the Colonial will open a stock season. May Buckley has been engaged for the lead.

STOCK AT WALLACK'S.

Charles Burnham, manager of Wallack's theatre, has been quietly preparing to open a stock company at his house March 31. It will be headed by Nance O'Neill and play to a top price of one dollar admission.

Wallack's has been dark off and on during the season. Its last success was George Arliss in "Disraeli."

\$8,800 IN CANADA.

Quebec, Can., March 19.

The Billy Allen stock company registered \$3,200 on its week here, proving stock is not a losing proposition in this part of Canada. The company returns to the States Easter Monday, playing Bangor, Me.

TOURING COMPANY.

Rita Knight, who has been leading woman with the Arthur Chatterdon stock company, will head a new troupe which will tour the east under Nathan Apell's management. The Eastern Managers' Association is booking its route.

STOCK QUITS TRENTON.

The Broad Street theatre, Trenton, N. J., which has been playing stock for nearly a year, has entered into an agreement with the Shuberts for regular bookings.

The musical stock organization at the Trent Opera House will move to Burlington, N. J., for the one night of March 24. The all-star cast of "Fine Feathers" will play the house that night. From Trenton the show moves over a trail of one-nighters to Kansas City, where it will start a tour of the principal cities.



EDITH LYLE

The charming young leading woman who is filling a special ten weeks' engagement in stock at the Colonial theatre, Salt Lake City, with the WILLIAM J. KELLEY PLAYERS, has made a tremendous success with the Salt Lake public.

The management of the organization is desirous of having her continue indefinitely with the company. Miss Lyle is well known to Broadway through her previous good work in "The Country Boy" and in support of Wilton Lackaye, Thomas Wise and John Barrymore.

CAPACITY AT PRINCESS.

The new Princess theatre, with its accommodations for 299 people, has been playing to full capacity since opening last Friday night. F. Ray Comstock has the house and is much gratified at the ease with which it "went over."

The program of four sketches first shown at the small theatre is still continued. The risqué "Any Night" has caused much talk around and if remaining on the boards there, will pack the house for a long while. A report that the skit "Fear" was to be taken off had no foundation.

"The Diamond Necklace," which has undergone repairs, reopens at the Bronx, April 14.

SPORTS

Cliff Storck surprised himself by taking a vacation and giving his nerves a rest from a weary, long grind of stock in Newark. He took in one of the big prize fights. It was a treat that had not been his to enjoy in two years of steady stock work.

Paul Scott, ordinarily never talks baseball unless Corse Payton is around. Then he takes on a little bet or two with the latter. Scott, while down in Bermuda with Percy Melden, was out every day on the island taking a close slant at Franc Chance and the New York Americans. Scott is now a full-fledged Yankee rooter.

If Leach Cross defeats Joe Rivers April 8 at the St. Nicholas Club, New York, the East Side dentist is to have a bout with Freddie Welsh at the 44th Street Club. Provided the latter fight comes off, Cross will be guaranteed \$7,000 for his share before entering the ring. It is expected the Cross-Welsh fight will draw \$25,000. Packy McFarland, when at the Garden with Jack Britton, went into the ring with a guarantee of \$11,000 behind him.

Paris, March 12.

The middle weight championship of the world was won by Frank Klaus against Billy Papke at the Cirque de Paris, in Paris, on March 5, the latter being disqualified on a foul in the fifteenth round. However, the superiority of Klaus was visible throughout the fight. Papke had been warned against making unfair use of his head, and when he finally butted his opponent under the chin the referee gave his final decision in favor of the Pittsburgh man, who was carried off in triumph by his numerous American friends. Klaus is to meet George Carpentier, the French champion, April 16, in Paris. Al Palzer may also fight Jack Johnson in Paris in June.

Barney Gerard has entered suit in the Kings County Courts against Jack Johnson in an effort to collect \$8,000. The case has been placed on the calendar and is due to come to trial during April. Gerard alleges that in addition to claims for breach of contract, which occasioned him damage, Johnson owes him \$2,400 for money "advanced." Johnson's methods of securing drafts of advance salary were unique, but effective. On one occasion he asked the Western Burlesque Wheel Manager for accommodation of this sort. Gerard hesitated, and thereupon Johnson, he alleges, took him by the throat and threatened to "punch his nose." Gerard was persuaded by this plea of urgency and gave the pugilist in all \$2,400 at several times, each advance being secured by the same simple means. Representatives of the Department of Justice, which is prosecuting Johnson on half a dozen federal indictments, demanded from Gerard a few days ago a complete account of Johnson's movements during a period in 1909 and 1910 while he was with Gerard as a member of the latter's burlesque show.

LONDON

VARIETY'S LONDON OFFICE

18 CHARING CROSS ROAD (CABLE "JESSFREE, LONDON.")
JESSE FREEMAN, Representative.
 Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above,
 will be promptly forwarded.

London, March 12.

The Moss booking committee for some time back have through their apparent booking of acts for long periods signified an intention of attempting a corner in standard acts for future years. No tour in England at present is offering the future work to the artist (or least the successful artists) that this particular company is. On the other hand the opposition of this tour, the Variety Controlling Co. seems to be booking its future shows along altogether different lines. The latter named believes the open book policy will work out the better in the end. There seems to be a tendency in the Moss office to watch the opposition shows and picking the successful acts on that tour, immediately offer them contracts to the extent of sometimes three years' bookings. It remains to be seen which of the two policies mentioned will pan out the best.

The Hippodrome, Bedford, closed this week the present company throwing up the sponge after a noble effort to present almost first class vaudeville. Bedford is a suburb of Bristol and the hall was booked by the Variety Controlling Office in London. Bristol was entered by Stoll a couple of months ago, he running the new Hippodrome there. Harry Day of London books the Empire, the town's oldest hall.

The London Hippodrome's present producers are busy with the new road show of "Hello Ragtime." It will go into the Provinces probably with Elida Morris at the head in Ethel Levey's part. Business at the Hip continues big. It would not be surprising if the Provincial production would be a big money getter if only through the London reputation of the present Hip show.

The importation of chorus girls from the States for the new revue at the Opera House here has caused no little comment in the press and otherwise. The management, however, is said to be guarding the newly arrived girls in a very strict way and they are busy keeping reporters away. There is no truth in the story that some places are barred to the young women, such as one or two of the night clubs. Further than this current rumor says the management is anxious for the girls to meet the elite, especially before the opening of the big house in April. At present the directors and producers of the Opera House show are scouting around Paris.

Joe Shoebridge of the Marinelli London office has been appointed a director of that firm.

There have been many reasons given by acts from time to time for failure

on this side of the water, but the young fellow who gave the excuse last week of falling down because his tailor made his trousers too big has them all beaten.

The annual ball of the Order of Water Rats was held Sunday evening at the Trocadero.

Someone slipped into Rembrandt's dressing room in Glasgow last week and stole his act. That is to say they stole the pistol that shoots the paint onto the canvas for the artist. Rembrandt in consequence is laying off this week building another gun.

Walter DeFrece is recovering from a recent illness in Monte Carlo.

The Tivoli has threatened to close for alterations about four times during the past two years but those that know state that before this fall the hall is sure to be closed for a couple of months. Through the enforced widening of the Strand the entrance will have to be altered.

D'Armond and Carter sail for New York March 19. The act will return here sometime early in the summer.

The Marinelli office here has booked John T. Murray, Moore and Elliott, Arnold Brothers and Gordon and Kinley for English time this summer.

B. Obermeyer sails March 19 for America. He has booked Katie Sandwina, the Patty Frank Troupe and the Nathal Trio for the Sullivan-Considine Circuit.

John Springer, formerly manager of the Grand Opera House, New York, has been discovered running a picture show in Berlin.

Wilbur Sweetman, the flautist, and the Kirksmith Sisters have been booked over here this summer by Buckie Taylor.

As cabled this week the Tivoli's nearly all new bill almost proved a revelation in vaudeville. Six strange acts on the Tivoli program gave the Strand an awful shock and also gave the Tivoli's business a big boost. The American acts are Harry Williams and Nat Ayer. Coakley, Hanvey and Dunlevy, Little Pam, Ross and Lewis, Ida Crispi, Mike S. Whallen and Jeanette Dupree. The Gretchen Quartette and the Seven Dancing Violinists clashed somewhat. The quartette consists of four girls, all expert musicians. The Seven Lady Violinists is an enlarged Yvette act. The turn is badly dressed and as far as playing ragtime they fail miserably. However, they do play ragtime melodies. It must be granted each is a good instrumentalist. The act is

PARIS

By E. G. KENDREW
 66 Bis Rue St. Didier

Paris, March 12.

A new company, bearing the title of "Societe des Theatres Populaires," is being formed. The houses it is to control are not indicated. At the present time, however, the most popular theatres are the moving picture houses. Three new establishments of the kind are opening this month: Apollo Cinema, 140 Rue de Flandre; Cinema Lamark, 94 Rue Lamark; Klover Cinema, 134 Rue Ordener. Guernieri & Sandberg, who own the large Tivoli moving picture theatre, with a capacity of 3,000, have acquired land near the Rue St. Antoine, where a new cinema house, capacity also 3,000, is to be built and opened next September.

Several new features will be introduced in the "Reines' Amuse" at the Olympia following the departure of Dorville and Polin, who are hardly missed from the show. In the cabaret scene Duque and Maria Line, Tango dancers, will appear. Villot, who created the "Chocolate Soldier" in Paris, will have a part.

Following the new revue "J' Comprends" due at the Cigale shortly, there will be still another similar production before June for which Plateau has engaged Max Dearly, Maurice Chavelier and Nina Myral.

After the Spanish operetta at the Moulin Rouge there is to be again a revue, by Dyrmon, in May, for which Davrigny, Merandol, Serjus and Gaby Renda are listed.

The March program at the Alhambra is a good one, and full of variety, no numbers clashing. There are two

sure to get away in England if only for the idea of the number of girls playing the fiddles at once. Williams and Ayer went over big from start to finish. Williams has a personality that won himself immediate favor and Ayer also helped with his excellent manipulation of the ivories, likewise with his one singing number. Coakley, Hanvey and Dunlevy landed here at about the proper time. The black-face act of the minstrel variety is right with the times here now and the boys did well throughout. They would have opened much better Monday night if some "friendly" people had not been so generous with applause.

Through London agents who have booked a number of American acts for this country comes information that some of these acts have cancelled their time over here. It should be understood by American acts that once a contract is signed for this country it holds good. If an act books over here and cancels and then comes over to play time with anyone outside of the company first signed with, they will be liable to heavy damages. For their own good an American act should never sign an English contract unless intending to play it.

transfuges from the former Folies Bergere revue: Lewis Douglas, dancer, who sings some American ditties, and Antoinet and Grock, presenting their entire vaudeville number with much success. L. Martinek, with the "human doll," makes good. Mariska Recsey pays a return visit with her two elephants, and tops the bill with Var-don, Perry and Wilbur, who with three energetic young women, give a lively sample of ragtime. They are billed as the Real Ragtime Six. Henriette de Serris is back again with her tableaux vivants; Rigoletto Brothers and the Pederson Brothers remain until March 16. Both acts go well. La Tostia, mandolinist; Willaert-Glorian, duettists, Villions trio, cyclists (return visit), Denver Sisters, English song and dance, and the Lyons Trio, pantomimists, complete a fine show. The bill opening March 16 includes the MacBanns, club jugglers, Martineks, 3 Laurels, Sinoel, 2 Aero Stars, and a local imitator named Rowland.

The new revue produced at the Folies Bergere, March 6, entitled appropriately "En Avant, Mars," by Bataille-Henri and Lucien Boyer, is a feast for the eyes. That is all. The 23 tableaux comprise some beautiful sets, while special attention has been given to the costumes. The Pastels scene, in which 40 girls, each in a different tinted robe, but all blending like a rainbow, is one of the prettiest ideas in grouping seen here. Doody and Wright, with ragtime, did not take. The Three Diamonds (Sinclair's juveniles) dance nicely, and were well received. A patriotic set, the Charge of the 4th Hussars, from Detaillie's picture, with horses galloping on a moving platform, elicited enthusiasm. The clown Footit with his sons were somewhat disappointing, and the same may be said of Dorville, local comic, and Mlle. Praince, the commere. Duval, Lerner and Tramel are good comedians, but have not much scope in the present show. Nina Myral is a clever artiste, and reaped the feminine laurels, while Mado Minty, in light attire as usual, is the principal exponent in terpsichorean numbers. Marthe Lencud also dances nicely, but like some of the others has little opportunity to shine. This may be the fault of the authors, who are probably at home at the Gaité Rochecouart or the Cigale, but failed to grasp their opportunities for a first class house like the Folies Bergere. The ballet-pantomime of King Carrot and the queen of plums (the greengage) is an opportunity for spectacular stage craft, but too long for a music hall revue. The procession of vegetables and fruits is charming, and will please the children, but this fairy play is out of place in this revue. Bannel may be complimented for the manner in which the show is mounted, and Blondet for the way it is produced, with praise to Landoff for the dresses, and Available Glocarn-Flenry for the scenery, but not the who have signed the production.

BILLS NEXT WEEK (March 24)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit—booking through W. V. A.—"C.M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodgins (Chicago)—"Craw." O. T. Crawford (St. Louis)—"N.N." F. Nixon-Nirdlinger (Philadelphia).

New York.
HAMMERSTEIN'S (ubo)
 Mr & Mrs C. DeHaven
 Minnie Amato Co
 Weston & Bernard
 Wm. Hawley Co
 Courtenay Sisters
 Gallager & Fields
 Laura Guerite
 Gaultier's Toyshop
 Felix & Claire
 Four Bars
 Hayden Dunbar & H
 Gordon Highlanders
 Al J. Roberts
 O'Brien & Havel
FIFTH AVE (ubo)
 Macart & Bradford
 "Trained Nurses"
 Ward & Curran
 Lyons & Yosco
 Cross & Josephine
 Wilfred Clarke Co
 Jack Hazard
 McRae & Clegg
 Lynn & Novetta
 Buckley's Animals
COLONIAL (ubo)
 McFarland & Mme
 Sam & Kitty Morton
 Hermine Shone Co
 Whiting & Burt
 "Court by Girls"
 Cassell's Dogs
 Mullen & Coogan
 5 Martells
ALHAMBRA (ubo)
 Maurice & Walton
 Gertrude Barnes
 Wm. Weston Co
 Dooley & Sayles
 Valerie Berkere Co
 Adonis & Dog
 Chris Richards
 Kitamura & Sykes
 Halligan & Sykes
 Layton & Benjamin
 Armstrong & Ford
BRONX (ubo)
 Dr. Carl Herman
 Walter Law Co
 Ray Samuels
 The Brachas
 Borani & Nevaro
 Penfold & Marshall
 Ashby & Lee
 Mrs. Louis James Co
 "Visions D'Arts"
UNION SQ (ubo)
 Tom Pavlen
 Josephine Dunfee
 Gladys Alexander Co
 Empire Comedy 4
 Rem Deley Co
 Wilson Bros
 Karla Emmy's Pets
 Ralph Smalley
 Lena Pantzer
PROCTOR'S 23D
 "The Hold Up"
 Kelly & Mack
 LaPell & Francis
 Myerton
 Wilson & Waters
 Fields & Allen
PROCTOR'S 58TH
 "The Star Route"
 Gean Smith
 Tilly Whitney
 Klop & Klop
 Klon Forsher Co
 Greta & Claire
PROCTOR'S 125TH
 "At Sea Shore"
 War & Baker
 "Passenger Wreck"
 Low Palmer
 Carolina
 Rostia Mantell Co
 Morrissey & Rich
AMERICAN (loew)
 2 Madcaps
 "The Way Out"
 Tom & Stella Moore
 "Boys in Blue"
 Carter & Waters
 Helen Page Co
 Alice Hanson
 Wozorum Troupe
 (One to fill)
 9 Zanzibars
 Samson & Gardner
 Edwin Keogh Co
 3 Vagrants
SEVENTH AVENUE (loew)
 La Volita & Stone
 "As It May Be"
 Dollar Troupe
 Waring
 (Two to fill)
 Watson's Farmyard
 Maurice Wood
 Helen Page Co
 Sandberg & Lee
 Wozorum Troupe
 (One to fill)

AVE "B" (loew)
 Zarrell Bros
 Redway & Lawrence
 3 Vagrants
 Geo. Richards Co
 Geo. Armstrong
 4 Konez Bros
 2d half
 3 Madcaps
 Corey & Riley
 "As It May Be"
 Shriner & Keane
 "Devil & Tom Walker"
 Viola Duvall
 Staine's Circus
GREELEY (loew)
 Anthony & Ross
 Ida Ross
 Princeton & Yale
 Howard Truesdell Co
 Green, McHenry & J
 Mason, Wilbur & D
 (Two to fill)
 C. W. Littlefield
 Linden & Buckley
 "Help Wanted"
 Schrodos & Chappelle
 Ahearn's Wheelmen
 Darcy & Williams
 Jurgens Normans
 (One to fill)
LINCOLN (loew)
 Leonard & Dempsey
 Maglin, Eddy & Roy
 "Devil & Tom Walker"
 Merritt & Douglas
 (Two to fill)
 Waring
 Young & Young
 Princeton & Yale
 Brown, Delmore & B
 Dollar Troupe
 (One to fill)
NATIONAL (loew)
 Young & Young
 Watson's Farmyard
 Spiegel & Dunne
 May Duryea Co
 Cooper Bros
 Dennis Bros
 (One to fill)
 Redway & Lawrence
 Great D'Amour
 Katherine Chaloner Co
 Arthur Whitelaw
 Maglin, Eddy & Roy
 (Two to fill)
PLAZA (loew)
 Vincent Van Dyck
 Kunze, Kendall & N
 Clark & Verdi
 Myerlin
 (One to fill)
 Merritt & Douglas
 Hoxan's Visit
 Gerlie Van Dyck
 Welcome & Welcome
 (One to fill)
ORLANCEY (loew)
 Linden & Buckley
 Mario & Trevette
 Merry Youngsters
 Edwin Keogh Co
 Sampson & Douglas
 Kraft Bros
 (One to fill)
 Ida Ross
 Marian Munson Co
 Marie Lorr
 "Delicatessen Shop"
 Tom & Stella Moore
 (Three to fill)
GRAND (loew)
 O'Connor Sisters
 Williams & Dixon
 Musical Stoddards
 "The Decision"
 9 Zanzibars
 (One to fill)
 Anthony & Ross
 Vincent Van Dyck
 Tom Kyle Co
 "Kidney Stew"
 Geo. Armstrong
 Prager Bros
YORKVILLE (loew)
 Robert
 Belmont & Harl
 Felix Adler
 G. Manno Co
 American Comedy 4
 Sig & Edith Franz
 2d half
 The Kennedys
 Merry Youngsters
 Cooper Bros
 Geo. Richards Co
 Stuart & Donahue
 4 Konez Bros
MT MORRIS (loew)
 O'Neill Trio
 Catherine Chaloner Co
 Gerlie Van Dyck
 Staine's Circus
 (Two to fill)
 Waring
 (Two to fill)
 Ballio Bros

O Molasso Co
 Harry English Co
 Alice Hanson
 Kraft Bros
 (One to fill)
Brooklyn
ORPHEUM (ubo)
 Grace La Rue
 Alice Fisher Co
 Mack & Rambeau
 McKay & Cantwell
 Melville & Higgins
 Marie Fenton
 Bert Fitzgibbon
 Kaufman Troupe
 The Havelocks
BUSHWICK (ubo)
 Edwards Davis Co
 Truly Shattuck
 Jackson & McLaren
 Mack & Orth
 Beatrice Moreland Co
 Henshaw & Avery
 Hart's 6 Steppers
 Leonard & Louie
 Adler & Aline
 Talking Pictures
JACKSON (loew)
 Corey & Riley
 Ahearn's Wheelmen
 C. W. Littlefield
 Girard & Gardner
 Rosner & Felton
 5 Juggling Normans
 (One to fill)
 Hall & Hall
 Leonard & Dempsey
 Melodious Monarchs
 May Duryea Co
 Felix Adler
 "Boys in Blue"
 (One to fill)
FULTON (loew)
 Great D'Amour
 Dunn & Hughes
 "Help Wanted"
 Maurice Wood
 "Diving Dolphins"
 (One to fill)
 Mario & Trevette
 Martin & Felton
 Rosner & Felton
 Harlan Knight Co
 American Comedy 4
 "Diving Dolphins"
COLUMBIA (loew)
 Pauline Moyn
 The Kennedys
 Kelly & Galvin
 Kidney Stew
 Joe McDonald
 2 Franks
 2d half
 Garry Owen
 "The Decision"
 Clark & Verdi
 Zarrell Bros
 Bloomquest Players
 Schreck & Percival
LIBERTY (loew)
 Evelyn Clark
 LaWanna Trio
 LaFrance & McNabb
 Wrestling Bears
 (One to fill)
 Musical Stoddards
 Kunze, Kendall & N
 2 Franks
 (Two to fill)
JONES (loew)
 The Jordans
 Melodious Monarchs
 Welcher Co
 2d half
 Kelso & Leighton
 LaFrance & McNabb
 (One to fill)
BIJOU (loew)
 Darcy & Williams
 Ryan & Richfield
 Stuart & Donahue
 LaPello Bros
 (Three to fill)
 LaVolita & Stone
 LaWanna Trio
 Klein Bros
 Ryan & Richfield
 Edith Clifford
 Sig & Edith Franz
 (One to fill)
Alton, Pa.
HIPPODROME (wva)
 Hager & Sullivan
 Carroll Keating & D
 2d half
 Carl McCullough
 Diaz' Monkeys
Atlantic City
SAVOY (ubo)
 Roganny Troupe
 Genaro & Bailey
 Frank Morrell
 Gillette's Animals
 Mae West
 Lorraine Dudley Co
 Elmer Claren

Chester, Pa.
WASHBURN (n-n)
 Edwards Bros
 3 Rosemary Girls
 Olivers
 American Minstrels
 Preston, Wesley & W
Chicago.
EMPRESS (so)
 Halsted St
 (Open Sun Mat)
 Lobes & Sterling
 Barrett & Earle
 Fay & Myrn
 "Arm of Law"
 Creighton Bros
 "Boarding House"
MAJESTIC (orph)
 Jack Norworth Co
 Nina Morris Co
 Traylor
 Sam Liebert Co
 "Girl from Chicago"
 Merrill & Otto
 4 Harveys
 Asahi Troupe
 Talking Pictures
PALACE
 Milton Pollock Co
 Jeanne D'Ber
 Claudius & Scarlet
 Marshall Montgomery
 Mosher, Hayes & M
 Morris & Allen
 Gash Sisters
 Talking Pictures
Cincinnati
KEITH'S (ubo)
 (Open Sun Mat)
 George Beban Co
 Mrs. Gene Hughes Co
 Frank Fogarty
 "English Roses"
 Flying Martins
 3 Mori Bros
 Pelson & Goldie
 Talking Pictures
EMPRESS (so)
 (Open Sun Mat)
 Elliott & West
 Huxh Herbert Co
 Dolly & Mack
 Wilton & Merrick
 Thompson's Horses
 Gaylord & Herron
Cleveland.
HIPPODROME
 Bert Meier
 Muriel & Francis
 Owen McGivney
 Eva Taylor Co
 Frostal
 Kathryn Kidder Co
 Julius Tannen
 Joe Whitehead
 3 Emersons
Colorado Springs
 (so)
 Same bill as at Pub-
 lic this issue
Columbus, O.
KEITH'S (ubo)
 Wilson Trio
 S. Miller Kent
 Bert Levy
 O'Mear Sisters
 Anna Kent
 Brown & Byler
 Romalo & Delano
 (One to fill)
Dallas.
MAJESTIC (inter)
 Williams & Warner
 Martin & Fabrinl
 "Police Inspector"
 Tom Mahoney
 Jno T Ray Co
 Clarence Vance
 Great Leon Co
Danville, Ill.
LYRIC (wva)
 "Flirting Princess"
 2d half
 Daniels & Conrad
 Harry Gilbert
 Ryan & Lee
 Hathaways Monks
Davenport, Ia.
ORPHEUM
 Melody Maids & Man
 Combs & Aldwell
 Wm Lytle Co
 Mr & Mrs G. Willie
 Heiner Trio
 Heath & Raymond
 The Rexes
AMERICAN
 Murray's Dogs
 Capital City 4
 2d half
 Rose & Co
 Libonati
 Shaw & Wilson
Decatur, Ill.
EMPRESS (wva)
 Chas. Edenberg
 Capital City 4
 Bruce Richardson Co
 Swor & Mack
 Banjophiles
 2d half
 Carroll Keating & D
 Ross & Shaw
 Jane Courthope Co
 Vincent & Raymond
 (One to fill)
Denver.
EMPRESS (so)
 (Open Sun Mat.)
 Les Jards
 Campbell & McDonald
 Moore & Elliott
 Pierce & Malzee
 Grand Gardner
 Jas J Corbett

Des Moines, Ia.
ORPHEUM
 Olga Petrova
 Hopkins & Axtell
 4 Rotters
 Louis London
 The Dorlaus
 Gordon Boys
 (One to fill)
Detroit.
TEMPLE (ubo)
 "Police Drama"
 Noble Nichols
 Avon Comedy 4
 Max's Circus
 Lew Hawkins
 The Berrens
 Chas W Drew Co
 Alice De Garmo
 Talking Pictures
EWAY (so)
 (Open Sun Mat)
 Marcou
 Lightner & Gordon
 "The Trainer"
 Exposition 4
 Booth Trio
 Riley & O'Neill
Dubuque, Ia.
MAJESTIC (wva)
 Nichol Sisters
 4 Janowsky
 Thos Potter Dunn
 Constance Windom Co
 The Okuras
 Ursone & D'Osta
 2d half
 Eugene O'Rourke Co
 Kelley & Lefferty
 Fawley Hunt
 Clayton & Lennie
 Hamill & Abbott
 Goyt Trio
Eliz. Pa.
COLONIAL (ubo)
 Conroy Models
 Stuart Barnes
 Ed Wynn & Co
 Shriners & Richards
 John Gegin
 (Three to fill)
Eliza City, Mont.
 Liberty (so)
 (24-26)
 Jere Sandford
 Waterbury Bros. & T
 Hayden Stevenson Co
 "Markusette"
 Roganny Troupe
Evansville, Ind.
NEW GRAND (wva)
 Adair & Adair
 Paul Florus
 "Pool Room"
 Melnotte Twins
 Hathaway's Monks
 2d half
 Corrigan & Vivian
 Dale & Boyle
 Kid Hamlet
 Joe Whitehead
 Nouns & Eldred
Full River, Mass.
ACADEMY (loew)
 Bloomquest Players
 Norton & Earle
 (Two to fill)
Robert
 "The Way Out"
 (Two to fill)
Ft Wayne, Ind.
TEMPLE (wva)
 Howard & McCane
 Faye, Coleys & Faye
 Tom Waters
 Martinetti & Syl-
 vester
 Ben Beyer & Bro
 George & Wilton
EMPRESS (so)
 (Open Sun Mat)
 Emma Francis Co
 Hibbert & Kennedy
 Hope Booth Co
 Pisano & Ringham
 "Model de Luxe"
Hartford, Conn.
POLIS (ubo)
 De Callon
 Warren & Conley
 Milton & De Long Sia
 "Law Party"
 4 Entertainers
 Berg Bros
 (One to fill)
Hoboken, N. J.
LYRIC (loew)
 Walter Daniels Co
 Hogan's Visit
 Whyte, Pelzer & W
 Braxaar Bros
 (One to fill)
 Pauline Moyn
 Welcher Co
 Wrestling Bears
 (One to fill)
NEW AMSTERDAM (loew)
 Billy Falls
 Marian Munson Co
 Schrodos & Chappelle
 Welcome & Welcome
 (One to fill)
 2d half
 Mary Keogh
 "Maid Leichen"
 Schlitz & Manikins
 Irene Berceany
 C. S. Melvin
 Les Marco Belli
HIPPODROME (so)
 Morrell & Walton
 Claus & Ratcliffe
 Bird & St Clair
 Catherine Shepard
 William Burton
 (One to fill)
Kansas City.
EMPRESS (so)
 (Open Sun Mat)
 3 Alex
 Harry Sauber
 "I Died"
 Biele & Gerard
 Inez Lawson
 Karno Co

Lafayette, Ind.
AMITY (wva)
 "Summer Girls"
 Snyder & Buckley
 Tony & Norman
 Falls & Falls
 Miller & Cleveland
 2d half
 Homer Lind Co
 Millard Bros
 Paolo & Frabita
 Fred Cole & Dogs
 Rosalie Rose
La Porte, Ind.
PHOENIX (wva)
 Rondas Trio
 Sylvester & Vance
 2d half
 Reid Sisters
 H T McConnell
Lincoln, Neb.
ORPHEUM
 "Persian Garden"
 French Girls
 Alburts & Miller
 Armstrong & Manley
 Barry & Wolford
 Ethel Mae Baker
Los Angeles
EMPRESS (so)
 (Open Sun Mat)
 Jack Ark
 Beale Lount
 J K Emmett Co
 Capt Anson
 Borden & Shannon
 Burt Snyder
PANTAGES (M)
 Billie Reeves
 Brown & Foster
 Jane Dara Co
 Marie Hrdlicka
 4 Reagals
Lowell, Mass.
KEITH'S (ubo)
 "Train 44"
 Wm Thompson Co
 Ed Wynn & Co
 Shriners & Richards
 John Gegin
 (Three to fill)
Malice City, Mont.
 Liberty (so)
 (24-26)
 Jere Sandford
 Waterbury Bros. & T
 Hayden Stevenson Co
 "Markusette"
 Roganny Troupe
Milwaukee
EMPRESS (so)
 (Open Sun Mat)
 Alvin & Kenny
 Julia Rooney
 Archer & Belford
 Bowman Bros
 "Piano Bug"
Minneapolis.
UNIQUE (so)
 (Open Sun Mat)
 Nathal Trio
 Barnes & Robinson
 John T Doyle Co
 The Wheelers
 Willie Ritchie
Montreal.
ORPHEUM
 Conlin, Steele & C
 Albert G Cutler
 Davis & Macaulay
 Minnie Allen
 Bernivick Bros
 Ernie & Ernie
Newark
PROCTOR'S (ubo)
 David Higgins Co
 Norton & Nicholson
 Primrose 4
 Thurber & Madison
 Delro
 Murphy & Francis
 Edward DeCoursey Co
 Jack Dakota Co
 De Lasso Troupe
 Leonard & Russell
 (One to fill)
Newburgh, N. Y.
ORPHEUM
 Hall & Hall
 Stanton Bros
 Viola Duvall
 "Delicatessen Shop"
 2d half
 Eddie Herron Co
 Norton & Earle
 Mason, Wilbur & J
 (Two to fill)
New Haven.
POLIS (ubo)
 Willis Family
 Watson & Flynn
 "Class Struggle"
 Cunningham & Marion
 Carley & Webb
 Chick Sales
 Floro
 Vanderbilt & Moore
 Berg Bros
New Orleans
ORPHEUM
 Joe Welch
 "Maid Leichen"
 Schlitz & Manikins
 Irene Berceany
 C. S. Melvin
 Les Marco Belli
HIPPODROME (so)
 Morrell & Walton
 Claus & Ratcliffe
 Bird & St Clair
 Catherine Shepard
 William Burton
 (One to fill)
New Orleans
ORPHEUM
 Joe Welch
 "Maid Leichen"
 Schlitz & Manikins
 Irene Berceany
 C. S. Melvin
 Les Marco Belli
HIPPODROME (so)
 Morrell & Walton
 Claus & Ratcliffe
 Bird & St Clair
 Catherine Shepard
 William Burton
 (One to fill)

PANTAGES
 (Open Sun Mat)
 Banda Roma
 Gray Trio
 Chas Loder Co
 Mr Quick
 Williams & Sterling
New Rochelle.
LOEWS
 Brown, Delmore & B
 (Two to fill)
 Kelly & Galvin
 Carter & Waters
 Howard Truesdell Co
Oakland.
ORPHEUM
 Rock & Fulton
 Guerrero Carmen
 Lida McMillan Co
 "Girl Milwaukee"
 Redini & Arthur
 Reed Bros
 Howard & Lawrence
Omaha.
ORPHEUM
 McIntyre & Heath
 Little Billy
 Grady Carpenter Co
 Harry DeCoe
 Mile Lucille
 5 Hursleys
 Seeley & West
Ottawa, Can.
DOMINION (ubo)
 Chas H Mack Co
 Devine & Williams
 Jules Nash Co
 Phil Smetz
 Max Wilson Co
 Asaki
 (One to fill)
Philadelphia.
KEITH'S (ubo)
 Wm H Thompson Co
 James Thornton
 "Kid Kabaret"
 Klutina's Animals
 Alexander & Scott
 Handers & Meliss
 Pauline Moran
 Bradshaw Bros
 Talking Pictures
BIJOU (ubo)
 "Alaskan Honeymoon"
 Weston Raymond Co
 Bernard & Scott
 Tenny
 William
 (One to fill)
PEOPLES (n-n)
 Bennett Sisters
 Stanck, Raymond & M
 3 Bitters
 Tannean & Claxton
 Royal Tokio Japs
 Cosker, McFried & M
NIXON (n-n)
 Beth Stone & Boys
 Matt Keefe
 Bayonne Whipple Co
 "Garden of Song"
 Corr & Elie
 "Curiosity Shop"
Pittsburgh.
GRAND (ubo)
 Ethel Barrymore Co
 Berlin Madcaps
 Frank Ray Co
 Van & Schenck
 Anello Trio
 Talking Pictures
 (Four to fill)
HARRIS (ubo)
 "Mother Goose"
 Keystone 4
 Ferris-Rodell Co
 Carlos & Parnum
 Low Fitzgibbon
 Lloyd & Zarina
 Al H Wilder
 (One to fill)
Portland, Ore.
ORPHEUM
 "Hazel Weston"
 Chas Kellogg
 Percy Waram Co
 3 Bohemians
 Harry Breen
 Abbott & Curtis
 Rolando Bros
EMPRESS (so)
 Skaters Bi Jouve
 Dow Dow
 Jennie Fletcher
 Glendower & Manlon
 Welch Mealy & M.
 "Rose of Mexico"
 Florence Troupe
 Chas. Sweet
 Lola Milton Co
 Beth La Mar
 Valentine & Bell
 Emil Subers
Providence.
KEITH'S (ubo)
 "Ray the Movies"
 Ray Cox
 Caspar Neal
 Clio Gordon
 Leiford Sisters
 Madden & Fitzpatrick
 John Higgins
 Talking Pictures
Pueblo, Colo.
 (so)
 Les Adlers
 Lola Paulisch
 Leonard & Meredith
 Marie Stoddard
 Gilbert Looce
 Skating Girls

(Continued on page 22)

NEWS OF THE CABARETS

"Tommy" dancers around New York might just as well decide that the cowboy outfit does them no good. There's no class to this style of dressing, and the Cabarets demand class. "Tommy" and "trotting" of all sorts have become popular in New York, as predicted in VARIETY long ago, but the professional "Turkey Trotters" who still cling to the idea that to get it over you must put a western tinge to the work haven't advanced any. Another phase of this "class" thing; evening dress won't make a dancer classy unless he or she is there otherwise, but it will help some. A few weeks ago a VARIETY reviewer caught a "nut act" and said it lacked class. The next day the manager of the act told a VARIETY representative he had fixed up the class all right through having purchased two new suits of clothes for the turn.

The restaurant Cabarets are being affected by the dancing Cabarets, in New York anyway. The restaurateurs might just as well accept this as a fact. Where some of the restaurants are closing an hour or so earlier than formerly, with a light trade in the evening, the dancing Cabarets are playing to capacity until the signal bell sounds. Perhaps the only dancing Cabaret that simmers out early is Murray's (on the balcony), 42d street. Some of the dancers have the bug so strongly they go from one to the other, usually winding up at Bustanoby's on 39th street, which remains open the latest. It's the same crowd practically all over after 2 a. m. They are there night after night, with the same partners as a rule, showing off a new step or two picked up from the last time. The latest is the "dip" during the "bear dance." "The dip" is dippy, but the dancers seem to like it. On a crowded floor they are bending into one another and blocking traffic. The other night at Bustanoby's the orchestra played a "Tango" but no one would go to it until a couple of stage people (one a juvenile lead and the other a soubrette) went out on the floor and put over a Tango that could stand comparison with any shown professionally so far. The big surprise was no one knew the juvenile had it in him.

The other evening in a dancing Cabaret (New York) a woman who looked to be 50 and weighed at least 210 never missed a dance. She went right down the line, from "Tommying" to waltzing. At three in the morning the indications were she would never go home again.

The Lincoln Hotel site at Broadway and 52d street goes under the hammer April 2. The place fell into disrepute when the police clapped the "nothing doing" sign on its prosperity. The hotel Cabaret was often the scene of some lively doings.

Ada Jones (not the record maker), a girl with a phenomenal baritone voice, has been added to the Rector Cabaret.

Chicago, March 19.

Al White, Harry Kranz, Sam Fox, Flo Jacobson, Nellie Deonzo, Ala Ell-

wood, Stanley Murray and Minnie Rhodes are supplying the show at Tierney's Auto Cafe this week. Business in the outside restaurants has been affected by the big shows now being given in the "loop" district. Tierney's will be the first of the outside places to install a show of big proportions. The management is negotiating for a big feature. If necessary they will go as high as \$2,500 a week for a show, so they say.

Bob Ferns has moved into town and the singer of 'coon songs has already had several inviting offers for the larger Cabarets. Bob will stick around a week or two before getting down to work. He will try vaudeville before playing in the restaurants.

The Edelweiss is going on with a nice little show which is attracting business. The Hartmans, dancers; Jeanette Peyser, Black Bros., banjo and dancers, Lucille Megahan, Signor Carutto (a 'bus boy in the restaurant discovered by the management to have a tenor voice worth while), Margie Hackett, W. E. Proctor, Charles Tischer and Miss Pringle and her orchestra make up the program.

Elmer A. Schoaff, formerly of the Shanley Boys, is singing at the North American. All on his own, Schoaff looks good, but the bass will probably join a vaudeville act shortly.

Mazie Hughes and Bros. (sister and brothers of Johnny Hughes, Adelaide and Johnny Hughes) have been placed for the North American for a run by Jake Sternad.

The Winter Garden, New York, will have a cabaret, probably two of them. The present restaurant on the second floor of the Broadway side will have a singing cabaret, while the floor above will be converted into a dancing cabaret, with entrance to it on 50th street, by way of elevators. The Shuberts are being negotiated with to rent the two floors for this purpose. If not reaching an agreement with any one the Shuberts may operate the cabarets themselves.

The Folies Bergere (Broadway and 47th street) opened a dancing Cabaret on the restaurant floor Monday. It also has a ballroom upstairs, called "The American Beauty Room." The Folies is vacillating between a regular and dancing Cabaret. Although many of the people in the restaurant after theatre want to dance, the entertainers interfere, using rags that could be danced to, for songs instead. A couple of professional dancing pairs do the "Tommy" on the floor and the stage, while the diners are seated about waiting for an opportunity to exercise. In the regular Folies Cabaret this week are 11 girls and 4 men. The management could better decide which it wants to feature, dancing by

the patrons who want to or the entertainers. Also it might discontinue the use of the spotlight upon the dancers. They are surrounded by tables and don't particularly care to be in a special blaze of light, while the steady stream blinds those who may be in its path. Last week the Cafe Boulevard put in a dancing Cabaret. It is not improbable there will be other restaurants around to recognize shortly that late diners like to dance.

Tuesday night at the Folies a dancing couple (professionals) while doing the fast neck swing took a fall. They were dancing on the floor instead of the stage, and luckily, were just slowing down.

Bob Kaiser is a busy chap each week at the Folies Bergere, looking after his long Cabaret show at that place.

Cyril Pauly and Blanche Young are filling their second week at Bustanoby's.

Helen Juliet is the headline attraction at the Tokio this week. The De-lanceys are held over a second week.

Beatrice Arlington, late of "The Gibson Girls," is an extra feature at the Lobster Palace this week.

Les Copeland is being featured at the Frolic.

Harry Delson, the Hebrew entertainer, who has become a big favorite at Miller's, is a holdover as a result of his continued popularity.

The Mezzanotte Trio is putting on a special program of operatic selections at Shanley's.



ZINGABUM

The above is little ORPHEO CALDERA, the six-year-old daughter of Mr. and Mrs. A. K. Caldera, who recently returned from Europe. Orpheo was born on a Illinois Central train during the time her parents were playing the Orpheum Circuit, and was named Orpheo in honor of the Circuit. Her real name is Zingabum. She is well known all over the country amongst the profession and the stage crews for her nice behavior behind the stage.

Mack and Vincent, vaudevillians, are among the entertainers at Reisen-weber's this week. The big card is the Dixie Entertainers.

Irving Fisher is still at Murray's, and before he finishes will lay claim to the longest run of any single Cabaret-ter in town.

This week's program at Shanley's holds some very pretty girls. Shanley's is going in for an attractive looking crowd of performers, in appearance and dress.

Professional dancers at the Dancing Cabarets will be relegated to the rear pretty soon, if the couples who dance only for enjoyment continue to improve at the rate they have the past few weeks.

Hale and Patterson, the dancers, have been engaged to appear in the new revue at the Opera House, London. They will sail on the Mauretania April 2.

Chicago, March 19.

The Greeter of Chicago, an organization of hotel keepers gave its second annual smoker in the big ballroom at the Auditorium, March 14. A cabaret entertainment was one of the features. Among those who took part were Raymond, the Great, with a cabinet trick; Loney Haskell, with a monolog; Curtiss Sisters, in songs; the Oxford Quartet in numerous numbers; Fred Wycoff and Lew Kelly, in a double number; Bernard Granville, in stories and dances; Mlle. Douglass, soprano; Charles J. Ross, in stories; Wheeler and Fell, in dances; Olive Morgan, in songs; Magley and Bingham, in dances; Perry and Osborn, in dances; Reine Dyrus, in songs; Elain Henderson, in songs, and numerous others. A feature of the closing was the "cabaret whirl" which brought the entertainment to a close. In this the cabaret entertainers lead off, and every one in the place joined in a long procession winding about the room and up and down the aisles. David Olmstead of the Saratoga Hotel was in charge of the program and he was congratulated on all sides on its entertaining qualities. Natalby's had the following bookings this week: Curtis Sisters, Magley and Bingham, Grace Purdy, Aileen Stanley, Betty Stokes, Caesar Linden and his orchestra. At the States this week are the following entertainers: Charles E. Hay, the Hartmanns, Elin Hendricks, Loos Brothers, Chipoli Twins and Bear, Lillian Sisger, Sydney Lachman, States Sextet, May Sunderland and De Sylvia. Chipoli Twins, added attraction.

Chicago, March 19.

Juliet Lippy, the soprano, who first showed hereabouts at the Lambs' Cafe and for the past four weeks has been the only Cabaret item at the College Inn, will be given a prominent position on the Majestic program next week. Miss Lippy has acquired a great deal of popularity since striking the scene and her name on the vaudeville circuit figured to draw a large crowd.

NEW ACTS NEXT WEEK

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

William Hawtrey and Co., (New Act),
Hammerstein's.

Sam and Kitty Morton, Colonial.

McFarland and Mme. ?, Colonial.

Josephine Dunfee, Union Sq.

Gladys Alexander and Co., Union Sq.

McRae and Clegg, Fifth Ave.

Lynn and Novetta, Fifth Ave.

Kirk and Fogarty.

Songs and Talk.

16 Mins.; One.

Bronx.

Ethel Kirk and Billy Fogarty are making their initial New York bow this week at the Bronx, although they have played in and around the middle west all season. Popular songs sandwiched in with some patter delivered in Fogarty's original style sufficed to carry them through with little or no trouble. Miss Kirk made three costume changes, Fogarty helping with two (moving from an usher's costume to evening dress). His partner is pretty, very pretty in fact, and packs around a voice considerably above the average. The numbers have been selected with care and earned encores at every stop. Fogarty's impersonation of an English singer rendering "The Robert E. Lee" is good and original. The comedy is up to date and strong enough to carry them over on any bill. And there is still Ethel Kirk, some good looker! They piled up a regular hit.

Wynn.

Readick-Freeman Players (3).

"Marked Money" (Comedy Drama).

16 Mins.; Five (Parlor).

Grand O. H. (March 16).

Although in the "crook" class of playlets, "Marked Money" is really nearer a farce than a comedy drama. It contains several big laughs distributed over the action, and it is a scream where the thief-friend of an adventuress tells his father she is a prominent high school teacher. The laugh is made heartier through the audience having been aware the woman robbed the father the night before of a gold watch and \$800. The story is carried to a surprise finale when the doctor-father from New England reveals himself as a New York detective, who disguised himself to catch the pair of crooks, something they had dared him to do over the phone at the opening of the skit. John J. O'Connor wrote "Marked Money." He has placed considerable of his likeable slang in the lines for the thieves to handle, while giving quite some dignity to the role of the doctor, played by Frank Readick, who excellently makes up for the part. Millie Freeman is the adventuress, and does well with her role. Lester Mitchell as the safe breaking crook who believes he is too high class in his profession to be caught by an ordinary cop. He also gives a good performance. "Marked Money" as a "crook act" is out of the ordinary. The audience at the Grand last Sunday thought unusually well of it, and the piece should readily find a place on the big time.

Stine.

Happy Hearn's Wheelmen.

Comedy Cycle.

12 Mins.; Full Stage (Special Drops).

Yorkville.

Happy Hearn's Wheelmen is a "No. 2" act of Charlie Ahearn's "Speed King," lately put out by him. The duplicate is as funny to those who have not seen the creative original, as he and his act have proven to be in the big legitimate houses where Mr. Ahearn is now appearing with his comedy bicycle turn as a feature of the Gertrude Hoffmann Revue, "From Broadway to Paris." At the Yorkville, Tuesday evening, the "No. 2" was one continuous laugh, and often a scream. Mr. Ahearn has followed his own act in producing freak wheels with riders in grotesque make ups. He has also inserted a copy of himself in the tramp make up. The two acts are not precisely the same, but the distinction is slight, and the advantage if any with the newer turn. The opening machine is the freakiest yet, while the finish is an auto race between "The Red Devil" and "The Yellow Bullet," well made similes of racing cars propelled by bicycle gearing. There are a couple of tall giraffes, one new; there is the dog that "broke in" at the Winter Garden under Mr. Ahearn's tutelage, and a young woman who rides around a couple of times dressed in a jet black suit of tights. She is also one of the occupants of the trick auto. For all intents and purposes Mr. Ahearn has turned out another act for vaudeville equal to his own. One or two of the new riders need more familiarity, although the size of the stage at the Yorkville may have interfered somewhat with smooth working. Two or three of the other men came from the Ahearn act. Two new and well painted drops are carried, one showing a beachside view while the other is a replica of the Motordrome drop Mr. Ahearn has in the Hoffmann show. "The Speed King" finale is not used in the "No. 2" turn, the auto race working up sufficient excitement for the ending. For the big small time where the Happy Hearn's Wheelmen are now appearing, they are a very valuable comedy number and can stand all sorts of featuring or billing. The "No. 2" could go into any vaudeville bill at all and be depended upon for the comedy uplift. It isn't so much the riders in these Ahearn acts, it is the grotesqueness throughout that compels the laughter.

Stine.

Wilson and Hills.

"The Parcels-Postmen" (Songs and Talk).

10 Mins.; One.

Yorkville.

Hills and Wilson are very current. They enter as parcels-postmen, with arms full of bundles. There is some humorous dialog bearing upon the new postal system of delivery. Mingled in are songs. The two men look well in the U. S. uniforms and ably handle their material. It's an excellent idea, capable of much development, and will always be topical until we grow accustomed to sending ham and eggs by the stamp route.

Stine.

Wilcox-Davis Players (3).

"As It May Be" (Travesty).

14 Mins., Full Stage (Special Set).

American Roof.

Charles Horwitz is responsible for "As It May Be," billed as "a mellow-drama of the future." Horwitz probably took a look at "In 1999" and then figured out "As it May Be," which is strictly original nevertheless. The playlet is dressed in a special set depicting the home of a poor but honest delicatessen lady. The curtain shows her son trimming an easter bonnet. The lad is loved by Katy Dinkle, the village carpenter. Lydia Pamper, a notorious celebrity (who has been previously married and has a child) chances to meet the son of the delicatessen lady and tempts him with her love. Lydia is the villainess. Katy arrives from her work, clad in a pocketed skirt and smoking a corn cob pipe. Her sweetheart tells her of Lydia and imparts the knowledge that Lydia has obtained a mortgage on mother's delicatessen shop; also that mother wishes the poor defenseless lad to marry Lydia. Then Lydia happens along with flowers and candy. At the crucial moment Katy Dinkle springs from behind the screen and announces she will pay off the mortgage, etc. Lydia is foiled. Happy finish. The piece has been well cast, particularly in the character of Katy Dinkle. It's rather broad, but full of humor. There are spots which may be strengthened, but considering the initial engagement, "As It May Be" looks like big time material. It ranks with any of the several travesties produced this season and much better than some of them. However, like the others, the result will vary with the audiences played to.

Wynn.

Billy Rogers.

Imitations.

14 Mins.; One.

Union Square.

Billy Rogers is a nice looking, manly young fellow, with a really remarkable trick of imitating all manner of familiar sounds from the siren warning of an auto horn, to a mandolin and the musical glasses. There was real novelty in this latter bit and the imitation was so close to the original one had but to close his eyes to be convinced the music came from the glasses themselves. For the finish Rogers reproduces the sounds of a ragtime banjo with startling fidelity. He extracted a good deal of amusement out of his auto horn imitations, and for an encore told a short story to the accompaniment of appropriate sound reproductions.

Rush.

Georgia Trio.

Singing and Dancing.

12 Mins.; One.

American.

Three men in blackface. Incidentally it's one of the best three acts that has appeared around here on the small time in some time. The routine includes singing, some comedy and loose dancing. The latter is a strong feature. With a little strengthening in spots they could go right through the big time. The turn cleaned up a big hit at the American.

Wynn.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

Eva Tanguay—Park (March 24).

"A Man's Friends"—Astor (March 24)

"The Purple Road"—Liberty (March 24).

"The Spiritualist"—(Francis Wilson),
48th Street (March 24).

"What Happened to Mary"—Fulton
(March 24).

Margaret Clayton.

Cartoons.

11 Mins.; One.

Hammerstein's.

Ordinarily it would be odd to see a woman drawing cartoons upon a vaudeville stage, but Margaret Clayton selected Hammerstein's for her Broadway debut. Nothing is strange there. Miss Clayton has good looks and a diamond ring upon her drawing hand, but to offset this encumbrance she talks and sings. To let Margaret get an inside line upon herself as she talks (while standing with her back to the orchestra) it may be said she reminds one of the talking pictures. If Miss Clayton has not seen and heard the bunk talkers, she cannot imagine the awfulness of that comment. But when the girl sang "Daisies Never Tell" while drawing, it didn't sound so badly, for by that time the audience has grown accustomed to her. If Miss Clayton would only stop talking (besides applying for a warrant against whoever gave her a couple of the old boys in her routine of dialog) and then would draw on the board in a position where her profile could be seen by those in front Margaret will have a chance on the small time. She's something of a novelty as a public cartoonist, and she does draw very nicely, if not at the box office—and she is pretty enough to even draw there.

Stine.

Arthur Geary.

Songs.

15 Mins.; One.

Fifth Avenue.

Arthur Geary made his debut at the Fifth Avenue under a severe handicap. The program saddled him with such a heavy weight it was more than he could carry, although Mr. Geary is well set up and looks quite military in a bright hussar outfit. The program said he was "a phenomenal Tasmanian tenor, whose high C's will cause a furor of enthusiasm." It led the audience to believe that right in the heart of Holy Week they would be moved to unbounded delight by a voice. The program sped shy of its mark by enough longitudinal reckoning to put another border on the vaudeville map. Mr. Geary looks nice and sings well, but his voice created no "furor." That pronounced drawl of his during "The Trail of the Lonesome Pine" number may sound Tasmanianesque, but it needs a little more attention for American audiences. Mr. Geary sang three numbers in the fifth position. The spot was too much for him at the Fifth Avenue, although his operatic selection at the close received fairly good applause.

Mark.

Warren Bros.
Ring Act.
6 Mins.; Full Stage.
Columbia (March 16).

Wonderfully fast ring act by two men in white flannel trousers and gymnasium shirts, with black trimmings. They show a number of new combinations, are clean lookers and the speed at which they work makes them an acceptable big time opening turn.

Jolo.

Hall and Hall.
Sharpshooters.
10 Mins.; Full Stage.
American Roof.

Hall and Hall, woman and man, are sharpshooters, considerably above the average. What they lack most is a dash of showmanship. The routine is all good, several of the shots approaching the "thriller" class. A quadruple shot in which four rifles figure, one shooting the trigger of the other until the fourth strikes the target, is probably the best of the outfit. It should be used for the finish. A red plush setting gives the act the desired class, but the announcements by the man are not sufficiently convincing. As a sharpshooting turn, it's a good one. Closing the American show it kept the house seated.

Wynn.

Durkin's Dog and Monkey Village.
21 Mins.; Full (Special; Exterior).
Academy of Music.

The dog village is not new to vaudeville, although it's new to the pop circuits. Durkin has his dogs perform many intelligent stunts and his police patrol finish was a big hit at the Academy. An entertaining dog act and admirably suited for the pop houses.

Mark.

Harry Antrim.
Songs, Talk.
13 Mins.; One.
125th Street.

A "nut" comedian, sings ragtime, talks, does imitations of animals and mechanical imitations—drawing corks, etc., burlesque 'cello playing, tin whistle. Fast and effective act for all grades of small time.

Jolo.

Sampson Trio.
Strong Men.
7 Mins.; Full Stage (Special Cyc).
125th Street.

Three sturdy boys with more strength than grace or style. After a little posing in cabinet, routine of combination tricks. Finish with human bridge by one sustaining piano and other two. Closing act for all grades of small time.

Jolo.

Williams and Rankin.
Music.
10 Mins.; One.
Academy of Music.

Williams and Rankin play brass instruments. Neither the man nor the woman does any talking. Cornets are featured. Both dress in evening clothes and look well. Their solos and duets went nicely Tuesday night at the Academy, particularly the popular medley. There's a patriotic finish with the bugle effect. A pleasing act. Can fill in on any pop bill very acceptably.

Mark.

"The Dream Man" (8).
Tabloid Musical Comedy.
24 Mins.; One, Full Stage, One, Two, Full Stage (Special Sets).
125th Street.

A cute little girl appears in rompers and in childish prattle announces the act. Between each musical number (all the act is made up of) she comes forth and innocently informs you she is filling in time for the girls to change their dresses, etc. When she says to the audience: "Want to see me do something?" and turns a cart wheel, she "gets" you. The remainder of the turn consists of a "girl act," comprising six chorus girls and a man in the numbers and to sing while they are changing. The lyrics are good and so is the music, but the drilling of the girls is elemental and an effort to create a bit of a stir with a dance in which the girls turn around and have another figure painted on the backs of their costumes, designed to be weird (with the aid of blinders) fails to quite meet expectations. In the end a little girl is found asleep on the floor with her Teddy bear, indicating it has been a dream. There is the basis of an idea for a tabloid, not at all new but sufficiently attractive to pass muster, but it is not effectively nor adequately worked out. Inquiry elicits the information the little girl is 16 years old and was recruited from the Winter Garden chorus. Some producer had better look her up. She's worth while—as a "kid" performer.

Jolo.

Great D'Armour.
Violinist.
11 Mins.; One.
American Roof.

D'Armour plays the violin, holding the instrument on a sort of pedestal somewhat similar to a music stand. His first number might have been good, but this is in doubt since no one heard much of it. The orchestrations are badly arranged. His second number is played on an instrument carrying a horn to throw the sound to the front. It's not original by any means, but a little different from the stereotyped fiddle act. For a finish D'Armour goes into a character, portraying an old man. He plays "Silver Threads" for this. It brought some applause. A small time turn.

Wynn.

Woods Comedy Four.
Farical Sketch.
13 Mins.; Interior.
125th Street.

Man fails to tell his new wife he had been married before and has a daughter; wife had also been married before and has a son. Utterly ancient in idea and with poor actors. Still they make 'em laugh on the small time.

Jolo.

Francis and Demar.
Singing, Talking, Piano.
17 Mins.; Two.
125th Street.

Man and woman (could work in "one"). Open with crossfire, he sings; duet with man at piano; he pianolog; duet. Routine conventional, woman crude, but good looking and good dresser. Just pass muster on the three-a-day.

Jolo.

Homes and Holliston.
Dramatic Sketch.
18 Mins.; Three (Interior).
Academy of Music.

The sketch starts out on a comedy basis and switches entirely to the pathetic with the man doing an impersonation of the brothers in "Shore Acres." While it's a jump from a comedy character to a more serious type Mr. Homes does it well although the "Shore Acres" part has no connection with the first half of the playlet. The man is a bully character comedian and handles the Rube impersonation as one knowing how a real old country yokel might act on his first visit to the city. They carry the conversation beyond the laughing limit. It could be boiled down to almost half of its running time and get just as big returns. The woman has a nice personality and is a good feeder for the Rube's funny retorts. If anyone ever sends out a "Shore Acres" show he need look no further for a man to play either Martin or Nathaniel Berry. Homes should be first choice.

Mark.

Errol.
"Self Judged" (Dramatic Protean Sketch).

Full Stage. (3 scenes).
New York.

Errol is a foreigner, a German for choice. He makes an ambitious effort, the dramatic sketch requiring three special sets in full stage. The first scene shows a cottage in the forest. A lover is about to call upon his sweetheart, but hides when he sees the approach of the rich landlord of the estate. The landlord enters the cottage secretly by a ladder and upon his leaving, is murdered by the jealous lover. The trial scene is next shown after a change of scene to the court room, and the guilty man escaping by involving an innocent rustic as the assassin. He is next disclosed in the forest, where the demon of remorse drives him insane and he destroys himself by leaping from a cliff. There are at least a dozen characters involved. Errol's changes are made quickly. His great handicap is his inability to make his lines understandable, so broken is his English. Enthusiastic applause rewarded his strenuous effort.

Rush.

William Bond and Co. (3).
"Little Snookums" (Farce).
Full Stage (Parlor).
New York.

The roughest sort of roughhouse farce in which the four people make an immense amount of noise over a silly situation. Two men and two women make up the cast. A visitor brings in a dog in a basket, explaining that the man of the house hates dogs. He gives it to the mistress of the establishment. A neighbor calls and leaves her baby in the care of the same woman. She placed the infant in a basket in all respects the duplicate of the pup's hiding place. And there you are. There were swift and excited entrances and exits and much violent acting. Some of the New York audience laughed at the nonsense.

Rush.

La Belle Therita.
Wire Walker and Dancer.
Full Stage.
New York.

Apparently a foreigner. She does a rather fair routine on the wire and executes a few steps in legmania, attired in a bespangled soubrette short skirted frock. Opening on the tight wire, she finishes with a series of swaying motions on the slack. Earns classification only as a fair light turn.

Rush.

Lulu Coates and Co. (2).
Singing and dancing.
One.
New York.

Trio of colored people, Lulu Coates assisted by Keene and Johnson, the latter two men who black up. The woman has three attractive changes and sings acceptably three numbers, dancing actively. The men put over several bits of capital acrobatic dancing and are amusing in their talk. Ought to make an amusing number for the less costly bills.

Rush.

Savannah Four.
Straight Singers.
One.
New York.

An acceptable singing organization. They appear to have been together for some time, for they work smoothly, and with that assurance that comes only with continued practice. The men resemble in some respects the Primrose Four, notably in their comedy arising from the overweight of one of the singers. The New York audience liked the harmony.

Rush.

Le Bow, Crystal and Co. (1).
Comedy Sketch.
15 Mins.; Interior.

This sketch has the earmarks of being an almost literal translation of a "Yiddish" presentment that has been travelling about for a long time. The son of an old friend of the husband, head of a Hebrew household, is boarding with them, broke. Husband lends young man a pair of trousers and a dollar. Youth tells husband "all women are alike—they'll stick to you while you have money." Husband resents this, and after a lot of "palavering" consents that the experiment be made on his own wife. Youth hides and writes her a note. She returns home and is informed husband is bankrupt and youth is a millionaire. Decides to leave husband. Husband, indignant, orders both from the house with the curtain piece of business and speech, "but leave my pants here." Man playing the husband, in make-up, mannerisms and speech, is an excellent type. Youth and wife fair. Small time act.

Jolo.

Jack and Mae Trebour.
Songs and Talk.
14 Mins.; One.

Man and woman (the second of three similar acts on the bill) open with a quarrel bit. The woman goes off to change to a pretty green ankle length frock, while the man does a silly song which should be announced as an impersonation of James J. Morton. A neat dance makes the close. The audience liked the

Rush.

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SHOWS NEXT WEEK.

(Continued from page 16.)

Richmond, Va.
COLONIAL (ubo)
Adair & Wyant
Coffman & Carroll
Dobb W. Hodge Co
Law Well
Raffin's Monks
Hocheater
TEMPLE (ubo)
Rice & Cohen
Ethel Green
Miss Reusser
Sivers
Donovan & McDonald
Solms Brats
Phina & Pinks
Hanlon & Clifton
Talking Pictures
Rockford, Ill.
ORPHEUM (wva)
Raymond & Hess
Ben Cox
Rogers & McIntosh
Ward Bros
Idanias Troupe
2d half
Reif Bros
Warren & Blanchard
Karmi
(Two to fill)
Sacramento.
ORPHEUM
(24-26)
Wotpert & Paulan
Howard & Bayne
De Leon & Davies
The Kyles
Gravetta & Labondre
Peggy Lenee Co
Jack Norworth Co
EMPRESS (ac)
(Open Sun Mat)
The Clair
Mamie Fleming
Sallor Boy 4
Marrisey & Hanlon
Lawrence & Crane
Loja Troupe
Salem, Mass.
SALEM (loew)
Francis Ford
El Cleave
Schreck & Percival
2d half
Guy Bartlett Trio
Tilford
Francis Ford
Salt Lake.
ORPHEUM
Sarah Bernhardt
"They Lived Happy"
Joelle Heather
Bronner & Ratcliff
Ignatius
Cardosh
McMahon, Diamond & C
EMPRESS (ac)
(Open Wed Mat)
Nelson & Floy
Richard Burton
Lawrence & Edwards
4 Lukens
DeMichelle Bros
"Suburban Winner"
San Diego, Cal.
EMPRESS (ac)
(Open Sun Mat)
Roubie Sims
Floyd Mack
Hobson & Mabelle
Bobby Pandur & Bro
Haverly & Carter
"Night in Park"
SAVOY (m)
"Rah Rah Boys"
7 Parisian Hotels
Golding & Keating
Craig & Williams
Marr & Evans
San Francisco.
ORPHEUM
Sam Mann
4 Huntings
Schooler & Dickerson
Mile Latocia
Dorothy Harris
The Tornadoes
Will Dillon
Digby Bell Co
EMPRESS (ac)
(Open Sun Mat)
McConnell & Austin
Wander & Stone
Rita Redfield
Halliday & Carlin
Moore & Young
Romany Opera Co
PANTAGES (m)
(Open Sun Mat)
"Lads & Lassies"
Magee & Kerry
Ollie Eaton Co
Karl
3 Navarros
St. Louis.
COLUMBIA (ubo)
Mrs Langtry
Bronson & Baldwin
Dewitt, Burns & T
Azard Bros
Oscar & Suzette
Ferguson & Northlane
Talking Pictures
EMPRESS (wva)
Paul Spadori
Ryan & Lee
Klerman Walters & K
Al Lawrence
La Tell Bros
HIPPODROME
(tal)
"Moon Girls"
U S Quartet

La Salle Dancers
Marcks & Rosa
Wm Shilling
Deverne Hayden & N
The Castellanos
Russell & Church
Kollins & Clifton 21a
PRINCESS
(fishel)
"Princess Maids"
3 Little Girls
Georgia Cable
"Sun of O' Gun"
SHENANDOAH
(craw)
Kroneman Bros
Maidie DeLong
Douglas & Mills
Frank & Dorr
Dodge Bros
KINGS (craw)
Ed Vinton & Dog
Van Horn & Jackson
Ruth Roach Co
Glen Billson
Boudling Gordons
UNION (craw)
Johnnie Adams
Sander Bros
Lawrence & Peters
ARCO (craw)
Miss Wade
Whitney's Dolls
Wilson & Willard
St. Paul
EMPRESS (ac)
Open Sun Mat
Van Cleave & Denton
Melody Monarch
Hal Stephens Co
Fred H Elliott
Moffatt La Reine Co
Seattle
EMPRESS (ac)
The Tauberts
Black & White
Alfred Kelly
"Mayor & Council"
Creston Sisters
"My Lady's Fan"
PANTAGES (m)
La Graciosa
Grimm & Elliott
"Devil, Servant &
Man
Diamond & Beatrice
Donita & Co
Rizal & Altma
South Bend, Ind.
ORPHEUM (wva)
"Nobody from Star-
land"
2d half
Jolly & Wild
Spokane
ORPHEUM
Belle Baker
Nakelins & Devant
"Get-Away Dugan"
Doc O'Neil
Ishikawa Bros
Mile Loretta
EMPRESS (ac)
Hall & Clark
Marie Laverie
Mr Mrs Murphy
Vilmos Westony
Ida Fuller
PANTAGES (m)
(Open Sun Mat)
Don Carlos Manikins
Laurie Ordway
Walter Percival Co
Forrester & Lloyd
Corro Duo
Springfield, Ill.
MAJESTIC (wva)
Rosa & Shaw
Vincent & Raymond
Bert Leslie Co
Carl McCullough
6 Heras Family
2d half
Adair & Adair
Hett Umana
Banjophleas
Roland Carter Co
Springfield, Mass.
POLI'S (ubo)
Sutton, McIntire &
Sutton
Britt Wood
Crouch & Welch
Dorothy Kenton
Mercedes
Mack & Walker
4 Londons
Stockton.
ORPHEUM
(27-29)
(Same bill as at
Sacramento this
issue.)
Syracuse.
GRAND (ubo)
Leo Carrillo
Carroll & Fields
Jed Ethel Dooley
& Florimonda
Mr & Mrs Allison
Wilbur Sweatman
Tacoma
EMPRESS (ac)
Sith & Garnier
Paddock & Paddock
3 Varsity Boys
"New Leader"
The Caulfields
Neil McKinley
PANTAGES (m)
4 Brooks
Williams & Tucker
Leonard & Drake

Willie Hale & Bro

Ed. Gray

Lloyd & Black

Terre Haute, Ind.

VARIETIES (wva)

Albert Hall Co

Klass & Bernie

Dale Boole

Millard Bros

Roeber's Dogs

2d half

"Sorority Days"

Snyder & Buckley

Lucas & Fields

Falls & Falls

(One to fill)

Terre Haute, Ind.

SHEA'S (ubo)

Robt T Haines

Providence Players

Albert Von Tilser

Mary Elizabeth

Kaufman Bros

Blanche Sloan

Zerthos Dogs

Talking Pictures.

Vancouver, B. C.

ORPHEUM (ac)

Clumont Bros

Pla Trio

Valentine Vox

Lavinie Cimarom Trio

Diving Girls

PANTAGES (m)

5 Columbians

5 Pattersons

Bert Melburn

Colton, Darrow Co

Wolf & Zedella

Brooks & Lorella

Victoria, B. C.

EMPRESS (ac)

The Waytes

Agnes Kayne

Kenny & Hollis

Cabaret Trio

"Aeroplane Ladies"

Washington, D. C.

CASINO (n-n)

Joe Lannigan

Whiting & Girard

Westford & Rock

Romaine

Bell Boy Trio

Flying Glendales

Waterloo, Ia.

MAJESTIC (wva)

Toki Kisebi

Senator F Murphy

Dancing Mars

Weston & Leon

Sherman Circus

2d half

Raymond & Hess

Ben Cox

Dick Crollus Co

Harvey DeVora Trio

Idanias Troupe

Winnipeg, Can.

EMPRESS (ac)

W C Hoedler

Broughton & Turner

Frank Stafford Co

Al Herman

Marino Bros

Yonkers, N. Y.

HAMILTON (loew)

Shriner & Keane

Harry English Co

Marie Dorr

Alexander Great

(One to fill)

2d half

Belmont & Hart

Walter Daniels Co

Spiegel & Dunne

LaPello Bros

(One to fill)

Paris.

ALHAMBRA

(March 16-31)

Villions

MacBanns

3 Laurels

Antoniet & Grock

Rowland

Henriette de Seris

2 Aero Stars

Recey's Elephants

Sinoel

Lewis Douglas

6 Rag-timers

Martineks

STOILE PALACE

(March)

Mevisto Troupe

Corn & Hart

Loubes Trio

Lucy Darmond

The Roles

Martini (souave)

C O Pilnay

Chas Ohio

The Gerards

Monnier

COLISEUM

(March)

Brouett & Woodson

The Parivols

Lucy Nanon

Tonys

Nila Devi

Resse, Lionel

Lyna Carmany

La Crillos

Sterrell

CHICAGO CHANGES.

Chicago, March 19.

Numerous changes are scheduled for Chicago theatres in the near future. March 23, Thomas A. Wise will be seen at the Cort in "The Silver Wedding"; on the same evening Mrs. Leslie Carter will revive Pinero's "The Gay Lord Quex" at McVicker's; and on the same night Gertrude Hoffmann and her company will arrive at the American Music Hall in "From Broadway to Paris."

Next Monday night, William Faversham and company will open at the Garrick in "Julius Caesar," and George M. Cohan will arrive at the Grand with his "Broadway Jones."

"The Escape," now current at the Grand, may move over to the Olympic. Sunday night, March 30, "The Seventh Chord" will come to the Illinois, and John Barrymore and Frank Sheridan will be seen at McVicker's in "A Thief for a Night."

Events for early in April are: Adeline Gence and company at the Auditorium, in dances, April 5-6; "When Dreams Come True," at the Garrick, April 6; Blanche Ring at the Illinois in "When Claudia Smiles," same date.

William Collier is scheduled to come to the Princess April 7 in "Never Say Die."

A late report says "Hindle Wakes" may remain at the Olympic, and "The Escape" move to the Chicago Opera House.

OBITUARY

Chicago, March 19.

The death of Adriene Augarde occurred Tuesday, following an operation for appendicitis. She will be buried in this city Friday.

Miss Augarde played at the Majestic, Chicago, two weeks ago in a vaudeville sketch. She is an English girl who appeared over here last summer in "The Rose Maid." During the past season she toured the Orpheum vaudeville circuit in the West.

Joseph S. Bently (Johnson, Riano & Bently), died recently in England at the age of 45 of tuberculosis.

Boston, March 19.

Harry E. Stiles, bandmaster, died at his home, 200 Lewis street, Lynn, Mass., Monday, aged 48. Death was due to blood poisoning resulting from an abscess. He is survived by a widow and five-year-old daughter.

Rose Parany, a young singer who made her debut at the Scala music hall, Paris, only a few months ago, has just died at the age of 16 years. Zaigue died at Bordeaux at the age of 31. He was travelling with an operetta troupe playing "The Count of Luxembourg."

The father of Emma Siegel was killed in a street car accident in Cincinnati, March 12. He was 72 years old.

Chicago, March 19.

Mrs. Lida Grassel, mother of Lida Butterworth (Lydell and Butterworth) dropped dead at her home in Joliet, Ill., March 5. She was 58 years of age. Her death was due to heart disease. The body was brought to Chicago.

Frank H. Dietz, aged 60 years, for years a theatrical manager, died at Pleasant Valley, N. Y., March 15, of a complication of diseases. A widow and two daughters survive.

Mrs. Fannie Fluegelman, aged 60 years, the mother of I. Fluegelman of the Fluegelman-Cunningham Co., died March 13 in New York from a complication of diseases. A husband and five sons survive.

John R. Cumpson, aged 45 years, a comedian and member of the Lambs' Club, died March 15, of pneumonia, in the Washington Heights Hospital, after a few days' illness.

MANCHESTER PLAYERS OPEN.

Chicago, March 19.

The Manchester Players opened Monday night in the Fine Arts theatre under the auspices of the Chicago Theater Society. The opening play was Arnold Bennett's "What the Public Wants," a satire on certain phases of newspaper work.

The company was delayed in arriving in Chicago. The curtain did not go up until nearly an hour after the appointed time.

Local scribes did not rave over the opening, but condoned the faults on account of the worries incident to making a long jump.

SHOWS IN FRISCO.

San Francisco, March 19.

Business fell off perceptibly after a capacity opening of the Chicago Grand Opera Co. at the Tivoli, but registered a full house again Monday night, when the second week's engagement started. The reason was Mary Garden's appearance in "Louise." Mary's popularity is on the increase and she is outdoing Tetrassini on the Traviata proposition.

"Die Walkure" did poor business, owing to the absence of the star vocalists.

"The Prince of Pilsen," with Jess Dandy, opened auspiciously at the Cort.

Holy Week seems to have put a dent in the business of "The Concert" at the Columbia.

To all appearances Holy Week is making no inroads on the vaudeville business here. The receipts have been correspondingly large. The same cannot be said of the legitimate shows.

A religious film featured at the Savoy is doing well.

FRENCH ACTRESS RESTING HERE.

(Special Cable to VARIETY.)

Paris, March 19.

Jeanne Provost, a French actress, sails for New York March 20 for a rest.

"REBECCA OF SUNNYBROOK FARM."—Garrick.
"THE BIRD OF PARADISE."—Adelphi.
"THE MERRY COUNTERS."—Lyric.
"THE ROSE OF KILDARE." (Fiske O'Hara).—Walnut.
"THE FORTUNE HUNTER."—Grand Opera House.
"THE MAN FROM HOME."—Chestnut St. (Stock).
"THE GAY MATILDA."—American (Stock).
"THE WHITE SQUADRON."—National (Stock).

SHOWS NEXT WEEK.

New York.

"A GOOD LITTLE DEVIL"—Republic (12th week).
"A MAN'S FRIENDS"—Astor (March 24).
"ALL FOR THE LADIES" (Sam Bernard).—Lyric (18th week).
"AUCTION PINOCHLE"—Phillips (18th week).
BARNUM & BAILEY'S CIRCUS—Madison Square Garden (1st week).
EVA TANGUAY, Park (March 24).
"EVERYMAN" (Edith Wynne Mathison).—Children's Theatre (3d week).
"FANNY'S FIRST PLAY"—Comedy (28th week).
"JOSEPH AND HIS BRETHREN"—Century (11th week).
"LIBERTY HALL" (John Mason)—Empire (3d week).
"LITTLE WOMEN"—Playhouse.
"MILSTONES"—Grand Opera House.
"OH, OH! DELPHINE"—Amsterdam (26th week).
"PEG O' MY HEART"—Cort (15th week).
REPERTOIRE OF SKETCHES—Princess (3d week).
"ROMANCE"—Elliott (7th week).
SPOONER STOCK—Metropolis (32d week).
"STOP THIEF"—Gaiety (14th week).
"THE ARMY CASE" (Robert Millard).—Criterion (14th week).
"THE BEGGAR STUDENT"—Casino (1st week).
"THE CONSPIRACY"—Garrick (14th week).
"THE FIVE FRANKFORDERS"—30th St. (4th week).
"THE FIREFLY" (Trentini)—West End.
"THE GHOST BREAKER" (H. B. Warner)—Lyceum (4th week).
"THE HONEYMOON EXPRESS"—Winter Garden (8th week).
"THE LADY OF THE SLIPPER"—Globe (22d week).
"THE MASTER MIND" (Edmund Breese)—Harris (6th week).
"THE POOR LITTLE RICH GIRL"—Hudson (10th week).
"THE PURPLE ROAD"—Liberty (March 24).
"THE SPIRITUALIST" (Francis Wilson).—48th Street (March 24).
"THE SUNSHINE GIRL" (Julia Sanderson).—Knickerbocker (8th week).
"THE WHIP"—Manhattan (8th week).
"UNDER MANY FLAGS"—Hippodrome (80th week).
"WHAT HAPPENED TO MARY"—Fulton (March 24).
"WIDOW BY PROXY" (May Irwin)—Cohan's (5th week).
"WITHIN THE LAW"—Eltinge (20th week).
"YEARS OF DISCRETION"—Belasco (14th week).
Philadelphia.
"DISRAELI" (George Arliss).—Broad.
"MAID IN GERMANY" (Mask and Wig Club University of Pennsylvania).—Chestnut St. Opera House.
"COUNT OF LUXEMBOURG"—Forrest.

WINNING WIDOWS.

Max Spiegel "presents" "The New Winning Widows." The accent is properly on the "New." The organization which held forth at the Columbia last week gives a highly amusing, up-to-the-minute entertainment, as good a show in its general makeup as any traveling the Eastern Wheel this season. The producer has been eminently fortunate in his choice of women principals and chorus. On the feminine side the company is especially strong, while the comedians are satisfactory enough without achieving anything startling.

Alta Phipps is the leading woman, a striking example of what the burlesque player should be and all too seldom is. She brings to the role of "a wealthy widow" (that most awful of burlesque parts) a graceful reading of lines and repose in acting. Added to which she has more than the usual allotment of good looks and an uncommon knack of chic dressing. Her last costume was a splendid model. It was of black velvet, close fitting and slit from hem to waist line with a jewelled clasp at the knee that held the slash partly closed.

Mae Rose was a contender for beauty honors. She played a French part, and actually managed to achieve a colorable imitation of the proper accent. She likewise displayed an excellent idea of soubret dressing and was a lively leader of numbers. Her dance with Harry Lamont as an incidental to the song "Parisienne" was an excellent bit of stepping.

Beatrice Loftus, listed among the show girls, led a number called "Out on the Ocean of Love," and nicely handled it. At the finish a chorister, garbed just within the statute of limitations, rushed across the stage with the comedians in pursuit. This performance aroused the audience to a demonstration. Sarah Marcus and Julia May also attained a place in the cast.

Sam Micals and Harry Rogers were principal comedians, in the respective roles of Hebrew and Dutchman. They gave the usual burlesque comedy intervals and won the usual percentage of laughs. Mr. Lamont did very nicely with the familiar character of a bogus French nobleman and Clyde T. Kerr, the juvenile, contributed an agreeable voice as the leader of several numbers. One of the best of these was "The Widow Wise," backed up by a dozen or so of the choristers in stunning black silk gowns and picture hats, and to which was added Miss Phipps in her sheath gown.

The piece is a two-act affair, with specialties interpolated. The comedy bicycle act of Myron Baker and Co. was featured near the finale, after the manner of Charlie Ahearn's in "Broadway to Paris." Other than that there is no comparison possible for Baker's with the Ahearn turn.

Mike Dowd in blackface, as a butler, sang several parodies, one in poor taste. The Three English Girls did ten minutes of strenuous dancing and were rewarded for their snappy work.

The production is bright and the even score of chorus girls is one of the best looking consignments seen this season.

Rush.

PRINCESS PLAYERS.

F. Ray Comstock with his new and intimate little Princess theatre and stock company bids fair to succeed where Frank Keenan, some years ago at the Berkeley Lyceum failed with a similar scheme of entertainment. Mr. Keenan may have been too early, but New York is big enough to have a showhouse of this character.

The management may be allowed to term the sketches presented what they please. They either run to the suggestive or the morbid. Even in "The Switchboard," the first playlet of the evening at the opening of the new and pretty 299-capacity Princess last Friday night, the cute little playlet dwelled principally upon marital troubles.

With sketches almost invariably it is the players and not the piece that get over. A playlet can be "made" by the players, and in the stock group gathered by Mr. Comstock, he seems assured of success in whatever undertaken, particularly after the process of selection is through. For this reason if not for many others, the playlets at the Princess will run a hazard if reproduced for vaudeville. Vaudeville won't pay the money for an evenly balanced cast.

The only other of the four skits in line for vaudeville is "Fancy Free," a comedy by Stanley Houghton, so well written, its several point that might otherwise offend are covered by laughs. However, the objection by vaudeville to this one would be the character of Delia, who came to a hotel in Brighton with a married man. His wife was also there, having eloped that morning.

The two remaining pieces were "Fear" (by H. R. Lenirmand and Jean d'Auguzan) and "Any Night" (in three scenes) by Edward Ellis. "Fear" was done at the Grand Guignol, Paris (after which the Princess is following) and "Any Night," first shown at a Lamb's Club Gambol. At that time it created much talk along Broadway for its frankness in scenes and dialog. An unexpurgated version was given at the Princess. The playlet works up to a strong situation where a father and daughter discover one another in a Raines Law hotel, they both rushing to a fire escape upon an alarm. The fire scene was exceptionally well handled, but the piece is too human for any house. At the dress rehearsal Dr. Parkhurst was there to pass upon it. Later he appears to have endorsed "Any Night" as a moral lesson. Parkhurst ought to know. In his day he was a great aid to the Raines Law hotels in New York. The three scenes are labeled "Entrance to Raines Law Hotel," "Hotel Office" and "The Bedroom." A note on the program says none but mature theatregoers are being catered to at the Princess.

"Fear" has a grip. It was the second of the playlets shown. Holbrook Blinn, director of the company, had the principal role, an engineer with an intense dread of cholera, the play taking place at an English army post in India. Mr. Blinn scored in this as he did in "Any Night," where he played the policeman. Willette Kershaw did her best in the latter piece, not succeeding overwell in "Fancy Free,"

ACADEMY

The Academy show Tuesday night needed a good supply of comedy. Not that the bill was shy of diversity and wasn't long enough to suit one looking for a big dime's worth but it did not have the funmakers on it that the 14th St. regulars are always looking for.

For a Holy Week crowd it was unusually large and a demonstrative one. While the last act showed after 11 few walked out.

What comedy was there was so dovelike that the quick succession of dancing acts enveloped it so completely that one almost forgot that he had laughed at the man's Rube talk in the Homes and Holliston (New Acts) turn.

Gainvett, presumably a foreigner, opened. His songs are not understandable by the class of houses he's now playing. The Evelyn Trio was the first of the dancing outfits to show; Homes and Holliston were next.

In succession followed Durkin's Dog and Monkey Village, and Williams and Rankin (New Acts).

The Walter N. Lawrence Players offered an excellent and interesting sketch with Abraham Lincoln and an old southern major as the central characters. The sketch has a fine touch of sentiment and the two principal male impersonations are finely done. The man playing Lincoln has a superb makeup and a voice that command attention. It's an act that will grip any American.

"The Flower of Japan" was well received. The white suit of the lieutenant needs cleaning and pressing and his white shoes would stand some whitening. The act is in better running shape than it has ever been. The chorus might spend some extra time in rehearsal and get a few more intricate steps. The principal feminine role was acceptably handled.

Bandy and Fields are old in the service but they are still clever on their feet. Selbini and Royer closed. With a dancing act ahead the early portions suffered. The man is a very good acrobat and his feats are all the more remarkable in view of the fact that he claims to be 52 years old. It's an act that holds its own on any big small time bill.

Mark.

where she pictured a silly little wife.

The Princess Players are Mr. Blinn, Edward Ellis (who stood out in "Fear"), Miss Kershaw, Georgia O'Ramey (the pretty telephone operator in "Switchboard" who listened to all the conversations on her mixed lines which the audience also heard), Fanny Hartz, Frances Larrimore (the demure looking daughter in "Any Night"), Harrison Ford (who led her astray in the same piece and was the first to reach the fire escape), Vaughan Trevor, John Stokes (with a good part well played in "Fear") and Bennett Musson.

Philip Klein is manager for the company; H. N. Holde is house representative; Mr. Ford, stage manager.

It does appear as though such a playhouse as the Princess was designed for should be supported by a subscription list rather than depending upon the public through a box office.

Stmo.

BRONX.

(Estimated Cost of Show, \$2,900.)

There were thousands and tens of thousands of people around the Bronx theatre last Monday evening (that section of the Bronx being the busiest north of 42d street and Broadway), but only a few people chanced to stray inside where the show was running without a headliner and carrying the talking pictures that were shown at the other Keith houses last week. The feast of St. Patrick, the snake exterminator, and the beginning of Holy Week might have had something to do with the business, but with all circumstances favoring the management, they'll have to hand the Bronxites their money's worth before they can depend on their patronage.

Maggie Cline was billed throughout the city to head this week's Bronx bill, but at the last moment her name was covered with sheets announcing the engagement of Bessie Wynn, who walked out in time to elect Harry Gilfoil for the top line.

In the absence of the scheduled headliner, the logical candidate for the honors was Mack Rambeau and Co., in "Kick In," a police playlet with a punch sufficiently strong to carry a show to success. Roy Walling, who handles an important part, might eliminate part of his facial make-up and thus acquire the station house appearance a bit more correctly. "Kick In" helped hold up the bill.

Ed Gallagher and Joe Fields in Gallagher's travesty, "The Battle of Bay Rum," was another big factor in the show. The couple closed the intermission. They have worked the offering close to perfection. Once started, the laughs came in close succession, the funeral parade at the finale (a new bit in the act) rounding it off in great shape.

The La Toy Brothers opened with acrobatics, giving the show a nice start. Ray Dooley's Minstrels held a conspicuous spot, running close to the danger line, until the finish, for which the act moves from "one" to full stage. Here Miss Dooley displays a liberal portion of her figure and had the house carried a fairly large gathering she would have undoubtedly stopped proceedings. The talk should be changed for something modern. The singing, especially that of Flo Bert's, is exceptionally good.

"Lora," the mechanical parrot, exhibited her retentive memory, and with the aid of her father and mother offered the mind-reading specialty. It held attention and can carry on any bill.

Mack and Orth registered their usual wallop with the songs used, although the small audience was an evident handicap to the team.

Harry Gilfoil with his characterization of Baron Sands worried along until he reached his imitations, which carried him through. The Kaufman Troupe of cyclists closed the show.

The Edison Kinetophone occupied a spot in the center--last week's experiment at the Colonial probably satisfying the promoters as to their strength on the end of the bill--but they failed to interest. Kirk and Fogarty (New Acts).

Wynn.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,660.)

Holy Week and St. Patrick's Day got off together Monday, but Hammerstein's had two capacity audiences. If business keeps up nearly as well, the Primrose & Dockstader Minstrels will have established themselves as a real Broadway vaudeville drawing card.

Placing a minstrel troupe in vaudeville was recently tried with considerable success at the Palladium, London. The Hammerstein experiment, though but for a week, is going to prove as satisfactory. The Minstrels furnish four acts, besides the blackface first part (which ran 55 minutes Monday evening). A few other turns were filled in by William Hammerstein, and the show ran until nearly midnight through his liberality.

Thirty men are in the minstrel first part. The first ends are Happy Jack Lambert and Tom Brown. Both scored many laughs, mostly with new gags. Mr. Lambert has personality under the cork. He afterward led a burlesque suffragette number while backing up Lew Dockstader in the latter's monolog. Mr. Brown had some good material for his work as a funny man on the end of the line. He has a dry delivery and gets his points over like a shot. He's as good an end man as has been seen around here in years. Tom Brown was also the comedian of the Six Brown Brothers, who pulled out a big hit with their musical turn.

Harry F. Sievers was the interlocutor of the semicircle. He has class and worked well with all the ends, the final two being Messrs. Dockstader and Primrose. Mr. Primrose, among other things, told off a verse on Shakespearean plays. He later (very late in the evening) danced with Johnny Foley and Johnny Murphy. Mr. Foley sang a rag after the opening chorus of a medley of old time melodies. Frank Farron sang a ballad; Lambert used "Beautiful Band," and Raymond Whyllie exhibited a nice double voice. Mr. Primrose did a song and dance in the opening section. A rag "Lucia Sextet" closed the minstrel show.

The Minstrels, with the acts they supply, could go over the vaudeville circuits, giving almost the entire performance. Besides the acts mentioned, the Four Harmonists also appeared as a turn, getting the hard and late next to closing position.

In the skirt department this week Mr. Hammerstein led off with Toots Paka, the smiling Hawaiian queen, who did very big opening the second part, a spot that should have been given to the Australian Woodchoppers. These handy boys with the axes made an interesting item. Following Toots came Mr. Dockstader's monolog, and after the Woodchoppers, Vanderbilt and Moore. It was too late in the evening for the couple to register strongly. "No. 4" was held by Van Hoven, who talks more in 10 minutes than anyone else on the stage and keeps his audience laughing throughout. Van Hoven is still advertising Gus Sun. Wilfred Clarke and Co. played "What Will Happen Next?" Margaret Clayton (New Acts) was another female, "No. 2." Duffy and May opened the show. *Time.*

UNION SQUARE.

(Estimated Cost of Show, \$2,150.)

There were two unusual features in the Union Square bill Monday. One is the bill ran from overture to pictures as programed, and the other a straight acrobatic act (Seven Braacks) was the applause hit, holding down the important position of "No. 5." But then the Braacks have an extraordinary specialty, with its uninterrupted series of startlers and whirlwind action.

Reine Davies is billed as "The New American Beauty." She is all of that. As an incidental to one of her songs she distributed 50 or more zoboos and had the audience helping her with the number "My Little Canoe." The possessors of the paper horns later used them to make weird and disrespectful noises as a greeting to the talking pictures. These were not billed on the program, but were slipped in midway of the evening. There was not a single handpat at the finish, and they died without a moan.

Ollie Young and April started the show with their interesting light number, opening with diabolio maneuvers and going to boomerang throwing and bubble making. Clark and McCullough, tramp comedians, had rough going of it. The pair make use of a quantity of "official" clowning, picked up from a dozen sources, and pretty well worn, but manage to get some fun out of the business of trying to lift a chair caught on the corner of the table.

Norton and Nicholson were amusing in their old sketch, "Ella's All Right," a delightful bit of character drawing with its touch of burlesque.

The Primrose Four were next to closing. Two of the singers were troubled with hoarseness, which interfered with the harmony. The bass suffered most severely in his solos, but managed better in the ensembles. The quartets were well received, and the bits of effective fun, all built out of the obvious awkwardness of the fat man, were rewarded with laughter.

"Blackmail," with Frank Sheridan, was given the place of honor. The Richard Harding Davis sketch is a most effective bit of dramatic construction. A small theatrical trick at the very outset (the business of hiding the two revolvers) puts the auditor in touch with the key to the story, and from that point to the surprise denouement expectation is kept at tip-toe. Sheridan's long speech, amounting to a preachment, in which he expresses his contempt for so low a creature as a blackmailer, is a false note. A man of such decision as the hero is pictured would scarcely be guilty of garrulity. The gab-fest injures the character, which otherwise is strongly pictured by Mr. Sheridan. The company is uniformly excellent.

Dr. Carl Herman closed the show with his interesting electrical experiments. Dr. Herman has worked out a first rate number, with a strong comedy twist, and the illusion at the finish holds attention. Billy Rogers (New Acts). *Rush.*

WINTER GARDEN.

Another good vaudeville program worked out at the Winter Garden Sunday night. The bill, considering the material and conflicts (through straight singing) had been excellently arranged by Jule Delmar. It played with but a minor change at the opening. One or two turns suffered from position, but the general impression left was very favorable.

This was helped to quite an extent by having the first part closed by Marie Dressler and Jefferson De Angelis without a programmed announcement. They gave the "Camille" burlesque from the Dressler Road Show. Marie is the champion heavyweight soubret of the world. Few comedienues could get away as she does, and in the really laughable travesty the couple sent all the laughs over. They were a comedy riot, Mr. De Angelis lending efficient assistance. This scene alone, properly placed in a road show, should hold up the comedy end of the program.

An early hit of the bill was made by Cooper Brothers (Lew and Joe) in a "piano-act," appearing at the Garden for the first time. As a singing comedian Lew easily leads the Coopers. He knows how to put a song over and the way he sang "In My Harem" proved it. The pianist is a pleasing appearing boy who played a medley of his own song hits and there were regular hits among them.

Another first appearance was recorded when Nina Morgana sang. She was the first of the straight singers. Miss Morgana is understudy for Trentini in "The Firefly." The woman would be a marvelous soprano were it not for a shrillness in her upper tones. In tricky work, however, Miss Morgana ranks with the best and registered a hit that other straight singers will have to go some to tie.

Miss Morgana was "No. 6." At the other end of the program, next to closing, came Dorothy Toye, the double-voiced vocalist known as Dolly Toye before taking a voice culture course in Paris. It has done much for Miss Toye's two voices. Her soprano and baritone are now finished off. Position was against the girl, also the orchestra which had to handle too much heavy music during the show for only a morning rehearsal. Among Miss Toye's numbers was a new "Ave Maria," by Louis Lombard, now abroad. Frederick Hastings, also gave a severely straight singing turn, opening after intermission. No one grew excited over him.

Just before the Dressler-De Angelis racket, Charlie King and his sister, Molly, did an act. Mr. King sang "String a Ring of Rosies" and used the "P. T. Barnum Right Idea" song from "The Little Millionaire." It would only have required another season for Mr. King to look like George M. Cohan, whom he followed in this piece on the road. Little Molly King is the girl! She should be doing a single on the big time. Miss King need work with no one. Mr. King patted her on the shoulder and said "She's my sister." The entire King family may well be proud of Molly.

Niblo's Birds closed the performance, holding enough people to make

the laughter caused quite distinct. Altmont and Dumont opened the program, showing something classy in a straight musical turn where the excellent playing on the brasses by the woman was much appreciated, in addition to the man's splendid work on several instruments, one freakishly made and in a class all alone.

More men were used in the show when 20 male choristers in costume supported Arthur Cunningham in a couple of numbers from "Patience."

Among the "Here Agains" were Melville Ellis and Ada Lewis in their duolog, Fanny Brice (who now sings "How De Mamma," a new "Yiddish" comic to fine effect), Gaby Deslys and Harry Pilcer (with Gaby struggling in English under "I'll Get You Yet," a new and good number), Harry Rose, the Cabaretter (and he might have a different routine now and then if he is to become a permanent Sunday act at the Garden), and Harry Fox and Jennie Dolly. All the acts but Gaby and Pilcer repeated their usual hit. The later team did not do overwell. They miss their dancing—so does everyone else. *Time.*

REGENT.

There's nothing in New York like the Regent, a brand new house at 116th and Seventh avenue. It's devoted to pictures and high class music. The St. Nicholas & Seventh Avenue Theatre Co. has spent a lot of money in furnishing the theatre in the most attractive manner possible.

Business was pretty good last Thursday night, but nothing like the show warranted. One gets enough silent drama and fine music to make him a regular patron of the house. The style of entertainment may prove a little too classy for the residents of the neighborhood.

If the straight picture policy fails to pay someone is going to land one of the prettiest houses up town for some other policy. The stage is big enough to accommodate acts and in the orchestra pit there is an orchestra and a pipe organ.

The picture curtain was made to order. Flanking it both sides in the front wings are black tormentors. This all-black effect makes the pictures stand out more prominently. Another thing which helps the photoplay is the inverted lighting system in the auditorium and gallery.

Claude Talley, a Syracuse boy, is the house manager. He's an engaging chap and is doing everything possible to have everybody call again. Printed programs are handed each patron. The pictures and music change each Monday and Tuesday.

The show for the last half of last week offered "licensed pictures," with a Kalem (two reels) being the feature.

The orchestra (eight pieces) played a classy overture and then came two reels in succession, "How a Letter Travels" (Pathe) and "Pandora's Box" (Vitagraph). The first showed some interesting jungle scenes, while the latter was a comedy with John Bunny as the central figure.

An organ solo was enjoyed and all the fine tones of the new instrument were brought out by the player. "My Hero" (Biograph) was next shown. It had both comedy and pathos and possessed merit. The juvenile leads were well handled.

Another comedy film followed, entitled "After The Welch Rarebit" (Edison). A man eats a rarebit and falls asleep by the fire-side. In his awful dream he first visits heaven and then later goes to hades. These ethereal places were well worked up with the lower region comedy going well.

The Mendelssohn Trio (piano, violin and bass viol) were applauded. "The Siege of Petersburg" (Kalem), a battle story with a rescue on a burning bridge as its piece de resistance, was full of war color and dramatic action. *Mark.*

INVESTIGATION URGED.

Albany, N. Y., March 19.

A hearing was held this morning before the Committee on General Laws on the assembly bill calling for an investigation of the enforcement of the agency law in New York.

Dennis F. O'Brien, attorney for the White Rats, appeared before the committee to urge the passage of the measure.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,775.)

After staying through the Fifth Avenue show which takes in the tongue-tied talking-pictures, an avalanche of songs and a long period of high-browed communion with the classics, one must admit that it is Holy Week.

The bill seems to have been slapped together to keep pace with the sackcloth and ashes period. It's good in spots and assumes true form intermittently. Song followed song, and with the talking-pictures flickering feebly through a valuable spot on the bill, the show moved along as though it had the cramps.

It was a fairly large audience, considering the Lenten spell. After the Jack Dakota Trio and West and Charles had passed in early review, Jed and Ethel Dooley showed. Jed kept up a smart chatter as he wielded his lasso, and some of his talk provoked hearty laughs. As Jed arrives long after Will Rogers has played time and again in the New York houses, there will be repeated exclamations, "He's doing Rogers' stuff!" Anyway they can't compare the "Tommy" dance finish to anything Rogers does. The Dooleys played. Adonis and his dog passed nicely, while Arthur Geary (New Acts) took several bows.

Belle Storey has a voice of high register, and it rang true Monday night. Although an act ahead had depended on straight songs to carry him over, Miss Storey didn't seem a bit disturbed. "The Courtiers" were entertaining, and the act ran in better shape than it has on some previous occasions. The brass medley helped the bill, while the patriotic finish gave the audience a chance to stretch its tired legs.

Billy Gould and Belle Ashlyn dashed on while the strains of the old flag pieces were just ebbing away. Billy gave his old stories a new twist and pulled a few new ones. There had been no comedy ahead to speak of, and it was easy for Bill to land his monologue.

The audience had a chance for a nap during the long session of the Edward's Davis' act.

Eddie Leonard and Mabel Russell were next to closing. The hour was late, and Eddie realized it more than the audience. He and Miss Russell worked hard. They were really one of the best acts there. The De Lasso Brothers were a splendid closer. The show had just begun to grow interesting when taps sounded. *Mark.*

125TH STREET.

Just what the policy of F. F. Proctor's 125th Street house is, it is difficult to determine, as it changes so often. By this is not meant to convey the fact that vaudeville and pictures cease to be presented; but their grade is what fluctuates. The second half of last week there was a somewhat pretentious tabloid skit and a reasonably good big small time vaudeville show. This in turn was reinforced by one reel of Kinemacolor.

But skimping had to come somewhere, so the black and white pictures were cheapened. There was shown an ancient service of non-licensed films, such as have gone the rounds of the five-cent theatres awhile back. An excuse that they are now unable to get licensed films because of using Kinemacolor is not sufficiently tenable.

Jermon and Walker are presenting their familiar straight and eccentric two-woman act, but not projecting it over the footlights with any too much virility. Still on a murky, sticky, warm night one must not be over-critical on the last show. DeArmo, juggler, went through a fast act comprising regulation tricks and usual comedy.

Sampson Trio, Francis and DeMar, Harry Antrim, Woods Comedy Four, "The Dream man" (new acts). *Job.*

AMERICAN

There is plenty big time material at the American this week, where Holy Week seems to have little or no effect on the business end, provided Tuesday night's attendance can be taken for a criterion. The bill is exceptionally well laid out so that each individual turn is fully appreciated on its face value.

Figuring on the program's hit one naturally arrives at the name of Stewart and Donohue who occupied the next to closing spot. They have perfected one of the best double singing and dancing acts in vaudeville, strictly original in every way and full of merit. The girl wears a pair of trousers and a silk waist, talks a bit like Fanny Brice and looks great. Her partner somewhat resembles "Rags" Lastrange of The Three Leightons. The routine is a continuous dance by the man, occasionally interrupted by the girl's talk.

Another turn that handed the house a surprise was Hylands and Farmer, two girls, one a male impersonator. Their line is imitations. They should take out the one of Chevalier and substitute a better one. The finish, a medley, brought them over big.

Mlle. Emerie opened with a trapeze and ring act, disrobing on the bar, at the same time distributing garters through the house a la Charmion. Some of her stunts stood out, but on the whole it looks like a small time act.

"Fun In a Delicatessen Shop" fits well in a bill of the American's speed, the numbers gathering encores and the comedy gathering laughs.

The Dollar Troupe, eight acrobats who have long since established a reputation closed the intermission, holding the house quiet to the finale.

Hall and Hall, Georgia Trio, Wilcox Davis Players, and D'Armour, New Acts. *Wynn.*

HAMILTON.

A first rate, clean vaudeville bill of seven numbers, nicely arranged for the tastes of the neighborhood audiences, without a questionable incident or line was at the Hamilton the second half of last week.

Of the seven acts programed, only four appeared, three others being announced by placards. (The Hamilton is one of the few houses in its class which provides printed programs.)

Klein and Clifton started the show with singing and dancing. The routine has a catchy opening and goes through smoothly. Jane Knowles and Co. in "Money Talks," have a fairly effective comedy sketch. The fun is not particularly subtle, but serves for the amusement of the pop audiences, having to do with a stranded actress, who shakes down a wealthy business man and smooths the way for the marriage of his son.

The Colonial Trio offer a satisfactory musical turn. The young man has an agreeable voice, heard to good effect in duets with one of the two women, while the other supplies accompaniments on the harp. They favor the old fashioned ballads, a selection that appeared to suit the Washington Heights clientele perfectly. The Trio was one of the big applause getters of the evening.

The Four Singing Girls were another item on the bill which made appeal through straight music. The girls have appearance and easy stage presence. They were well liked.

La Belle Cora closed the show. She has changed her opening to its betterment. Instead of the announcement, she does a short dance and bit of pantomime with a man partner and then goes through her simple routine on the trapeze and web. The act depends more on the beauty of the young acrobat than on the acrobatic routine. The "teeth" feats at the finish are impressive because of the frail appearance of the girl.

A troupe of monkeys well trained to go through a complete variety bill on a miniature stage much in the style of a mannikin show, were called "A Monkey Cabaret." A young lady discloses herself as the trainer at the finish. The number has good comedy values and runs through with unbroken speed. It is probably Louise Rabin's monkey act with a new title. *Rush.*

COLONIAL.

(Estimated Cost of Show, \$3,900.)

The "Talking Pictures" were programed to close the show, but were given the cream spot, second after intermission. Two films were shown, "Dick, the Highwayman," a scene from "Dick Turpin," and "The Politician," such a sketch as is usually to be found on a small time vaudeville bill. With the latter, the phonograph stopped before the picture, killing the exit speech, or "curtain."

Leonard and Louie, gymnasts, with their neat dressing, started the show at 8.12 and entertained with their stunts and crossfire for just six minutes. Primrose Four has second position, though they were not programed, merely carded. They were brought in to fill out the number left vacant by the absence of Ray Samuels. Adler and Arline, billed for second position, were moved up to Miss Samuels' programed spot, opening the second half. Their act is certainly a unique way of presenting animal and mechanical imitations. But the pair should abandon much of the preliminary stalling. The man's "stupid" comedy is comedy for a brief stretch only.

Alice Fischer is presenting a one-act version of her play, "Mrs. Jack," which she showed in vaudeville some years ago. There isn't very much change, excepting Miss Fischer has

grown considerably stouter and that style of sketch has been outgrown.

Taylor Holmes still bills himself as late star of "The Million" company, omitting any reference to "Somewhere Else." His act is a clever demonstration of facial calisthenics, and he was well received by the audience.

The most pretentious act is "The Little Parisienne," a miniature musical comedy, well named, in that the principal player is Valerie Serice, either a clever dialectician or in reality a little Parisienne. She is the life and soul of the act. Besides being an attractive actress, possessing both the gift of comedy and pathos, she reveals unusual physical charms and a prima donna voice. The act now works more smoothly and swiftly than when last shown in New York.

Maurice and Florence Walton went through their terpsichorean routine to the huge delight of those present, and Cliff Gordon had the next to closing spot. Apollo Trio held the vast majority of the audience in for the close. *JoJo.*

FOX'S JAMAICA, 2,800.

The new William Fox theatre at Jamaica, Long Island, will be completed by Labor Day. The construction has now reached the second floor. The Jamaica theatre is patterned after Fox's Audubon, New York.

Two thousand three hundred is the seating capacity of the new house.

CORRESPONDENCE

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

CHARLES J. FREEMAN
(DASH)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

PALACE (Mort Slinger, mgr.; agent, Orpheum Circuit).—The shifting of the talking pictures from the center of the program to closing position just about saved the day for the Palace program this week. On paper the bill lines up as a very good entertainment, but it doesn't work out quite as well. It is rather a heavy tailed affair, too sketchy altogether. When an act like "The System" is placed on a program anything else resembling a sketch should be avoided. Here are Ed Reynard with his big production novelty, Master Gabriel & Co., with their sketch structure, almost entirely talk, and also Hawthorne and Burt with a more or less sketchy talking act. They don't blend at all. The stage at the Palace doesn't seem to receive proper attention. Monday afternoon there were at least three unnecessary stage waits that did not tend to help the speed of the program and it was an arrangement that needed every aid in the world to keep it going. "The System," the Taylor Granville-Laura pierpont underworld sketch, moved from the Majestic top lights to those at the Palace. The sketch was placed to close. The question if the sort of act is good for vaudeville is the one drawback. Reynard "No. 3" supplied the novelty. The ventriloquist caught a big reception at the opening, the pretty picture being roundly rewarded. The comedy and effects all through were appreciated and the act scored. Monday afternoon all the props were not going as well as they should have, which interfered with the ventriloquist's work to a certain extent. It is a big production and a worthy one and will supply a novelty interlude for any vaudeville program. Nellie Nichols down next to closing had the first real singing chance at the audience. The Irish-Hebrew number made Nellie a big hit. Some of the material that went before was not good. Gabriel proved very popular with the matinee crowd. He stands head and shoulders over all the diminutive comedians and gets over without trouble. Al Lamar gives first aid to the comedian and the pretty act and general classy air of the whole act does the rest. Hawthorne and Burt plowed through 13 minutes of talk before they hit anything worth while. The opening portion of the act is very slow. When they start the business with the cannon the fun brightens up. The first part should be remedied and a better dancing finish installed. Hawthorne is too good a dancer to keep it under a basket. Joe Whitehead, 2, did very well. The "nut stuff" and the dancing passed and the dancer was called back to do several encores. This was in the face of an incoming audience. Eldora opened the show. It is rather a poor week for him to be in the

"loop," for Paul Conchas is at the Majestic and comparisons are bound to be made. It will leave very little for Eldora to be thankful for. Several of the feats elicited applause, however, and were the juggler aided by a capable comedian the act would stand the test. As an opening feature it does well enough to those who have not seen.

The Talking Pictures closed and about two-thirds of the audience remained seated. The picture was sort of a Dick Turpin affair with no merit and it simply strengthened the general impression that Edison will have to try again before he can rest on his laurels in the Talking Picture field. *Dash.*

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Delayed trains had their effect upon the bill Monday afternoon, and for that reason Rice & Dore's water carnival was somewhat curtailed. There had been a wild scramble to get the big tank in place, and the apparatus for the human section of the entertainment was in place, but that for the dogs and ponies was not. It elicited some interest and applause.

Of special interest to Chicagoans was the new sketch called "Mother Macdrea's Birthday." It is by George C. Warren, manager of McVicker's theatre, and contains several good songs which are well sung by Mlle. McLaughlin and Katie Emmett. The piece was greeted with some enthusiasm Monday, as it specially fitted in on St. Patrick's day. Lillian Herlein, who was placed near the end of the bill, offered some songs well rendered and found favor with the audience. Paul Conchas stirred up some little excitement with his feats of strength, and Julius Neuman, his assistant, won a number of good laughs. Will Rogers with his rope throwing and other tricks did well. Kenney and Platt aroused the most laughter of anything in the bill.

Ben Beyer and Brother opened the entertainment with trick bicycle riding. Ferguson and Northrup were on second with songs. They worked hard, but were unable to make much of an impression. The talking movies showed the old story of Dick Turpin and another picture called "The Politician." The screen used for the pictures in this house has been much improved. There was no applause for the pictures. *Rvd.*

WILLARD (Jones, Linck & Schaeffer, mgrs.). Arnold Dorey and his company opened Monday night in George Dorey's show. How He Lied to Her Husband and the one-act

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play went very well. The first show called out a big audience. The act is a little bit over the heads of the average audience, and some of the most subtle lines failed to score, but there were enough that did. Doris Mitchell, who is seen as the wife, does excellent work. She has the appearance of a Brune-Jones woman, gowns herself in that style and walks with the Burne-Jones bend. Frederick Allen, as the husband, Mr. Bumpass, looks the role and is convincing. The acting was almost flawless and Mr. Daly was called out for a half dozen bows. The act was last on the bill. Edgar Foreman and his company offered "The Danger Point" a dramatic sketch which came third on the bill, had a bad spot, but passes very well. Thomas Potter Dunne, on second, had a lot of fun with the audience with his character impersonations. He has some good stuff and he works hard and to good effect. Moore & Towle gave their talking and singing in place of the Ward Brothers, and were heartily received. They have some lively chatter and they are vigorous in its exposition. Celest, a slack wire performer, opened the bill very well. Arnold Daly was held over for the last half.

Reed.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—"The Red Petticoat," very poor business. Next week, Gertrude Hoffmann.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—"Lewis Waller in 'A Marriage of Convenience'" and the courtship scene from "Henry V." Only fair returns.

COHAN'S G. O. H. (Harry Ridings, mgr.).—"The Escape" doing lively business. Moves next week to Chicago Opera House. George M. Cohan in "Broadway Jones" next attraction.

CORT (U. J. Hermann, mgr.).—"Our Wives" 13th and last week. "The Silver Wedding" next.

COLONIAL (James Jay Brady, mgr.).—"Ziegfeld's 'Follies.'" One of the biggest successes of season.

GARRICK (Asher Levy, mgr.).—"Passing Show of 1912" still playing to full houses.

ILLINOIS (Will J. Davis, mgr.).—Billie Burke in "The Mind the Paint" Girl" opened Monday night.

OLYMPIC (Sam Lederer, mgr.).—"Hindle Wakes," well acted, but not well attended.

McVICKER'S (George A. Warren, mgr.).—Mrs. Leslie Carter in "Camille."

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.).—Charles Cherry and Marie Doro, meeting with fair returns in "The New Secretary."

PRINCESS (Will Singer, mgr.).—"The Lady From Oklahoma," small houses.

STUDEBAKER (Edward Leonard, mgr.).—The Great Raymond, offering magic, with good attendance.

FINE ARTS (Arthur Bissell, mgr.; Ind.).—The Manchester Players opened Monday night.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Amato's Italian Band booked for Saturday concerts.

GLOBE (James A. Browne, mgr.; Ind.).—Wrestling bouts and local talent affairs.

CROWN (Arthur Spink, mgr.; S. & H.).—"The City."

NATIONAL (John Barrett, mgr.; S. & H.).—"One Day."

VICTORIA (Alfred Spink, mgr.; S. & H.).—"Busy Izzy."

IMPERIAL (Kilmt & Gazzolo, mgrs.; S. & H.).—Specially organized company in "Ten Nights."

Bobby Connelly has joined Lydell and Lydell and is doing some dancing in this black face act.

"The Yellow Jacket" will be the next attraction in Powers' following Charles Cherry and Marie Doro in "The New Secretary" now current.

Black Patti and her troupe of singers will hold down the boards at the Globe next week.

Sophie Tucker will be at the Kedzie March 24, with a new list of songs. She was a magnet at the Wilson last week.

E. J. Ratcliffe, who played one of the most important roles in "The Drums of Oude," in vaudeville, has joined Mrs. Leslie Carter at McVicker's.

The members of the Press Club are arranging for their annual "Scoop," which will be given next month at the Auditorium. A plot is being arranged and music composed for the occasion.

Mme. Carro recently returned from Europe and will shortly take to vaudeville.

Ray Samuels of "Ziegfeld's Follies," led the grand march at the Spotlight Singers' ball on St. Patrick's eve.

The Calumet Council of the Knights of Columbus are rehearsing for a big minstrel show, which will be given in their new club house at 62d street and Cottage Grove avenue, April 2-3.

Joseph E. Howard has abandoned his plan of resuscitating "Frivolous Geraldine" for a time, at least. Meanwhile he will continue to earn money in vaudeville.

E. P. Churchill, of the Garden theatre, Kansas City, is reported to be seriously ill with pneumonia. George Hopkinson of the Hamlin, Chicago, is also a victim of the disease.

The colored theatres at Cleveland and Indianapolis have switched their bookings from the Doyle Agency to the Hamburger office.

J. M. Rosenfeld is now associated with H. A. Sodini in the running of the Family theatres at Moline and Rock Island.

Sam Lehman, musical director, with "The Passing Show of 1912" is proudly sporting a medal presented to him by the Pittsburgh lodge of T. M. A. for services rendered at a recent benefit. All Sam wants now is a white uniform as a background for the pretty gold medallion.

Hampton Durand has been installed in the Grand Opera House Block and will look after the interests of the Jerome & Schwartz Music Publishing Co. from there.

Marie Flood replaced Texas Gulnan in "The Passing Show of 1912" for three performances this week, acquitting herself in capital style. Miss Gulnan is again back in the cast.

Gracie Emmett, who was forced to give up her western dates through the death of her husband, has resumed.

W. S. Butterfield has added a couple of links to his chain of houses. He has secured the lease of the Washington theatre, Bay City, Mich., and also Frank Bryce's Bijou and Stone Opera House, Flint, Mich.

Dodie Odell was badly injured in a railway accident at Larnet, Ont., March 2. She closed the day before with "The Great White Way," and was on her way to her home in Chicago.

Frances Kennedy, now with "The Red Petticoat," will take her first dip into vaudeville under the guiding hand of Harry Spingold. Miss Kennedy is well known in Chicago, through having served for two years at the La Salle Opera House.

Sol Lowenthal of the law firm of S. L. & F. Lowenthal, much improved in health, will be back in Chicago about April 1.

"The Sweetest Girl in Paris" closed in Cincinnati Saturday night. This is one of Harry Askin's shows. "The Divorce Question" closed in Terre Haute Saturday also, but the two companies will be merged and play three weeks in Chicago, opening at the National next Sunday.

Rehearsals were begun Monday morning of "Bates of the U. S. A.," the new play by Edward E. Rose, which will be sent out by the United Play Co. Hugo Koch will be featured. Some of the other players are Walter Jones, Frank Day, Ainsworth Arnold, Margaret Cate, Marie Dunkle and Edna Pew, the latter being the daughter of Pew, the noted bandmaster.

Clarence S. Cullen, who was recently stricken with partial paralysis, is once more in the box office at the Columbia theatre.

Low Cantor's "A Trip to Joyville" had quite an adventurous trip before it finally got started over the W. V. A. time. The act was booked by the Association before it was produced, a route being laid out and contracts given. The act was produced and for a break-in, Cantor placed it at the Marshfield. A few days after the contracts were called off, but a need of the tabloid like the need of comedy acts set aside the opposition idea and the act has again been routed over the time.

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Henry Watterson and Irving Berlin breezed into town Saturday, did the rounds with Max Finslow for a couple of days and then decided the Chicago representative of the Watterson-Snyder-Berlin concern had too classy an acquaintanceship to travel around on elevated trains and street cars. Consequently, a few cars is on the way to Chicago and Max is more popular than ever just now. How long that will last depends upon the condition of the car. Mr. Watterson returned to New York early in the week. Mr. Berlin will remain in Chicago a few days and then journey to French Lick.

Mort H. Singer had a hurry call from New York last week for the manuscript and score of "A Modern Eve." There is a possibility that it will be put on there shortly.

Rodney Ransom and Marie Nelson, who have been playing at the College theatre during the winter, will appear in "The Blindness of Virac" with a company now being organized. The piece will be played in the outskirts of Chicago and in some of the one-night stands. In connection with this, it is stated by Messrs. Kettering & Buckley that they have these two players under contract to appear in vaudeville, and that they had them booked to play in "Conscience" in several Chicago houses.

Mrs. McGilvray, who runs a boarding house at Flint, Mich., is seeking the whereabouts of Leeclair, who up until recently was playing sketch on the small time. Last July Leeclair left his 13-year-old daughter in charge of his McGilvray, and from that time until now as subscribed just \$10 to the support of the child. Unless something is done immediately the child will be sent to a home.

The Ward & Vokes show is laying off this week in Chicago.

Bertha Montague, who has been ill in Chicago for the past two months, will join her husband, Cliff Robertson, with the western "Rocky 666" company at Indianapolis next week.

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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Digby Bell which went over for a clean hit. Will Dillon, song writer, scored with his numbers, using a "plant" in an upper box. "The Girl from Milwaukee" may have success in disguising her identity, but she can't disguise she has a fine voice. As the advance billing says, "She can sing." The Kyles and their aerial offering went over nicely and did unusually well in the opening position. Rock and Fulton, of the holdover brigade, had another big triumph. Stone and Kallis, also retained, did as well as the preceding week, while Bedini and Arthur closed the show and went over big. The talking-pictures offered the "Julius Caesar" talkiest and the synchronization was noticeably faulty and phonetically indistinct.

EMPRESS (Sid. Grauman, mgr.; S-C).—Lawrence Crane and Co. mystifying. Laja Troupe, five, classy closer. Morrissey and Hanlon did well notwithstanding inclination of the team to hit the monotonous routine chatter. Mamie Fleming and her character bits failed to measure, her act being below the usual Empress standard. The Sailor Comedy Four hit some close harmony that pleased and made themselves entertainingly agreeable. Their songs outclassed the talking routine. The Three Cleirs were assigned the opening spot. They were well received. Leo Murphy, a local violinist, took a whack at the home folks as an Empress filler and didn't do so badly with his music. He's a capable musician who will improve as he goes along.

PANTAGES (Chas. L. Cole, mgr.; Alex. Pantages, gen. mgr.; agent, direct).—Signor Giuseppe Sirigano's Italian band had the closing position. The band did fairly well. The

Gray Trio, like Felix Quick is a cartoonist. His drawings pleased, the act as a whole being moderately successful. Charles A. Loder played "The Night Doctor" and his German comedy was amusingly put over. The act has a lot of strong horseplay which the Pantages audiences appreciated. Williams and Sterling let loose some tiresome chatter which held down their turn. The act can stand improvement. Ralph de Ermy started the show and acquitted himself well. Dixie and George had the place next to closing and made the most of it. While they scored they remained on too long, hurting the direct returns.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—"The Concert" (Leo Dietrichstein (second and last week).

CORT (Homer F. Curran, mgr.; Shubert).—"The Prince of Pilsen" (Jess Dandy, (first week).

TIVOLI O. H. (W. H. Leahy, mgr.; Ind.).—Chicago Grand Opera Co. (second week), business big.

SAVOY (Chas. Muehlman, mgr.; Cort circuit).—Pictures.

CLARA TURNER WANTS

Location for stock.
For four to five weeks.
Excellent company: Royalty Plays.
Card and scenery. Open time beginning April 3d. W. F. BARRY, Mgr., Box 24, RUTLAND, Vermont.

ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic stock.

AMERICAN (Jas. Goewey, lessee).—Dark.
IMPERIAL (W. I. Sterett, mgr.).—Pop vaudeville.

Bert Levey, the Coast booker, left here for the east March 16 via Los Angeles. His itinerary takes him through Chicago into New York City and he will be away from his Alcazar theatre building offices for at least a fortnight. It is understood that the real mission of his

trip eastward is to fortify himself with a lot of new vaudeville bookings for his circuit, which of late has increased to such proportions as to require something more than merely the attractions migrating in here on either of the larger circuits or the influx of vaudevillians from off the Interstate or Hodgkins time in the southwest or the Fisher circuit in the northwest. A new addition to the Levey time are understood to be the Empress, Vallejo, which he is reported to have leased for a term of nine years, and a half interest in the Auditorium, San Bernardino. The latter transaction incorporates a lease of six and a half years. The former house will split with both Napa and Levey's time in this city, while the southern California house will continue to be a split with Riverside. Late interested in the San Bernardino theatre was W. C. Kramer, who has been known here on the coast by reason of having had the California rights of the Kinemacolor moving picture rights and his association with Manager Gleason in a vaudeville venture at theatres in San Jose and Stockton. Levey is reported to be planning to further increase his playing time by the addition of a string of "pop" houses in Oregon that have been in the chain of the Ed Fisher circuit. The latter booking has not been settled as yet, but appears to be very much prospective. If the deal goes through it will give him an additional five weeks in that territory. Early in May he will start to book the new Wikman in this city, which is now in process of completion by Joseph Bauer on the old Mission street site. Immediately upon Levey's return from the east, his field man, William R. Dailley, is scheduled to leave here on a scouting trip through Oregon.

The Modesta theatre in that city, this state, opened with Bert Levey vaudeville and pictures March 9 under the general management of W. B. Martin. The Elite theatre in Red Bluff, Cal., is another recently forged link in the Levey chain and is splitting with Chink.

Florence H. Allen has instituted proceedings for a divorce from her husband, Henry J. Hallen, an actor, in the courts of this city. They were married November 1, 1901. Mrs. Hallen alleges desertion just about five years later.

The Only in
The World

LORA

THIS WEEK (March 17),
BRONX THEATRE, NEW YORK

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World's Famous Soloist on the
Sensational "King of All Bass
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The Musical Cates
have a standing challenge of (\$1000) One Thousand Dollars, open to the world, that Walter H. Cate, as a Saxophone Soloist, or the Musical Cates, as a Saxophone or Xylophone Band cannot be equalled in the world, or as a musical attraction cannot be equalled by any other Concert Band using Brass, Reed or Wind Instruments, regardless of number.

SPECIAL NOTICE

We note in last week's VARIETY that a turn called the 6 Brown Bros. advertise themselves to be the World's Greatest Saxophone Players, which is absolutely erroneous. If they should advertise to be the World's Greatest Saxophone Carriers and Murderers of Music on the Saxophones their claims would not be disputed by any sensible, intelligent person or musician. If they are conceited enough to think they can play the Saxophones well enough to back up their claims, we will be pleased to meet them in a friendly Saxophone Contest for (\$1,000) one thousand dollars aside. Failure to accept this challenge will be proof and acknowledgment on their part that they are misrepresenting themselves, and that they have no claim to any such title or any title meaning the same.

B. J. CATE.
(4 Musical Cates)

Cesare Lamonaca and his band of soloists have been engaged for the opening of Adora Park in Oakland March 22. Lamonaca's diving horses will be another special attraction.

The Allied Theatre Managers' Association and the Theatre Janitors' Union reached a compromise at a meeting of the former organization March 12, when it was formally agreed to increase the weekly wage scale of the janitors from \$17.60 to \$21, providing the latter would concede the waiving of the demand of a day off every week on salary. In consideration of this concession the Labor Council of the city agreed not to make any more demands on behalf of any affiliated unions for a period of one year from the date of the agreement.

"From the Manager to the Cross" is the title of the feature moving picture film that is being exhibited this week at the Savoy theatre.

John A. Butler, an actor of juvenile and light comedy roles, made his coast debut this week at the Alcazar in the title role of "Checkers."

Mr. and Mrs. Jack McGreevey, Orpheum circuit migrants, were jumped from Oakland to Salt Lake City last week. Before taking leave of the city across the bay, the pair managed to break into the local newspapers by Mrs. McGreevey being taken to the Emergency Hospital to be treated for injuries said to have been self-inflicted, following a reported domestic dispute with her spouse. The woman's injuries are understood not to have been serious enough to prevent her continuing her Orpheum engagement.

Marie Meredith, a chorus girl at the Lyceum stock burlesque theatre in Kearney street, this city, and in private life the wife of Frank N. Murphy, a stage electrician, now in Honolulu with the Lambarde Grand Opera Co., is reported to have attempted suicide March 8 in her room at the Golden Gate Hotel, also in Kearney street. The destructive agent was some kind of a poison. Mrs. Murphy's cries of distress were heard by a chorus girl companion with whom she shared her room at the hotel, and immediately the latter gave an alarm and had the unfortunate woman removed to the Harbor Emergency Hospital, where her condition was regarded as being very serious.

Harry Glyn, who closed a successful engagement here a short while ago at the Portola-Louvre, has just been re-engaged for another six weeks at the Cafe McCormick, Minneapolis, where his Cabaret entertaining is reported to have won for him the additional position of amusement manager.

A monster pipe organ is to be installed in the Festival Hall of the Panama-Pacific International Exposition.

A movement is on foot here to restore the former rate of \$115 for first class passage to the Orient instead of \$175 as now charged by the competing steamship lines between here and China and Japan. Traffic is reported to have fallen off very perceptibly since the transportation rate was advanced.

The American is still dark, notwithstanding the announcement McKee Rankin and Margaret Drew were to reopen there March 9. Since then the busybodies along the rialto have been enjoying a bit of gossip relative to Rankin having received the sum of \$300 from a coterie of local socialists to aid him in the production of a labor play entitled "Master and Man" and then having given the piece an opening. Rankin is still said to be raiting.

The famous mob scene from "Julius Caesar" never had anything much in the shape of spectacular features on a tabloid thriller that was enacted March 7 in the lobby of one of the local hostilities, when Sam Blair, booking representative of the Consolidated Amusement Co. of Hawaii, demanded a demand on his former business partner, Jules Simpson, the American representative of the Brennan-Fuller Australian vaudeville circuit, for the return of a couple of letters that had been given the latter to take back with him to Australia on his mission of personal vindication with his governor. Ben J. Fuller, the mislives were of a confidential nature and communications from General Manager Bob McGree of the Honolulu Amusement Co. of Hawaii. With a bodyguard of several of his cohorts, Blair is reported to have threatened Simpson with arrest for the theft of the letters unless they were returned forthwith, and shortly before midnight the demand was acceded to after exact typewritten duplicates had been made and were attested to the next morning before a notary public by the officiating typist who had copied them.

The eventful sequel to the nuptials of Blossom Seeley and "Rube" Marquard in this city on March 12 was a sort of "blow out" that took place during the "after the show" hours in the Portola-Louvre, a favorite resort here of the engaged couple. The cotillion guests was made up chiefly of the members of the current week's bill at the Orpheum, where the bride and groom were the headline attraction. Covers were spread for 25 people and every plate was taken. The table decorations were principally apple and peach blossoms in recognition of the Christian name of the bride, while a huge floral baseball and a wedding with a combination of bat and ball on it served to celebrate the vocation of the groom. Prominent among the banqueters was Dick Kinella, scout of the New York Giants, who succeeded in securing Marquard's signature to a playing contract for this season before the marriage ceremony took place.

The Four Avolos and Tom MacGuire and wife are scheduled to sail March 15 on the steamship Sierra for a tour of the Brennan-Fuller vaudeville circuit in Australia and New Zealand.

The management of the Portola-Louvre is striving to stimulate business by offering to patrons of the resort coupons for chances on a \$4000 lottery every week. When Herbert Meyerfeld, Jr., was managing director, the inducement was a building lot.

Judge Allen, a Los Angeles dispenser of justice has decreed that Jack Barrymore shall pay to Barber Martin Bergman \$500 as damages in a civil suit that resulted from an assault that is alleged to have taken place last summer, when the thespian was starring at the old Belasco theatre on Main street. Barrymore was represented by a deposition in which he made a sort of self-defense contention.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Amelia Bingham and Co., Quinlan and Richards, Madden and Fitzpatrick, Marie McFarland and Madame —, Delro, Thurber and Madison, Buckley's Animals, Billy K. Wells, Rose and Ellis, Edison's Kinetophone.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—McKay and Cantwell, Halligan and Sykes, Walter LeRoy and Emily Lytton, Roy la Pearl, Mlle. Martha and Sisters, Herr Willisch, Kinemacolor.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—"A Day in the Alps." Geo. C. Davis, Three Arkis, Van and Carrie Avery, Alpha Twins, Henry and Wood.

ALLEGHENY.—Silent Marro, Coyne and Sweet, Goldrick, Moore and Kleise, Homer Miles' Players, Perry's Minstrels, Baby Zella, Yammatta Brothers.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Three Bennett Sisters, Palace Quartet, 3 Bitters, Brennan and Wright, Joe Birnes, White's Circus.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Preston, Challis and Challis, Four Howards, Orville and Frank, Oliver's Minstrels.

KEYSTONE (M. W. Taylor, mgr.; agent, direct).—"High Life in Jail," Brooke and Harris, Col Sam Holdsworth, Woods Company Four, Captain Stanley Lewis, King and King.

LIBERTY (M. W. Taylor, mgr.; agent, direct).—Famous Marcel Twins, Carl Statzer and Co., Egan and DeMar, Fred Sanford, Georgia Fitzgerald, The Naggy.

VICTORIA (Jay Maatbaum, mgr.; agent, direct).—Old Veteran Boys in Blue, Jeunets, Princess Judita, Harry Cutler, Jones and Evans, Mexican Herman and Co., Perrin and Saparo, Radcliffe and Nelson, Kinemacolor.

PALACE (E. Brown, mgr.; agent, direct).—"Cavilli's Water Carnival, Evans and Violeco, Panean and Claxton, Pyranos Birds and Dogs, Bobbie Mack, Frank J. Hurley, Mel Eastman, Three Laurel Maldens.

BROAD (Nixon & Zimmerman, mgrs.).—"Dixie" (fourth week).

FORREST (Nixon & Zimmerman, mgrs.).—"Count of Luxembourg" (fourth week).

GARRICK (Nixon & Zimmerman, mgrs.).—"Mrs. Fiske in 'The High Road' (3d week).

CHESTNUT ST. O. H. (Nixon & Zimmerman, mgrs.).—"Irish Players.

ADELPHI (Leonard Blumberg, mgr.).—"Walker Whiteside in 'The Typhoon' (2d week).

LYRIC (Leonard Blumberg, mgr.).—"Merry Countess" (3d week).

WALNUT (Samuel Johns, mgr.).—"Dark.

BOSTON

By J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—A most pleasing bill. Well arranged. Business good. William Burreas & Co., fine big act; Royal Kitamura Troupe, good; Mabel & Dora Ford, fine dancers; Henry & Francis, good; Polzin Bros., hit; Bison City Four, good; Frances Stevens & Co., good laugh; Dolly Morrissey, neat act and fine costumes; Savana Duo, opened, good; pictures.

HOLLIS (Charles J. Rich, res. mgr.).—"The Governor's Lady," last week; business fine. Next week, "Kismet," with Otis Skinner.

COLONIAL (Charles J. Rich, res. mgr.).—"The Pink Lady," last two weeks; business good.

PARK (Charles J. Rich, res. mgr.).—"Omce 666," business big. Here for run.

BOSTON (Al Levering, res. mgr.).—"Garden of Allah," last week of good run. Next week, "The Round-Up," with Macklyn Arbuckle. Popular prices.

TREMONT (John B. Schoffel, res. mgr.).—"The Yellow Jacket," last week; business only fair. "Top O' the Mornin'" next week. Gertrude Quinlan, who is starring in it, is a local girl.

MAJESTIC (E. D. Smith, res. mgr.).—"The Man with Three Wives," Second week. Business fair.

SHUBERT (E. D. Smith, res. mgr.).—"Ready Money," doing as well as any show in town.

BOSTON O. H. (Henry Russell, managing director).—Grand opera.

CASTLE SQUARE (John Craig, mgr.).—"Stock, 'Believe Me, Xantippe,' 9th week.

PLYMOUTH (Fred Wright, mgr.; Liebler).—"Man and Superman" with Robert Lorraine. Engagement not financial success. Last week, The Irish Players next week.

GALETTY (George T. Batchelor, mgr.).—"Ginger Girls."

CASINO (Charles Waldron, mgr.).—"Girls of the Great White Way."

GRAND O. H. (G. Lothrop, mgr.).—"Tiger Lilies."

Jennie Jacobs had best look to her laurels. Boston has a Marion Firtha Clarke, who now handles nothing but exclusive women acts. She has a great field.

Keith's Boston house will celebrate the 24th anniversary next week. It is that many years since the original house was opened.

Mrs. Steele Mackaye, wife of the late actor, has written a prolog for the performances of "Pandora's Box" to be produced at the Boston Opera House, April 3 and 4.

Phebe M. Aronson, the candy counter girl at Waldron's Casino, was granted a divorce from her actor-husband, Samuel J. Aronson, by Judge Hardy in the Suffolk divorce session. She told the court many tales of cruelty. This was her second marriage. Judge Hardy sympathized with her on the fact that she had been abused by both men that she married. "You seem to have hard luck with your husbands," said his Honor. "And I hope you succeed in getting a better one next time."

Ether O'Meara, the chorus girl who died as the result of a dose of morphine, said to have been given her at Savannah, "The Silva" was buried in the family plot, here. Many floral tributes sent by theatrical people playing in Savannah, accompanied the body to Boston.

The New England distributing branch of the Kinemacolor Company of America will be established in Providence, instead of Boston, due to the stringent laws regarding the type of building and restricted localities, called for by Massachusetts legislative acts.

John Morris, special officer at the Unique theatre, Washington street, was arrested by detectives from headquarters last Saturday, charged with the larceny of \$23 worth of tickets. He had 32 tickets in his possession, it is claimed, when he was arrested.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Courtney Sisters, riot; Willard Simms & Co., big laughing hit; Van & Schenck, hit; Four Rianos, capital novelty; Valerie Berger's Players, fast, good sketch; MacRae & Co., good; Herbert's Dogs, fine; Flynn & McLaughlin, very good.

APOLLO (Fred Moore, mgr.; K. & E.).—Jos. Galtes presents for first time "The Purple Road" (19-21); Mask & Wig (U. of Pa. amateur dramatic club) in "Maid in Germany," 22.

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Grootnick, bus. mgr.).—M. P. STEEPCHEASE PIER (Morgan & Fennan, mgrs.).—M. P. Pavilion of Fun.

CRITERION (I. Notes, mgr.).—M. P. BIJOU DREAM (H. J. Elliott, mgr.).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ARCADIA (Hall & Mason, mgrs.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P. CENTRAL (Jacoby & Goldman, mgrs.).—M. P.

It is said that W. J. Dentsel of Woodside Park, Philadelphia, and who runs the carousel at Delaware avenue and the Boardwalk, will place a big carousel on the front of Young's Ocean Pier.

The first two days of next week Mme. Nazimova appears at the Apollo in "Bella Donna." The last four days will see a return of "With in the Law," which did an enormous business here about six weeks ago.


Florenz Zeigfeld has been a visitor here for the past week. Mrs. Sam Harris and her sister, Miss Merrill, have been here, registered at the Marlborough-Blenheim for the past month.

Jos. Galtes' big operatic romance, "The Purple Road," written by H. Reinhardt, the composer of "The Spring Maid," and which has for the star Victor Maurel, was to have had its American premiere Monday night at the Apollo. Several hitches prevented the first showing until Wednesday night. The first drawback was the withdrawal of Ethel Jackson from the cast. This necessitated Valli Valli switching from her role and taking the singing role that had been Miss Jackson's. Then the non-arrival of scenery made it impossible to open up on schedule time, and besides, there was a lack of rehearsals. The setting for the last act, which was built for the Metropolitan opera house, shows the Mount of St. Helena. So big is the set that when it arrived here Monday afternoon at 6 o'clock it was past midnight before it was finally set up. The whole production is enormous, it taking three cars to transport the scenery. There are 36 pieces in the orchestra, led by Gus Salzer, and over 100 people in the production.

Marshall P. Wilder made his appearance on the Boardwalk this week for the first time since last fall. He will shortly open his house here.

ROSE
BILLY D.

BLACK



LLOYD

These Entertaining Entertainers, Now Playing Pantages Circuit, Week Mar. 24
PANTAGES, TACOMA
Direction, Louis Ficus

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HEARIN'S BELIEVIN' YOU'VE HEARD THIS WONDERFUL BALLAD EVERYWHERE. THAT'S THE ANSWER. IT'S A HIT—AND ANYONE CAN BE A HIT WITH IT.

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THIS SONG MAKES "MAKING GOOD" EASY. WHY SAY MORE? WE HAVE A GREAT DOUBLE VERSION THAT'S BETTER THAN THE "MYSTERIOUS RAG" DOUBLE WAS.

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**"WHEN THE MIDNIGHT CHOO CHOO
LEAVES FOR ALABAMA"**

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[Pair]

Le GRANGE and GORDON

A Pleasing
Little Act that
Fits In Any-
where

A new theatre devoted to moving pictures opened this week on Arctic avenue at Kentucky avenue and was designed especially for the colored folk. The name has not been selected.

A stranger called at the Savoy box office the other day and after excusing himself, asked that he be kindly informed where he could purchase some stage money. Louis Wesley asked him how much he wanted and the fellow replied, "Oh, a couple of thousand dollars worth." Louis gave the man the address of Jules Ruby.

Lina Cavalleri will be the attraction at the Apollo next Sunday (Easter) matinee and evening. She will be assisted by Lucien Muratore, a Parisian dramatic tenor. \$5 is the top price. Sig. Oriunna's Royal Italian Band is the Easter feature on the Million Dollar Pier.

It is now said that Young's Hotel will be operated as an apartment hotel after M. L. Keenan leaves it, May 1. The company owning the pier and hotel will operate it. The bar and cafe are, however, offered for rent, but the high figure set has not brought many inquiries.

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Many here are interested in how the New Jersey assembly will look upon a new law introduced to legalize boxing in this state. Some are even looking for sites already.

The cafe at the Dunlop Hotel has been thoroughly remodeled and a decorative grille with festoons of wistaria have made quite a cozy place out of it. The cafe this year will be conducted by Eugene Gasser, a Philadelphia restaurateur. Mr. Gasser was formerly identified with the Bingham House, Philadelphia. The cafe opened Thursday of this week.

NEW ORLEANS BY O. M. SAMUEL.

ORPHEUM.—Carpos Brothers, favor; Great Howard, big score; Fregoleska, somewhat superior grand opera songstress; Talking Pictures, no better than Cameraphone; "California," delightful; Jim Morton, liked immensely; Howard's Animals, splendid finish.

FRENCH O. H.—Probably the most brilliant audience that ever attended a vaudeville performance in this country assembled at the French opera house Friday to witness the Harry Lauder road show, the governor of the state, dignitaries of various rank, society en masse, all paid homage to the Scotchman, and comforted themselves as on an opening night at the opera.

LYRIC (C. D. Peruchi, mgr.).—Peruchi-Gypzense Stock Co. in "Rock of Ages."

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

HIPPODROME (Lew Rose, mgr.).—Howard's Bears, Ethel Barr, Withrow and Glover, Donald Deane, Eaton's Dogs, Mansfield, La Porte.

Owing to the nervous breakdown of Fannie Usher, Claude and Fannie Usher have canceled their engagements for the remainder of the season. Miss Usher will remain here until she grows better, after which she will go to her New England home for a much-needed rest.

Mr. and Mrs. William Morris and their daughter, Ruth, accompanied the Lauder road show to this city.

Kelly and Rowe left the Greenwall stock company Saturday.

Covington, La., will be graced by an airshow.

Motion Picture Exhibitors' League of Mississippi will convene at Gulfport 28.

Mabel Talliaferro is resting in Panama.

En route from Montgomery to New Orleans the trunk of Paul Ziedler, with Frances Starr, was robbed of \$237.

Barry Milton, formerly at the Greenwall, has returned to this city.

The Neil O'Brien Minstrels occupy the Crescent week 30.

ST. LOUIS

By JOHN S. BARNETT.

OLYMPIC (Walter Sanford, mgr.).—David Warfield in "The Return of Peter Grimm," opened to well filled house. Cast a remarkable one.

AMERICAN (Harry R. Wallace, mgr.).—Sarah Padden in "Kindling," first time at popular prices, drew record-breaking house. Is repeating the success of Margaret Illington.

SHUBERT (Melville Stolz, mgr.).—Dark.

CENTURY (Wm. Kaye, mgr.).—Dark.

GARRICK (Mat Smith, mgr.).—Rainey's hunt pictures continue well.

STANDARD (Leo Reichenbach, mgr.).—"The Girls from Reno," very well received.

GAYETY (Chas. L. Walters, mgr.).—"College Girls," amused an overflowing gathering.

The Shubert and Century remain dark during Holy Week, both re-opening Easter Sunday. The Shubert will offer "When Dreams Come True," while the Century has the initial appearance of "The Rainbow" in this section.

COLUMBIA (H. D. Buckley, mgr.).—Galletti's Monkey, very strong opener; Mignonette Kokin had hard spot in second position, but went over easily; George H. Watt, exhibition with electrical current; Joseph Jefferson & Co., picked up things after the Kinetophone, and were excellent; Sallie Fisher came next as headliner, scoring completely; Claudius & Scarlet appeared in their street clothes, owing to non-arrival of baggage, receiving hearty applause; Four Athletes, beautiful display of grace and strength.

HIPPODROME (Frank L. Talbot, mgr.).—With the picture "From the Manger to the Cross," as an added attraction, every performance drew packed house. Steve Juhara, exceptional opener; Shaw & Wilson, amused; The Zecks, clever; How & How, many laughs; Alva York, went big; Milard Bros., very good; Sam J. Curtis & Co., honors; Tasmanian Van Dieman Troupe, marvelous; The Castellans, well received.

PRINCESS (Dan Fishell, mgr.).—Princess Maids in "My Aunt from Brazil," scored success as headliner; Freeman & Margaret, heartily received; Natalie Sisters, did nicely.

EMPRESS (C. B. Heib, mgr.).—Morgan & Whaley, feature; Fred Morton, scored; Mareno & Delton Bros., very clever; Sherman & McNaughton, fine; Hathaway's Monkeys, applause.

KINGS (F. C. Meinhardt, mgr.).—Ruth Rock & Co., headlined; Van Horn & Jackson, very good; Ed. Winter & Dog, entertaining; Glen Ellison, well liked; Bounding Gordons, pleased.

SHENANDOAH (W. J. Flynn, mgr.).—Maidie De Long, scored hit; Kroneman Bros., well received; Douglas & Wille, successful; Frank & Dorr, many encores; Dodge Bros., very good.

CINCINNATI

By HARRY HESS.

GRAND (John H. Havlin, mgr.; T. Aylward, rep.).—"The Trail of the Lonesome Pine," Advance sale large.

LYRIC (Jas. E. Fennessy, mgr.).—Sothorn and Marlowe. Fine business.

WALNUT (W. F. Jackson, mgr.).—"The Great Divide," Business good.

KEITHS (C. Dean, rep.; agent, U. B. O.).—rehearsal Sunday 10.—Moran & Wiser, opened; Leo Carrillo, excellent; Hersog's Stalions, very good; Musical Kings, hit; Talking Moving Pictures, rank failure; Edmond Hayes & Co., scream; Rooney & Bent, hit; Simon & Osterman, featured.

EMPRESS (George F. Fish, mgr.; S-C.; rehearsal Sunday 10).—Lohse & Stirling, opened; Fay & Mynd, fine; J. Herbert Frank & Co., hit; Creighton Bros., scream; "Fun in a Boarding House," featured.

STANDARD (Thos. Corby, mgr.).—Behman Show.

PEOPLE'S (Jas. E. Fennessy, mgr.).—"Daffydilly," fairly good show. Business fair.

Chas. Cook in advance of "Ben Hur," Wm. Brill of Francis Starr Sam Friedman of Warfield and Chas. Phillips; Charlotte Walker are here booming their respective shows.

With the rebuilding of the Gibson House arrangements have been made to put in a Cabaret floor.

"The Sun Dodgers" are laying off this week.

J. Herman Thuman, dramatic critic on the Enquirer, is the father of a boy.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.).—rehearsal Monday 10.—Irene Franklin, assisted by Bert Green, had things all her own way; Lena Pantzer, clever; Dooley and Parker, created fun; Carl Rosine, entertained; Cortis and Florence, excellent; Golden and Winters, were liked; Paul Morton and Miss Glass, enjoyed; Billy McDermott, pleased; Davies Family, skillful; Edison's Talking Pictures, showing the miser scene from "The Chimes of Normandy," good opening house.

NEW THEATRE (George Schneider, mgr.).—"Arizona Days," excellent headliner; The Lawrence Players, scored, needs a better finish; "Enigma," pleasing; Rodgers and St. Clair, ordinary; Brockman and Gross, clever; Richard Hamlin, good; excellent business.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger, agent).—"The Garden of Song," headlined; "The Trainer," interesting; Miss Leighton, applause; The Bell Boy Trio, entertained; Zaza and Her Lions, good; Glendale Troupe, meritorious; very good.

FORD'S (Charles E. Ford, mgr.; K. & E.).—"Cleopatra" (motion pictures); fair sized audiences.

AUDITORIUM (J. MacBride, mgr.; Shuberts).—Dark. Marie Dressler and Co., underlined Easter week.

ACADEMY (Tunis F. Dean, mgr.; K. & E.).—Dark. Opened 21 with Lillian Russell.

GAYETY (Wm. Ballauf, mgr.).—"The Trocadero."

EMPIRE (George W. Rife, director).—"The Girls from Missouri" (return visit).

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).—Premier Stock Co. in "The Little Tenderfoot."

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.).—rehearsal Mon. 2)—17-19. Read.

St. John & Co., good; Walter Browne, scored; George Beach Comedy Co., hit; Pistol & Cushing, many laughs; Sutcliffe Troupe, sensational acrobats, 20-22, Jolly & Wild Co. in "Over Night in Boston." MELTON.

ASHLAND, KY.

SCENIC (Dan Norton, mgr.).—Dunlap pony contest, good drawing card.

ASHLAND (F. H. Mundy, mgr.).—Aubrey stock, good; 27, "Newlyweds"; 28, "Baby Mine."

COLUMBIA (Dick Martin, mgr.; agent, Sun).—17-18, Kennedy & Chase; 19-20, Elco Minstrels; 21-22, Westman & West.

JACK.

BLOOMINGTON

MAJESTIC (A. G. Schode, mgr.).—4-8, "Running for Congress"; 10-12, Joe Holland, "The Human Frog"; Queen Mab & Casper Weiss, clever; Margaret Nelson & Co., "The Uplift"; Hauger & Sullivan, entertaining; Snyder & Buckley, musical hit; 13-15, "The Flirting Princess."

CHATTERTON (C. A. Takacs, mgr.).—10, "Mutt and Jeff," good house; 11, "The Trail of the Lonesome Pine"; 15, Kitty Gordon, "The Enchantress."

Manager A. G. Schode of the Majestic is considering stock for the last three weeks of this season. WAG.

BRIDGEPORT, CONN.

POLIS (C. Reichenbach, mgr.; agent, U. B. O.).—Du Callon, very good; Billy (Swede) Hall, fair; Davis & Walker, big; Hilda Hawthorne, pleased; Prince Flovo, well liked; Mack & Walker, good; Geo. Rolland & Co., hit; Frey Twins, good.

FOX'S LYRIC (E. Shields, mgr.).—Wm. Wilson & Co., hit; Three Shannons, good; Goff Phillips, well liked; Mattie Lockette, went well; Fantom's Athletics, good; O'Brien & Cole, good.

FLAZA (Matt. Saunders, mgr.).—Waldo, pleased; Wheel of Death, thrilling; Duke Darling, big; Hopkins & Kingsley, good; Ward & Delmore, well liked; H. F. Dalton, pleased.

Matt Saunders, formerly manager of Wilkes-Barre house, now manager of the Plaza. H. REICH.

BURLINGTON, IA.

GARRICK (Geo. W. Mercer, mgr.).—Renovated and rebuilt after the fire. Opened Mar. 16 with Fred. Ireland and his dancing Casino Girls; Ed. M. Gordon; Winter Garden Four; Stuart & Hall.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—17-19, Fred A. LeDuke & Co., entertaining sketch; Carolina Comedy Four, fair; Buella De Buse, pleased; Adeline Loro & Co., worth mention.

TEMPLE (F. W. Falkner, mgr.).—"Satan" pictures. Next week, "The Virginian."

W. B. McCallum, manager of the Broadway theatre, has returned from Southern Pines, N. C.

DANIEL P. MCCONNELL.

CANTON, O.

ORPHEUM (E. E. Rutter, mgr.; agent, Sun).—Pickard's Seals, feature, hit; Chase & LeDuke, good; Ida James & Co., fine; Conroy & Mack, hit; Four Great Lavelles, scored; business big.

LYCEUM (Abrams & Bender, mgrs.; Family U. B. O.).—Fulgura, featured, fine; Herbert Germain Trio, hit; Ferris Bedell & Co., scored; Destefano Bros., good; The Mitchell Girls, hit.

GRAND (Chas. E. Smith, mgr.).—Pictures week 17, good business.

ODEON (Abrams & Bender, mgrs.).—Good pictures to big business, week 17.

A new \$25,000 vaudeville and picture house is to be erected on East Tuscarawas street some time in the near future, so rumor says.

Helen Raney, with Ferris Bedell & Co., is a niece of F. C. Raney of this city.

CARLEISLE, PA.

OPERA HOUSE (W. F. Pasco, lessee; Frank Hill, mgr.).—The National Cash Register Co. gave exhibition of Kinemacolor pictures, the first seen here. Large house, well liked. Mar. 21, "Officer 666"; 18, Edward Mumma-Morris, piano recital.

ORPHEUM (P. Masaro, mgr.).—O'Brien & Lear, encored; Ramage & Vincent, fair.

GORDON M. MARKS.

CLEVELAND.

HIPPODROME (H. D. Daniels, mgr.; rehearsal Mon. 10).—Ethel Barrymore and her company headline; Wilbur C. Sweetman, big hit; Carroll & Fields, good; Romalo & De Lano, clever gymnasts; Berlin Madcaps, very good; Frank Fogarty, new and old Irish wit; Mosher, Hayes & Mosher, good.

GRAND (J. H. Michels, ren. mgr.; rehearsal Mon. & Thurs. 10).—First half: Great Barnes; Michael & Michael, clever; Eugene & Birely, good; Conlee Sisters, good; James & Parker; Miller & Miller; Harper & Lawrence. Last half: Jos. Meria & Bros.; Nina Lester; Jack & Clara Roof; Christy & Hager; Morse & DeLaney; An-Dee Sisters; Felton.

OLYMPIA (J. H. Michels, gen. mgr.; rehearsal Mon. & Thurs. 10).—Lane; Harper &

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GLOBE (J. H. Nichols, gen. mgr.; rehearsal Mon. 10).—Harry Leydon; Musical Ten Eycks; Corbett & Forester; Dunworth & Valdere. Last half: LaSalle Trio; Harper & Lovell; Lane.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—A musical satire, "Stage Door Johnnies," headline; Juggling Jewels, clever girls; Paul Case & Co., clever sketch; Reiff, Clayton & Reiff, pleasing; Burdelle & Edwards, neat; Frank Bell, good; Howard Wolfe, musical.

COLONIAL (R. H. McLaughlin, mgr.).—"Bought and Paid For" held over for another week.

PROSPECT (Geo. Todd, mgr.; Stair).—"Mutt and Jeff."

EMPIRE (E. A. McArdel, mgr.).—"Run-away Girls."

STAR (Drew & Campbell, mgrs.).—"Follies of the day."

DUCHESSE (W. B. Gyran, mgr.).—Vaughan Glaser Stock Co., "St. Elmo."

CLEVELAND (Harry Zirker, mgr.).—Holden Stock Co., "Kathleen Mavourneen."

OPERA HOUSE.—Dark this week. Hippodrome will do a record week, as it has the run of the town.

George Berry & Co. in "O'Brien in Politics"; Kinemacolor.
MEMORIAL HALL.—Madame Julia Culp, 24. H. ACKERMAN.

CRAWFORDSVILLE, IND.

MUSIC HALL (George R. White, mgr.).—13, "The Light Eternal," cancelled; 14-15, pictures and vaudeville act (The Romanoffs), pleased good houses.
MUSIC HALL.—18, "The Strolling Players"; 26, "The Nautical Knot" (home talent); 28, "The Spring Maid." GEO. A. ROSS.

DALLAS.

MAJESTIC (O. F. Gould, mgr.; Inter.; rehearsal Mon. 10).—Week 10, Burt, Johnson & Burt, very good; Flo & Allie Walters, pleased; Lancton, Lucier & Jesse White, amusing; Acme Four, fair; May Tully & Co., headliner and hit; Baby Helen, very good; Sprague & McNeese, excellent.

GARDEN (Stinnett & Brown, mgrs.; agents, Keith & Miller; rehearsal Sun. 6).—Claude & Emolse Summers, very good; Gwynne & Gosette, pleased; Catalio Bros., excellent; Vernon & Co., pleased; Those Four Kids, very good. GEO. B. WALKER.

DAVENPORT, IA.

GRAND (Orpheum Circuit; David L. Hughes, mgr.).—Week 9, McIntyre & Heath,

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The opening of the Metropolitan Opera House has been delayed one week, until Mar. 31. "Aida" will be presented for the opening. Max Featkenheuer, manager, is working hard to get things in shape.

WALTER D. HOLCOMB.

COLUMBUS, O.
KEITH'S (Wm. Prosser, mgr.; agent, U. B. O.).—Willis Holt Wakefield, headliner; Eva Taylor & Co., in "After the Wedding"; Ashley & Lee, "In Chinatown"; Bert Melrose; Three Emersons; Alexander & Scott; Three Arthurs.

SOUTHERN (J. F. Luft, mgr.; Shuberts).—Paul J. Rainey's African Hunt, second week; 9-23, "Little Boy Blue," with Kathleen Clifford & Otis Harlan, 25-26; Southern & Marlowe, 27-29; Philip Cincione's Italian Band, 30.

HARTMAN (Lee Boda, mgr.; K. & E.).—"Ben Hur," 17-23; "The Trail of the Lonesome Pine," with Charlotte Walker, 25-26; "Office 666" (return), 27-29.

HIGH STREET (Chas. Harper, mgr.; S. & H.).—"Wine, Woman & Song," 17-19; "Human Hearts," 20-22; "A Fool There Was," 24-26; "The Great Divide," 27-29.

BROADWAY (Wm. James, mgr.).—Quintano's Royal Venetian Musicians; Florence Evans Barr; Hugh Jens; Hunter & Ross;

headline, capacity houses; Trovato, riot; Luis Stone, big; Keno & Green, encores; Louis London, liked; Mason & DuTiel, business fine.

AMERICAN (Pantages Bookings; Chas. E. Berkell, mgr.; rehearsal Mon. 130).—McLaughlin & Emmett, neat; Mr. & Mrs. Robbins, good; Eckert & Francis, pleased; Hilda Mason & George Murray, pleased; Laredo & Blake, fine results.

BURTIS (C. S. & K.; M. S. Scoville, mgr.).—6, "The Enchantress," full house; 12, "Countess Coquette"; 15, Aborn Opera Co.; 16, "Mutt & Jeff"; 18, Mizzi Hajos; 23, "Trail of Lonesome Pine." SHARON.

DENVER COL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 8, Mrs. Langtry & Co., headlined, held interest; Wilson's Circus, good; Chadwick Trio, hit; Grant & Hoag, scored many laughs; Bronson & Baldwin, fine; Ethel Mae Barker, excellent; Clara Ballerini, clever.

EMPRESS (Geo. A. Boyver, mgr.; 8-C.).—Three Alex., very clever; Harry Sauber, scored many laughs; "I Died," ordinary; Biele & Gerard, hit; Inez Lawson, fair; Karno Co., feature, went very big.

PANTAGES (Nat Darling, mgr.; agent, direct).—Melnotte-Lanole Troupe, very good; Margaret Bird & Co., held interest; Lee Zim-

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merman, fine; Gavin & Platt, scored laughs; Battling Nelson, good feature.

BROADWAY (Peter McCourt, mgr.).—"Naughty Marietta." Next week, Rose Stahl in "Maggie Pepper."

TABOR GRAND (Peter McCourt, mgr.).—"Excuse Me."

Next week, March 16, moving pictures of Sarah Bernhardt in "Queen Elizabeth" will be shown at the Tabor Grand, and on March 31 the Divine Sarah herself will appear at the Orpheum.

Jim Corbett opens at the Empress March 22 and is being billed around town heavily.
HARRISON HALLAM.

DES MOINES, IA.

ORPHEUM (H. B. Burton, gen. mgr.; rehearsal Sun. 10).—Laddie Cliff, scored; Dickey & Co., went big; Mlle. Louisa, good; Harry De Coe, sensational; Gresham, pleased; Ben Linn, hit; Seely & W. St. for PRINCES (Elbert & Gresham, mgrs.) Stock.

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DETROIT, MICH.

TEMPLE (C. W. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Rice & Cohen, splendid sketch; Ethel Green, refined hit; Elsa Ruegger & Edmund Lichtenstein, applause (former local residents); Hanlon & Clifton, good opener; Miss Phina, went big; Donavan & McDonald, pleased; Selma Bratz, good; Kinetophone (second week).

BROADWAY (J. M. Ward, mgr.; 8-C; rehearsal Sun.).—Hope Booth & Co., good; Emma Francis, clever; Gaylord & Herron, good; Flying Fishers, very good; Pisano & Bingham, fair; Hibbert & Kennedy, very good.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Uye No Jap Troupe, big hit; Lind, very good; Carl Randall, cheered; Warren & Brockway, amused; Gordon & Nevlin, scored.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.; rehearsal Mon.).—Murphy & Willard; Two Alfreds; Barry & Hennessey; Lloyd & Zarina; Wright & Davis; Golden & Hughes; Herman Wilder; Marie Lee.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun.).—Mile. Hengleur's Foodies; Petite Sisters; Monahan; Ed. Hughes & Co.; Jack Lyle; Wm. McKey & Co.; Edith Ward; Etta Leon Troupe.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Vitale & Band; Stevens & Bacon; Asley & Brownie; Janet Loudon & Co.; Happy Doc Holland; Doolittle & Steele; Alferetta Sisters.

GARRICK (Richard H. Lawrence, mgr.).—"From Broadway to Paris" (Gertrude Hoffman), tremendous business.

DETROIT (Harry Parent, mgr.).—"The Rainbow," Henry Miller.

LYCEUM (A. R. Warner, mgr.; Stair & Havlin).—"Shepherd of the Hill."

GAYETY (William Roche, mgr.).—"Bon Ton Girls."

AVENUE (Frank Drew, mgr.).—"Colonial Belles."

FOLLY (Hugh W. Shutt, mgr.).—"Inauguration Girls."

James Slocum will manage the new Washington theatre, opening June 21. It is understood that high grade stock may be the summer policy. JACOB SMITH.

ELMIRA, N. Y.

MOZART (Felber & Shea, mgrs.).—17-19. Hayden, Dunbar & Hayden, good; Be Anoa, well received; Slayden & Hayden, good; Wesley & Nichols, clever.

MAJESTIC (M. D. Gibson, mgr.).—17-19. Maxim's Models, pleased; Swan & O'Dea, good. LYCEUM (G. H. Ven Demark, mgr.).—17-22, pictures, good. J. M. BEERS.

ERIE, PA.

MAJESTIC (J. L. Gilson, res. mgr.).—12. Eva Tanguay Co., excellent show, big house; 14. Mme. Sembrich, large house; 22. "Rose Maid" Co.

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Mon. 10).—Landry Bros., clever; Harry Rego, good harpist; Thornton Frell & Co., good sketch; 3 O'Neill Sisters.

big; Burchfield Burns & Bartlett, pleased; Shriner & Richards, big. Happy Hour—Gay Sisters Musical Comedy Co.

The Park theatre opens Mar. 24 with the Pearl Stock Co. in "The Gamblers." Leads: Pearl Evans Lewis and Alfred A. Webster.

The Columbia opens Mar. 24 with a 2-a-day vaudeville, and the Colonial opens with 3 acts or musical comedy and pictures. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co., in "A Country Gentleman," business good.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—17-19, Mme. Bessie and Her Educated Cockatoos, good; Sandberg & Lee, very good; Cathryn Chaloner & Co., a hit; Edwards Bros., excellent. 20-22, Bernard & Lloyd; La Wana Trio; Willard Hutchinson & Co.; Mason, Wilbur & Jordan.

BIJOU (L. H. Goodhue, mgr.; agent, U. B. O.; rehearsal Mon. 10).—17-19, Wyer & Sheldon, good; Eddie Howard, very good; Bronson & Roph, good; Jules Levy Family, hit. 20-22, Phillips Family; LaRex & LaRex Barbour & Lynn; Bob Finlay & Chesleigh Sisters. EDW. F. RAFFERTY

FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; agent, Bert Levey).—Week 10, Masquerade Sisters, featured; Harris & West, hit; Careless Curt, fair; Jack & Buddie White, appreciated; Capt. Powers & Pauline, went big. Second half: J. K. Graham's "New Year's Eve in a San Francisco Cafe," hit; Hathaway & Mack, dextrous; Lewis & Jones, hit; Jack Miller, good; McGreavey & Davida, appreciated; business excellent.

TEALS (Roy E. Turner, mgr.).—Bell-Onslow Musical Comedy Co., good show, to good returns. Fred Ardath Co. opens 20.

BARTON OPERA HOUSE (R. Q. Barton, mgr.; agent, Cort).—"The Concert," 8, to good house. "Prince of Pilsen," 12, packed them in; Genes, 14; "The Siren," 15.

REX (J. T. Henline, mgr.).—Clyde Morris Gates, child, entertaining; C. Horatio Gates, solo harpist, and films.

Herb Bell jumped to Portland last week, to lead the Keating & Flood company, at the Lyric.

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GEO. ROBERTS, ASST. MGR.

STAR (Frank Foster, mgr.; agent, Alos).—Mack & Fox; Jacob E. Mahler; Warren & Renfrew; Dorothy De Vonde.
LAURIER PALACE (J. Thomas, mgr.; agent, Alos).—Peggy LaRue; Musical Buskirk; James Malone; Benway & Daton; Pauline Robertson; Bill Wilmet.
ALCAZAR (Frank Douglas, mgr.; agent, Alos).—Al. Redmond Musical Co.
SHANNON.

MUNCIE, IND.
STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).—Hayes & Wynne, pleasing; Ross & Holt, scored; Anthony & Bender, pleased; Fred Revello & Slater, clever and sensational.
GEO. FIFER.

NASHVILLE.
BIJOU (George H. Hickman, mgr.).—Week 17, "Human Heart," one of the prettiest stage stories of love, pathos and devotion. Opening performance to splendid business.
ORPHEUM (George H. Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"The Yellow Kid," ranked as not only one of the newest, but the best of tabloid shows here this season. Marie Campbell in life of piece. Crowded house greeted opening performance.
PRINCESS (Harry Sudekum, mgr.; agent, Keith; rehearsal Mon. 10).—Gedmin made decided hit; Connelly Slater, one of the best acts of the kind here this season; Earl Wilson & Neal, scream; Sol Bern, house in roar; Rosow Midgots, well received; opening to good business.

George Harris, of the dancing Harrises of the Four Marx Bros. Co., which played a week's engagement at the Orpheum, discovered on arrival that thieves had entered the baggage car, broken open his trunk and stole costumes, clothes, dancing shoes and everything of value he had in it.

Harry Lauder will play at the Vendome instead of the Auditorium. W. R. ARNOLD.

NORFOLK, VA.
COLONIAL (C. C. Egan, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Maud Lambert & Ernest Ball, return as headliners; Robert Henry Hodge & Co., excellent; Flanagan & Edwards, big hit; Georgette, excellent; Montambo & Wells, good; Andrew Kelly, fair; Three Stanleys, excellent; pictures.
"VICTORIA" (Otto Wells, mgr.).—Tab, "A Knight for a Day," with Janet Priest, featured excellent production, playing to big business.
GRANBY (Otto Wells, mgr.).—Marlon Sherwood in the "Thief," exceptional attraction playing to large houses.
ACADEMY (Otto Wells, mgr.).—17-19, Dustin Farnum, in "The Littlest Rebel," fair house on the popular stage; Milton & DeLong Sisters, hit; Minnie Allen, comedienne, excellent; Stuart & Keeley, dancers, good; Robble Gordone, poses, splendid; Three Hickey Bros., dancers, exceptional. E. J. TODD.

NEW HAVEN, CONN.
POLI'S (S. Z. Poll, prop.; Ollie Edwards, res. mgr.; agent, U. B. O.; rehearsal Mon. 10).—David Higgins & Co., in "Who Said Thief," well received; "The Merles," splendid caricature on the popular stage; Milton & DeLong Sisters, hit; Minnie Allen, comedienne, excellent; Stuart & Keeley, dancers, good; Robble Gordone, poses, splendid; Three Hickey Bros., dancers, exceptional. E. J. TODD.

NEW LONDON, CONN.
LYCEUM (Walter T. Murphy, mgr.).—17-19, Presto, very good; Bovis & Darley, great; Mildred & Huntington, comedy sketch, hit; "The Country Boy," 24.
ORPHEUM (W. M. Slatore, mgr.).—17-19, Ergoll's Lilliputians, pleased. S. M. P.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Delmore & Onolda, graceful; Leo Beers, good; Paul Kilest, novel; Ed. Morton, encored; "Honor Among Thieves," capably enacted; Kinemacolor, pleased; Novita, clever; Charley Case, repeats well; Walter Law & Co., realistic; Cross & Josephine, good; Robert's Rats & Cats, remarkable.
LYRIC (Proctor's).—Newboys Sextet, diversified; Primrose, scored; Jean Graham, clever; Aerial Shaw, big time feature; Selma Waters & Co., earned applause; Gillson & Tolen, comedy well; "The Earl and the Girls," made good.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Ernest Cossett & Co., stimulates; Ker-shaw & Ivins, harmonized; Lawrence Tanner, classy; Jack Simonds, amusing; McCloud & Roberts, entertain; Helen Primrose, merit; Hilton & Barrett, scream.
HIPPODROME (Harry Cort, mgr.).—Pictures.
BELLEVUE (Pollock & Brodder, mgrs.).—Wallace & Corbett, entertain; Cooke's Harmonists, nicely; Ed. Apter, some trap-pist; feature films.

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ORPHEUM (M. S. Schlesinger, mgr.).—"The House of a Thousand Candles," shining brightly.
JACOBS (George Jacobs, mgr.).—"Charlotte Temple," nicely staged and acted; doing fine.
GAYETY (Leon Evans, mgr.).—"The Social Maid."
MINER'S (Frank Abbott, mgr.).—"Cherry Blossoms."
JOE O'BRYAN.

OTTAWA, CAN.
RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).—17, St. Patrick's concert; 20-22, "Officer 468."
DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Bernevecl, Bros., splendid openers; Brown & Newman, fair; Albert G. Cutler, very good; Chas. H. Drew & Co., in "Mr. Flynn from Lynn," scream; Agnes Scott and Henry Keane, in "Drifting," headline; John E. Hazard, good; Laughlin's Dogs, very fine.
FAMILY (Ken Finley, mgr.).—13-15, The Musical Buskirk, fair; 17-19, Sheek & D'Arville.
CASINO (F. H. Leduc, mgr.; agents, Alos) Griffin).—13-15, Horton & Co., fine; Allan & Freeman, fair; Fritz Schuman, good. 17-19, Frank Nash; Benway & Dayton; The Two Johnstons.
GRAND (T. L. Bonnell, mgr.; dramatic stock).—Roma Reade and Players in "The Parish Priest." Business good.
EMPIRE.—"Mona of the Modocs"; "The Man Who Dared."
TABBOTSCOPE.—"The Miracle."

The Family has changed its policy. It now offers seven and eight reels of pictures and one act of vaudeville.

The stock season opens at the Dominion April 28 for 15 weeks. "CLINE."

OWENSBORO, KY.
GRAND (Keller & Rodgers).—"A Western Girl," 11, good business; fair show; "Fi-Fi," 13 (amateur, 150 in cast), to capacity; "Baby Mine," 15, good business; liked. "Spring Maid," 20. Paul J. Rainey's African Hunt pictures, 24-25.

This city is greatly in need in a vaudeville house. The People's, formerly played Gus Sun vaudeville and it is thought that it will

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soon switch to the former policy as the "movies" are not paying. DIXIE VINSON.

PIQUA, O.
BIJOU (Geo. Ziegenfelder, mgr.).—13-15, Fr. Christian, well liked; Mack & Mead, good; Beale Brennan, very clever; The Draws, in "At the Drug Store," decided hit. 17-19, Musical Comedy Tab, "A Night in Paris," a nonsensical musical mixture. 20-22, "The Parisian Girl" in the laughing farce, "The Jolly Rover."
MAYS O. H. (Chas. May, mgr.).—Mar. 14, "The Rose Maid," a good company, well received. House dark this week.
L. G. CAMPBELL.

PITTSBURGH.
GRAND (Harry Davis, mgr.; agent, U. B. O.).—Nina Morris & Co., hit; "The Piano Movers," scream; Conroy & Diving Models, very good; Brice & Gonne, big hit; English Roses, encored; Hufford & Chain, good; Laybo & Benjamin, clever.
HARRIS (John P. Hill, mgr.; agent, U. B. O.).—Carolyn Nelson & Co., very good; Ricci's Saxophone Quartet, encored; Victorine & Zolar, pleased; Travers & Lorenz, good; Dovey & Dovey, clever; Pantzer Duo, well received; Jules Harmon, hit; Case & Rogers, fine; Gene Mueller Trio, entertained.

KENYON O. H. (Fred B. Stafford, mgr.; agent, Walter Keefe).—Etta Leon Troupe, hit; Farnum & Delmar, very good; Chas. Kenna, fine; Swain's Cockatoos, clever; Bella Bellmont, big hit; Freeman & Freeman, good; Kelcey Sisters, pleased; Fox & Fox, entertained; Nadell & Kane, good.

KENYON (North Side) (J. Immerman, mgr.; agent, H. R. Polack).—Melvorn Troupe, hit; Marie Kinzie & Co., well received; Court & Don, fine; Walsh & ZuZone, pleased; Fairburn & Fairburn, good; Pally & Ford, very good; pictures, unusually good. 24, "Isle of Smiles."

ALVIN (John P. Reynolds, mgr.).—"The Blue Bird," well received by large audience; 24, "Bought and Paid For."
NIXON (Thos. Kirk, mgr.).—Yiddish Players; 24, "Robis Hood."

LYCEUM (C. R. Wilson, mgr.).—"Happy Hooligan," 24, "Uncle Tom's Cabin."
GAYETY (Henry Kurtzman, mgr.).—Reeves' "Beauty Show," well accepted.
DUQUESNE (Harry Davis, mgr.).—Stock, "Article 47," excellent stock production; business as usual. 24, "Much Ado About Nothing."

CARNEGIE MUSIC HALL.—W. S. Thomas, "Illustrated Nature Talk," auspices Pittsburgh Camera Club.

EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—17-19, Cutting & Rose, hit; Three Troupers, good; Levitt & Lawler, well received; Davenport Sisters, fine; Margaret Crosby, pleased. 20-22, Bernard & Harrington; McDonald & Mason; Vallejo & Utica; Rodway & Edwards.

ROWLAND (P. C. Jones, mgr.; agent, Sun).—17-19, Marimba Duo, clever; Lewis & Root, good; Harold Brown & Co., very good; Dan Roby, fine; Great Calvins & Co., entertained. 20-22, Lonzo Cox; Dancing Lavelle; Logan & Ferris; Raymond & Tempel; The Great Colvins.

PARK (J. P. McConnell, mgr.; agent, Royer).—17-19, Throwing Tabor; Prof. Correy; The Geranda. 20-22, Chas. Gaylor; Kelly & Keley; Alveta Trio.
K. & K. O. H. (A. W. Krell, mgr.; agent, Royer).—17-19, Robinson & Wariner; Chas. Gaylor; Bartelle. 20-22, Court & Don; The Geranda.

SMITH'S (J. E. Smith, mgr.; agent, Royer).—20-22, Throwing Tabor; Robinson & Wariner; pictures.

The Kenyon Opera House, Pittsburgh's latest addition to amusements, opened the 17th, under new owners. A theatrical syndicate called the Penn. Ave. Theatre Co., purchased Thomas Kenyon's controlling interest in the big enterprise and has installed Union employees. It was run as an open shop. The new owners have retained Fred B. Stafford as house manager.

PORTLAND, ME.
HIPPODROME (J. M. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—Crawford & Montrose, good; Lee & Cranston, hit; 4 Chung-Hwa, appreciated; Merlin, amused; Graham Moffat Players, excellent.

PORTLAND (Joseph McConville, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Al. Sweet, big; Beatrice Turner, good; Kennedy & Kramer, excellent. 20-22, DeVole Trio; Will Lacey; Bovis & Darley; feature picture, "Thou Shalt Not Steal."

GREELY'S (James W. Greeley, mgr.; agent, Church; rehearsal Mon. & Thurs. 10.30).—Mile. Clay & Dog, usual routine; Dick & Alice McAvoy, well presented; Ralston & Son, laugh; 20-22, Gunter-Dumars Trio; Floretta Clark; Foley & Kelley.

CITY HALL.—19, Mgr. Greeley of Greeley Theatre presents picture spectacle of "The Manger to the Cross," band of 40 pieces will furnish music; April 7, Boston Opera Co. in condensed versions, with costumes, of "Martha" and "Faust," in English. H. C. A.

PROVIDENCE, R. I.
UNION (Chas. Allen, mgr.; agent, Quigley).—Berns Bennett & Co., very good; Allen & Clarke, hit; Henry Bros., excellent; Barton & Franklin, good; Clara McCardle, encores.
BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Carl & Rhel, very good; Leslie & Symphony Girls, excellent; Mabel Whitman & Her Picks, very good.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Haastings' Big Show.

EMPIRE (Max Beaman, mgr.).—"The Battle."

OPERA HOUSE (F. Wendelshofer, mgr.).—"Broadway Jones."

OLYMPIA (J. F. Burke, mgr.; K. & E.).—John E. Kellard in repertoire.

KEITH'S (C. Lovenberg, mgr.; agent, U. B. O.).—The Stanleys; A. O. Duncan; Gordon Highlanders; Hal Davis; Inez Macaulay & Co.; John Bunney; The Three Travillas & Seal; Bert Fitzgibbon; Spa Bros. C. E. HALE.

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).

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10.30).—Marcena, Nevaro & Marcena, good; John T. Murray, liked; Henry Horton & Co., very well; Herbert & Goldsmith, very well; Al & Fannie Steadman, excellent; Gingsras Duo, clever.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—Tom Kuma, very good; 5 Saxophones, nice; Loula Bates & Co., plenty of laughs; Billie Seaton, nicely; 1 Moore Bros., very well; The 4 Readings, big; Kinemacolor, excellent.
ACADEMY.—25, "Dandy Girls," burlesque; 26, Nasimova. G. R. H.

RICHMOND, VA.
ACADEMY (Chas. Briggs, mgr.).—30-32, "The Little Rebel."
BIOU (Harry McNiven, mgr.; S. & H.).—"The White Slave."
COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Carson & Brown, excellent; Joyce & Donnelly, scored; Cameron & Devitt, hit; Vera Berlin, honors; Ellis-Nowlan Troupe, featured. Very good bill to capacity houses.
EMPIRE (Blair Meanley, mgr.; agent, U. B. O.).—"Honeymoon Trail." Very good show to good houses. WALTER D. NELSON.

ROCHESTER.
TEMPLE (J. H. Finn, mgr.; agent, U. B. O.).—Haatings & Wilson, good opener; Williams, Thompson & Copeland, good; Pauline Moran, fair; Chas. Mack & Co., good; Rlesner & Gores, very good; Chris Richards, pleased; Florentine Singers, big hit; Al Rayno's Bull Dog, fair.
FAMILY (C. O. Davis, mgr.; agent, Loew).—Joe LaFleur, big; Francis Gerard, good; Pickering Co., humorous; Appelby, pleased; Old Town Quartet, hit; White Eagle, good novelty.
BAKER (Frank G. Parry, mgr.; agent, direct).—Week 17, "A Girl of the Underworld," big business.
CORINTHIAN (Frank Burns, mgr.).—"Golden Crook," good business. FRANK M. CHASE.

ST. JOHN, N. E.
OPERA HOUSE (D. H. McDonald, mgr.).—10-15, Billy Allen's Musical Comedy Co., capacity business; 17-18, Kathleen Mavourneen. NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—10-15, Adele Harney; Billy Davis, good.
LYRIC (Steve Hurley, mgr.).—10-12, Kallers Terriers, good; 13-15, Finlay Girls & O'Connell, fair.
GEM (Fred Trifts, mgr.).—Jimmy Evans. L. H. CORRIGT.

SALT LAKE CITY.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 9, Ralph Herz, hit; Minnie Dupree & Co., scored; Paul Weiss & Co., pleased; The Dorians, comedy hit; Roxy La Roca, excellent; Barry & Wolford, repeated encores; Those French Girls, great.
EMPRESS (Sullivan-Considine; agent, direct).—Week 12, James J. Corbett, decided favorite; Grant Gardner, good; Campbell & McDonald, well liked; Moore & Elliott, good; Pierce & Matze, good; Epse & Roth, immense hit. Les Jardsy unable to open, account sickness.
SALT LAKE.—Week 10-12, Chauncey Olcott, in "The Isle of Dreams," turnover business.
COLONIAL.—Week 9, Wm. J. Kelly Stock Co., in "Social Highwayman."
GARRICK.—Week 9, Reynolds & Ross Players, in "The Boss of Z" Ranch. OWEN.

SAN DIEGO, CAL.
SAVOY (Scott Palmer, mgr.; agent, Alex. Pantages; rehearsal Mon. 10).—March 10, Daisy Harcourt, very good; Beck & Henny, pleased; Del Baitty & Jap, applauded; Mrs. Valeria Allison & Co., fair; Gordon Davis & Arthur Cyril Co., good; Little Hip and Napoleon, headline.
MIRROR (Palmer & Fulkerson, mgrs.; rehearsal Mon. 10).—Roslars Dogs, went good; Fannie Warren, pleased; Boardman Sisters, good.
PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; rehearsal Mon. 10).—Colby & Co.; Robert Sanford; The McLinnas. All acts good.
SPRINGFIELD (Dodge & Hayward, mgrs.).—Week "From the Maner to the Cross," coming "The Merry Widow"; Donald Brian in "The Siren."

Although the recent engagement of the Chicago Grand Opera Co. was rather discouraging from a box office point of view, it was a new venture here and undoubtedly would make larger returns the next time.
Roy Foley, a local piano player, who attempted to lower the endurance record of 60 hours, was compelled to give up the contest after 43 hours of continuous playing. His own previous record was 58 hours.
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SCENECTADY, N. Y.
PROCTOR'S (Chas. H. Goulding, mgr.; agents, U. B. O. and K. & E.; rehearsal Mon. & Thurs. 9).—13-15, William Hawtry & Co., in "Old Nick & Co.," 8 people, headline, a distinct hit; Fred Bowers & Co., in a song revue, a very big hit; Peiphino & Delmora, fine; John LeClair, excellent; Alferetta Symmonds, went big; a capacity business. 17-19, Harry Ladell; Juliette & Cabaret Girls, 10 people, a big hit due to Harry Ladell's fine work; Thomson, Vinton & Co., scored; Lew West, pleased; Aldo & Hitchell, good; Murphy & Andrews, liked, very big business. Beginning Thurs. 20, Kinemacolor pictures will be shown here; 27, Jest and Song Club Minstrel Show.
MOHAWK (Ackerman J. Gill, mgr.).—Gotham Producing Co., in a magnificent production of "Twelfth Night," with Leonore Ulrich as "Viola," a real hit; the fine work of Edward Travers as the clown also claims attention; big business.
VAN CURLER (Chas. H. McDonald, mgr.; Shuberts).—Malley-Denison Co. in an artistic production of "The Servant in the House," with Carl Gerard, capably handling the title role.

On March 27, at Proctor's, the Jest and Song Minstrel Club will present their minstrel show. This will be the thirteenth successful production by this club, which is composed of engineers in the General Electric Co., including "Joe" Clark, "Bill" Knight, "Teddy" Edwards, "Bony" Atkinson, "Bert" McMaster, "Hank" Griffen, "Bill" Niver, and Saul Levine.
"HOWY."

SOUTH BEND, IND.
ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12.30).—16-19, Ah Ling Foo, good; Allmon & Nevers, good; Five Gormans, hit; Nicholas Sisters, hit; Rapoli, great; 20-22, "The Flirting Princess." Business very good.
MAJESTIC (Pat. Clifford, mgr.; agent, F. Q. Doyle).—16-22, Melevin, fair; Vera Parker, good. Last week's receipts, "From the Maner to the Cross," \$15,000.
AUDITORIUM (E. W. Pickering, mgr.).—"The Wolf," fair production. WM. H. STEIN.

SPRINGFIELD, MASS.
COURT SQUARE (D. O. Gilmore, mgr.; Ind.) 20-22, Otis Skinner in "Kismet," big sale; Week 24, "Garden of Allah."
POLI'S (Gordon Wrighter, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Klindt Bros., ordinary; Frank Mullane, good; Antique Girl, usual Lasky act; Correll & Gillette, pleased; Elvo Sully, good travesty; Wright & Dietrich, good; Berg Bros., cyclists.
GILMORE (Grace Damon, act. mgr.).—17-19, "American Beauties," good, to good houses.
NELSON (Wm. Fox, mgr.; agent, direct).—17-19, "Fun in a Butcher Shop"; DeLisle & Vernon; Pembroke Robinson & Co.; Downs & Gomez; Brocco; Thornton & West.
GEORGE A. PRESSL.

SPOKANE, WASH.
AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—Josef Lhevinne, piano recital; 17, "Gypsy Love," 18-20.
ORPHEUM (Joseph Muller, mgr.).—Week

9, Mason & Keeler, decidedly worth while; Daisy Jerome, had to make a speech; Bixley & Lerner, burlesque got over; Musikal Girls, good; Fred Griffith's "Kidding" was liked; La Crandall, strong opener; Sandor's Circus, pleased.
EMPRESS (George Blakeslee, mgr.; S. C.).—Three Diving Girls, hit; LaVine-Climaron Trio, woman best liked; Marie Russell, closed with rush; Valentine Vox, lacked new stuff; Clairmont Bros., still popular.
PANTAGES (E. Clarke Walker, mgr.; agent, Pantages).—Caro Miller Family, repeated previous success; Bert Melburn, got by; Patterson Troupe, warmly applauded; Brooks & Lorella, old stuff still appealed; Wolf & Zabella, dancing well liked; Colton, Darrow & Co., low comedy, failed to score.
AMERICAN (Carl S. Milligan, mgr.).—The American Theatre Players, with Justina Wayne and Henry Hall; "The Ne-er-Do-Well" did best business of season; current, "A Message from Mars"; next, "The Fortune Hunter."

After repeated announcements that Mary Garden and the Chicago Grand Opera Co. would pass up Spokane on their Northwestern trip, that organization has been booked for April 7. Mary Garden last sang in Spokane in 1911.
Manager Carl Milligan of the American is "hot up" because Oliver Morosco has advertised his production of "The Witching Hour" in the new Morosco at Los Angeles as the first presentation of the play in stock. The American Theatre players put on "The Witching Hour" the week of November 4. Carl's diary shows.

The city council has drafted a new theatre fire code, which will materially decrease the expenses of the managers, while increasing their responsibility. A public hearing has been called. The proposed code provides for weekly inspection of theatres by the fire department and provides that managers appoint special employees to watch exits and be ready to send in calls in case of fire. Smoking in theatres is forbidden by the proposed measure.
Charles York, manager of the Auditorium theatre, is convalescent from a minor operation.
Dora Woolard of the Three Diving Girls on the Sullivan & Considine circuit, gave a private exhibition for women members of the Spokane Amateur Athletic Club in the club's tank. J. E. ROYCE.

SYRACUSE.
GRAND (Keith's Vaudeville; Chas. H. Plummer and Chas. G. Anderson, mgrs.).—Will & Kemp, good; Frosini, hearty reception; Muriel & Francis, scored; Owen McGlveney, spindled; Lillian Shaw, scored; Avon Comedy Four, great; "Act Beautiful," very pleasing.
CRESCENT (John J. Breslin, mgr.).—Neil Fiske & Co.; Belle Russell; Wood Bros.
EMPIRE (Frederic Gage, mgr.).—24-25, "Seventh Cord."
BASTABLE (Stephen Bastable, mgr.).—24-26, "Golden Crook"; 27-29, "Where the Trail Divides."
WITTING (John L. Kerr, mgr.).—Week 24, "Little Women."

TERRE HAUTE.
VARIETIES (Jack Hoeftler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—Lowe & De Marie, good; Princess Bonita, fair Wayne & Wayne, good; Harry Gilbert, good; Klerman, Walters & Klerman, fair; Carroll, Keating & Deyer, good; Bruce Morgan, good; H. T. McConnell, good; Sherman De Forest Co., hit; Karmin, hit.
GRAND (T. W. Barbydt, Jr., mgr.).—17, "A Tip of Blarney" (local); 18-20, dark; 21, "Enchantress"; 24, "Quaker Girl." MCCURDY.

TORONTO, ONT.
PRINCESS (O. B. Sheppard, mgr.).—"Milestones" (retn.) opened to capacity house; 24, "The Girl from Montmartre," with Richard Carle and Hattie Williams.
ROYAL ALEXANDRA (L. Solman, mgr.).—Cyril Scott in "Value Received," opened to a good house and was well received. 24, "The Red Petticoat."
GRAND (A. J. Small, mgr.).—Pollard Juvenile Opera Co. in repertoire. 24, "In Old Kentucky."
SHEA'S (J. Shea, mgr.).—Joseph Hart's "Dinkelspiel's Christmas," well received; John P. Wade & Co., in sketch, a hit; Edward Gillette's Animals, well trained; Fred St. Onge, pleased; Lewis & Dody, good; Jessie & Marion Standish, clever; John Higgins, went over; Devine & Williams, pleased.
STAR (Dan F. Pierce, mgr.).—"The Merry Maidens" opened well. 24, "Colonial Belles."
GAYETY (T. R. Henry, mgr.).—"The Cracker Jacks" scored strongly. 24, "Bon Tons."
MAJESTIC (Peter F. Griffin, mgr.).—Art Adair; The Windfall Four; Marriott Twins. Coy, Collins & Abbott. HARTLEY.

TRENTON, N. J.
STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—17-22, The Royal Tokio Japs, a decided hit; 17-19, Berbeck & Danforth, artistic; Verona, pleased; Lawrence & Weston, good; Jenkins & Corbit, pleasing; 20-22, Musical Ladies; Four Dancing Belles; John F. Clark; Bell Seaton; the Kinemacolor pictures continue to attract. Business capacity.
BROAD ST. (George E. Brown, mgr.).—17-22, The Manhattan Players in "The Devil," attracting very large audiences; 24-29, "The Girl in the Taxi." A. C. W.

VIRGINIA, MINN.
LYRIC (Henry Sigel, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12).—9-12, Curtis & LaVan, clever; Dorothy Benton, neat; Pearl Bros. & Burns, funny. 13-15, Fred Harris, clever; Mr. & Mrs. Denver, amusing; Nedvald's Monk, remarkable.
ROYAL (R. A. McLean, mgr.; Webster; rehearsal Mon. & Thurs. 12).—10-12, Avery & Taylor, good; Dreano & Goodwin, applauded; 13-16, Walter Baker; Walter LaMar; Burke & Elliott. "RANGE."

WEST CHESTER, PA.
GRAND (J. F. Small, mgr.).—The Three Laurel Girls; Carr & Elle. J. E. FOREMAN.

WILKES-BARRE, PA.
GRAND (D. M. Cauffman, mgr.).—17-22, Rainey pictures; 24, "The Old Homestead."
FOLI (J. H. Docking, mgr.).—Wm. J. Dooley, hit; Farber Girls, pleased; S. Miller Kent & Co., went well; Britt Wood, entertained; Gretchen Spencer, good; Kalma & Co., enjoyed; Dark Knights, good.
NESBITT (Jos. Kalski, mgr.).—Brighton Bathing Girls, hit; Rich McAllister & Co., good; Mekara, pleased; St Jenks, entertained; Golden & West, good.

WHEELING, W. VA.
ORPHEUM (Orpheum Theatre Co., mgrs.; agent, U. B. O.; rehearsal Mon. and Thurs. 10).—"Mother Goose," big act and going great, will be held over for week. Bernard & Harrington, dramatic sketch, very good; Madeline Sack, clever and well received; Caron & Farum, extra clever; Jim and Bessie Hazelton, very well liked. C. M. H.

YOUNGSTOWN, O.
PARK (L. B. Cool, mgr.; agents, Felber & Shea).—Alpha Troupe, excellent; Charles Nichols & La Crois Sisters, fair; Kelt & Demont, pleased; Una Clayton & Co., good; Sue Smith, good; Max's Comedy Circus, laughing hit. Last half: Frank Morrell; Searl Allen & Co. Max's Circus, Darrell & Conway; Ioleen Sisters & Ward & Weber. "The Pink Lady" played two performances 18 to capacity.
GRAND O. H. (John Elliott, mgr.; S. & H.).—Eva Tanquary's company played two performances 17 to about \$2,000.
PRINCESS (Ralph Pitzer, mgr.).—"The Isle of Smiles," tabloid musical comedy.
Harry Littlewellin is building \$17,000 picture theatre on Market street, some distance from business district. C. A. LEEDY.

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NEXT WEEK (March 23), ORPHEUM, OAKLAND

March 27, SACRAMENTO AND STOCKTON

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 24)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre 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 face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A
Abelos Edward Lambs Club N Y
Adler & Arline, care Variety, New York
Ahearn Troupe care Variety New York
Albini Great S-C Heidelberg Bldg. N Y
Allen Arch Marquette Bldg. Chicago
Anson E J care Variety N Y C

B
Barnes & Crawford Orpheum Duluth
Barnolds Animals Variety London
Barry & Wolford Orpheum Lincoln
Belkoffs The Loew Circuit
Berger Edgar care White Rats New York
Bowers Walters & Crooker Alhambra Paris
France
Brady Basil 152 E 108th St N Y
Braham Nat care Variety N Y
Breton Ted & Corinne Direction Jas E Plunkett

6 BROWN BROS.
Featured this Season with the Primrose and Dockstader Minstrels.

Brown & Foster Pantages Los Angeles
Brown, Harris & Brown Riverside R I
Burke John & Mae Variety London

C
Caltes Novelty 1334 6th St Philadelphia
Cameron Grace Variety N Y
Carr Ernest Care Variety N Y
Cartmell & Harris Freeport L I
Clark & Hamilton Variety N Y
Clifford Bessie Variety N Y
Collins Jose Shuberts 1416 Bway N Y
Conway Charles 423 Putnam Bldg N Y C
Conway John 2308 Grand Ave N Y C
Corelli & Gillette Poll's Worcester
Cross & Josephine Proctor's 5th Ave, N Y C

Crouch and Welch
This Week (Mar. 17), Poll's, Hartford.

Curxon Sisters Third time Orpheum Circuit

D
Dazle Mlle care Jenie Jacobs Putnam Bldg. New York
Deely Ben & Co Variety New York
Diamond & Brennan Orpheum Los Angeles
Donnelly Leo Friars Club New York
Drew Virginia Care Variety N Y
Duffy P J 2 Ashland Pl Bklyn N Y

Jim Diamond and Brennan Sibyl

Next Week (Mar. 24), Orpheum, Los Angeles
Direction, M. S. BENTHAM.

E
Edwards Shorty Altmeyer McKeesport Pa.
Elizabeth Mary care Variety New York

KATE ELINORE and WILLIAMS
Direction, MAX HART.

Elliott Sidney A 247 Harvey Ave Detroit
Eltinge Julian Eltinge Theatre Bldg N Y

F
Fiemen Wm care Variety N Y
Four Konez Bros Loew Circuit Inder.
Four Regals Pantages Los Angeles
Fox Harry Variety New York
Fox & Ward care Variety New York

MAE FRANCIS
"THE FASHION PLATE COMEDIENNE"
Personal Direction, Fred G. Nixon Nirdlinger.

Frey Twins Vaudeville Comedy Club N Y C

G
Godfrey & Henderson Beehler Bros. Chicago
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Pantages Vancouver B C
Green Burt Lambs Club New York
Green Ethel Temple Rochester
Guerra & Carmen Orpheum Oakland

H
Hanlon Bros Mar. 24 Birkenhead Argyle Eng.
Hardcastle Teddy care Variety N Y C
Harrah Great 3147 Osgood St Chicago Ill
Haywood Harry Co Bijou Bay City Mich
Herold Virginia care Variety Chicago
Hines Palmer & Girls Variety N Y C
Holman Harry Co Empress Omaha
Hopkins Sisters Winter Garden New York
Houdini care Days Agency E Arundel St
Hufford & Chain Casey Agency Putnam Bldg New York
Hunter & Ross Variety N Y

I
Ioleen Sisters Variety New York

J
Jarrot Jack Variety New York

K
Karrel Great care Variety N Y
Kaufman Reba & Inez Variety Chicago
Konna Charles care Variety N Y

L
Lambs Manikins Bijou Woonsocket R I
Lawson & Namon Variety Chicago

Langdons The Orpheum, Reading Pa
Lee Isabelle care Variety N Y
Louden Janet care Variety N Y
Lynch T M 212 W 141st St N Y C

Martineti and Sylvester
"The Boys with the Chairs"

Moran Polly Keith's Philadelphia
Mascot Mar 21 Empire Horden, Eng
Maurice & Walton Variety New York
Meredith Sisters 302 W 51st N Y C

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DIRECTION MAX HART

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Mozarts Fred & Eva Empress Kansas City

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McCarthy Mart Nichols N Y
McCarthy Myles Poll's Bridgeport
McCarthy William Green Room Club N Y
Mullery Maud care Variety N Y C

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Newhoff & Phelps 540 W 163d St N Y
Nome Bob care Variety N Y C
Nonette Casey Agency Putnam Bldg N Y

P
Paddock & Paddock Variety N Y
Pagliacci 4 Variety San Francisco
Parry Charlotte Variety London
Priest Janet care Woolfolk Ashland Bik Chicago

R
Rafael Dave 1101 Grant ave San Francisco
Ramsey Sisters Loew Circuit Indef
Rathskeller Trio care Variety Chicago
Readrick Frank care Variety N Y
Reeve Ada care Martin Beck Putnam Bldg New York
Reeves Alf 321 W 44th St N Y C
Reeves Billy care Variety San Francisco
Reisner & Gore care Variety N Y
Rice Elmer & Tom Mar 16-31 Mellini Hannover Ger.
Rice Fanny Blanchard Farm Franklin N H
Ritchie W E care Variety London

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Roehms Athletic Girls Variety N Y
Rogers Will Variety Chicago

Rush Ling Toy
Next Week (Mar. 24), Keith's, Indianapolis.

S
Savoy Lucille care Variety New York
Sherman & De Forest Waterloo and Madison
Solls Bros 4 care Variety New York
Stanton Walter The Giant Rooster care The Billboard Chicago Ill
Stephens Leona Variety Chicago
St. James W H & Co care Jenie Jacobs Putnam Bldg New York
Suratt Violanta 1556 Bway N Y C

T
Terry & Lambert care Friars Club New York

THURSTON
THE GREAT MAGICIAN.
Care Stair & Havila, 1493 Broadway, N. Y.

Tinchard Fay care Arthur Hopkins Putnam Bldg New York

V
Velde Trio care Variety Chicago

W
Wander Sada & George Stone care S-C Heidelberg Bldg N Y

KATE WATSON
UNITED TIME.

Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie Gayety Montreal
Wynn Bessie Variety New York

WILLARD
THE MAN WHO GROWS
Direction
ERNEST EDELSTEIN
Next Week (March 24),
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BURLESQUE ROUTES

WEEKS MARCH 24 AND MARCH 31

Americans 24 Empire Baltimore 31 Lyceum Washington.
American Beauties 24 Gayety Brooklyn 31 Olympic New York
Auto Girls 24 Peoples New York 31 Empire Philadelphia
Beauty, Youth & Folly 24 Gayety Pittsburg 31 Empire Cleveland
Behmans Show 24 Gayety Louisville 31 Gayety St Louis
Ben Welch's Burlesquers 24 Murray Hill New York 31-2 L O 3-5 Bridgeport
Big Review 24 Empire Brooklyn 31 Empire Newark
Bohemians 24 L O 31 Krug Omaha
Bon Tons 24 Gayety Toronto 31 Garden Buffalo
Bowery Burlesquers 24 Star & Garter Chicago 31 Gayety Detroit
Cherry Blossoms 24-26 Orpheum Paterson 27-29 Columbia Scranton 31 Trocadero Philadelphia
College Girls 24 Gayety Kansas City 31 Gayety Omaha
Columbia Girls 24 Gayety Omaha 31 L O 7 Columbia Chicago
Cracker Jacks 24 Garden Buffalo 31 Corinthian Rochester
Daffodils 24 Empire Chicago 31 Grand Milwaukee
Dandy Girls 24 Penn Circuit 31 Star Cleveland
Dante's Daughters 24 Avenue Detroit 31 Star Toronto
Dazzlers 24-26 Empire Albany 27-29 Franklin Sq Worcester 31 Gayety Boston
Follies Day 24 Peoples Cincinnati 31 Empire Chicago
Gaiety Girls 24 Star Brooklyn 31-2 Empire Hoboken 3-5 Empire Paterson
Gay Masqueraders 24 Gayety Detroit 31 Gayety Toronto
Gay White Way 24-26 Gilmore Springfield 27-29 Empire Albany 31 Gayety Brooklyn
Gay Widows 24 Empire Newark 31-2 Orpheum Paterson 3-5 Columbia Scranton
Ginger Girls 24 Columbia New York 31 Star Brooklyn
Girls Happyland 24 Westminster Providence 31 Casino Boston
Girls Joyland 24 Folly Chicago 31 Avenue Detroit
Girls Missouri 24 Lyceum Washington 31 Penn Circuit
Girls Reno 24 Buckingham Louisville 31 Empire Indianapolis
Golden Crook 24-26 Bastable Syracuse 27-29 Lumberg Utica 31 Gayety Montreal

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IN VAUDEVILLE

Hastings Big Show 24 Gayety Boston 31-2 Gilmore Springfield 3-5 Empire Albany
High Life in Burlesque 24-26 Columbia Scranton 27-29 Orpheum Paterson 31 Peoples New York
Howe's Lovemakers 24 Gayety Philadelphia 31 Gayety Baltimore
Jardin de Paris 24 Krug Omaha 31 Century Kansas City
Jolly Follies 24 Casino Boston 31 Columbia New York
Knickerbockers 24 Gayety Baltimore 31 Gayety Washington
Lady Buccaneers 24 Star Toronto 31 Lafayette Buffalo
Marions Dreamlands 24 Corinthian Rochester 31-2 Bastable Syracuse 3-5 Lumberg Utica
Merry Go Rounders 24 Columbia Chicago 31 Standard Cincinnati
Merry Maidens 24 Lafayette Buffalo 31-2 Columbia Scranton 3-5 Orpheum Paterson
Merry Whirl 24-26 L O 27-29 Bridgeport 31 Westminster Providence
Midnight Maids 24 Standard Cincinnati 31 Gayety Louisville
Miss New York Jr 24 Grand Boston 31 Bronx New York
Mollie Williams 24 Gayety Montreal 31-2 Empire Albany 3-5 Franklin Sq Worcester
Monte Carlo Girls 24 Empire Indianapolis 31 Folly Chicago
Moulin Rouge 24 Eighth Ave New York 31 Howard Boston
New Century Girls 24 Star Cleveland 31 Peoples Cincinnati
Orientals 24 Standard St Louis 31 Buckingham Louisville
Pacemakers 24 Empire Philadelphia 31 Casino Brooklyn
Queens Follies Bergere 24 Gayety St Paul 31-2 L O 7 Krug Omaha
Queens Paris 24 Music Hall New York 31 Murray Hill New York
Reeves Beauty Show 24 Empire Cleveland 31 Gayety Toledo
Robinson's Cruise Girls 24-26 Empire Paterson 27-29 Empire Hoboken 31 Gayety Philadelphia
Rosebuds 24 Trocadero Philadelphia 31 Empire Baltimore
Rose Sydells 24 Gayety St. Louis 31 Gayety Kansas City
Runaway Girls 24 Gayety Toledo 31 Star & Garter Chicago
Social Maids 24 Casino Philadelphia 31 Music Hall New York
Star & Garter 24 Olympic New York 31-2 Empire Paterson 3-5 Empire Hoboken
Stars Stageland 24 Casino Brooklyn 31 Eighth Ave New York
Taxi Girls 24 Gayety Newark 31 Casino Philadelphia

Tiger Lillies 24 Bronx New York 31 Empire Brooklyn
Trocadero 24 Gayety Washington 31 Gayety Pittsburg
Watson's Beef Trust 24 Gayety Minneapolis 31 Gayety St Paul
Whirl of Mirth 24 Howard Boston 31 Grand Boston
Winning Widows 24-26 Empire Hoboken 27-29 Empire Paterson 31 Gayety Newark
World of Pleasure 24 L O 31 Columbia Chicago
Yankee Doodle Girls 24 Grand Milwaukee 31 Gayety Minneapolis
Zallah's Own 24 Century Kansas City 31 Standard St Louis

LETTERS

Where C follows name, letter is in Chicago.
Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

A
Adde & Coutler
Alburtus & Miller (C)
Allen Chas H
Alpha Troupe
Armento Mr A (C)
Arnold Jack (C)
Ayers Rose (C)
Asard Frank
B
Banta Frank
Barnes Field
Barrett Timothy
Barron Ted S
Baker & Co
Bellaire Vincent
Bernard & Harrington
Berry Rose
Birchett Ross (C)
Blaisdell Mrs (C)
Blaisdell Miss L
Block Stuart
Blondell Edward
Bluck John (C)
Boyle Jack
Boyne Hazel
Braddock & Leighton
Brockway Harry (C)
Brown Mrs H (C)
Burkhardt Chas
Burns Jim
Burt Sadie
Burt Vera
C
Callahan James
Cameron Camille (C)
Carter Virginia (C)
Carter & Bluford
Carter Miss V L
Champney Agnes (C)
Childers & Gagon
Childs Jeanett
Clayton Drew Play
Clegg Gerlie
Cline Vivian
Cloverdale & White
College Quart (P)
Conley Arthur
Connolly Arthur
Cornyers Jos
Craig Marie
D
Dalnert Dolly
Dean & Silby
De Boise Grace
Delaney Jere (C)
Delmar Max (C)
Delmore & Onelda
De Perrier Miss
De Vere Frisco
De Vos & Mack
Dickinson Louise
Dixon Marce
Donabue Jack
Donovan Jas B
Dorach Al
Drane Wash
Draw John E
Droper Beale (C)
Dupre George (C)

E
Edison J P
Edwards & Co
Eight English Roses
Elbert S W (C)
Elinore May
Elliott Fred
Elizabeth Mary (P)
F
Fall Howard
Farers Dogs
Farmer Miss Flo (C)
Farrell & Tyson
Farrah I A
Fay Cooleys & Fay (C)
Ferguson & Mack
Fitch F E
Fitzgerald Miss (C)
Flora & Mack
Forde Hal
Franklin Mae
Franklin Irene (C)
Franklin Miss W (C)
Friendly Dan
G
Gallagher Desmond
Gally Harry
Germain Gerlie
Goodhue & Burgess
Gorden Robert
Gordon Eddie
Goldsmith & Hoppe
Graburst H
Grant Alf
Gray Mrs Fred (C)
H
Halligan Jack (C)
Hamilton Richard
Hardy Helene (C)
Harkins Jim
Haven Clara
Howard Miss
Hayes Frank E
Hearn C A
Helen Miss
Hendricks Herman
Hewitt Ruth
Hickey Miss H (C)
Higsons John
Hixon May
Hodges Louis
Howard Frank
Howard Sam (C)
Howard Jos (C)
Hoyb Hal (C)
Huntington Val
Hymer Eleanor
J
Jackson Stewart
Jacobs Miss M
Jennings Mrs E D
K
Kane Leonard
Kaplan Miss
Keith Lester
Keith Eugene
Kenneth Irene
Keough Mary
Kiefe Bill
King Dorothy
Kingly Dot
Knowles R G
L
Lambert Bros
Langwood Lillian
Lee Beth (C)
Lee Miss V (C)
Levan Nat & Helen
Levey Bert
Lewis Miss L
Lind Great
Linney Horace J
Longbrake Arthur
Louden Janet (C)
Lydel & Butterworth
Lyons Dorothy (C)
M
Macaulay Iness
MacDonald M G
MacDonald Maybelle
Macklyn Fritz
Malcam Sid
Manning Leonard
Manton K W
Marks Beatrice
Martell Neil
May Evelyn
McDonald Chas M
McGloin Josephine
McKay George
McKnight Hugh
Melnotte Twins (C)
Melton Miss B
Merle Mlle
Metzetti Troupe
Montgomery James
Moran John T (C)
Morgan Lou
Murphy Big
Murphy & Lineman
N
Nelson's Ballet
NeSmith Richard
O
Obeln Emily
O'Donnell Chas
Osborn T & B
P
Paget Miss L
Pasquale Frank
Patterson Burdella
Persani Camille
Phillips & Co
Potter Kathleen
Pringle Mrs V A
Q
Quinby F W
R
Radcliffe Rowland
Remington Mayme
Rice E E
Richardson B (C)
Rinehart Goldie
Robbins George
Robertson Hilda
Roehns Girls
Rogers Will (C)
Rogers Wm
Rolande Geo S
Rome Bert C

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Turner Bros
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S

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Saxton Wm K
Schaefer W M
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Seymour G B
Sharp Miss L
Skipper George
Slager Jack
Spahn Leslie
Spencer Herbert (C)
Spinney Nora
Stanly Johnny
Statzer Carl
Stearns Belle
Steiner & Clay
Stewart Cal
Stewart Janet
Stittle G B
Stone Betty
Stone Pauline
Stuart Marie
Sully & Hussey
Sylvesters Three

Van Bros
Vincent Joe
Von Jerome Mr

W

Walters Selma
Warner Genevieve
Warner Richard
Wellington Dave
Wells Maxine
West Lew
Wilson Hansford
Wilson Alex
Wilson Jack
Wilson Jack (C)
Wood Francis

T

Z

Tambo Duo
Terry & Elmer
Thurston Geo H

Young Mrs A (C)
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Zammet George E
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in "A MORNING IN HICKSVILLE."
Direction, GENE HUGHES.

STUART BARNES

JAMES E. PLUNKETT, Manager.

HOMER B. MASON AND MARGUERITE KEELER

Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham)



(Farrell)



(Edwards)

We beg to announce the marriage of our friend and partner, Sammy Edwards, who signs with Miss Lillian Lee, for an indefinite period (no two weeks' clause), on March 23, 1913, at his home, 1359 Fifth Ave., N. Y. City. Oh, will we be dere at dot weddink?



3 GILDEN GIRLS 3

England's Dancing Marvels
(Always Working.)

Phone 311 Bryant, 754 8th Ave., or VARIETY.

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BERT MELROSE

Featuring the "MELROSE FALL."

THE ELECTRO WIZARD

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FEATURING THE "HAUNTED WINDOW."
U. B. O. TIME.
Agent, PAT CASEY.

HUBERT DYER

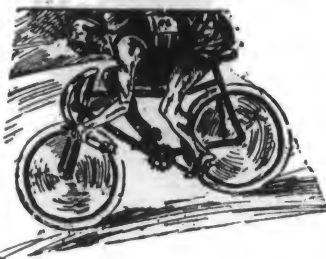
A LAUGH A SECOND

HARRIET GLIM THIS and BESSIE REMPEL

Supported (on the stage) by
BILLY GIBSON
in the Mirth Making Comedy Skit
"THE CHORUS GIRL"

By Chas. W. Doty
60 cubic feet of laughs
NEW ACT, MEASURING SAME NUMBER
OF LAUGHS, IN PREPARATION

8 Charlie Ahearn Troupe 8



"THE SPEED KING"

Special feature with GERTRUDE

HOFFMANN SHOW

Next Week (Mar. 24), Royal Alexandra,
Toronto.

Also

CHARLIE AHEARN presents

7 Happy Hearn's Wheel Comedians 7

PAT CASEY, Agent

Telephone
12197 64th St.
New York City



Some class to the "Ragtime Six" topping the bill at the Alhambra, Paris, and singing ragtime in French. Nous faire un Grande Succès quand nous chantons en Français. Les Goss son faire le "Bombe" et croix, "Oh 'rest bon". So it's a good thing there is only one show a night. One month at this house is not bad. More French next week. Parlezfrancalsly yours, "RAGTIME SIX."



4 MARX BROS.

MME.
GRAVETTA-LAVONDRE
AND CO.
TRANSFORMISTS
NOW PLAYING THE ORPHEUM
CIRCUIT

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NEW YORK HIPPODROME CLOWN
BOOKED UNTIL 1915

Marcus and Gartelle

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MYRTLE IRENE
VICTORINE and ZOLAR
Direction, JENIE JACOBS.
Playing United Time.

Wilber C. Sweatman

Original Ragtime Clarionetist
Featuring Playing 2Bb Clarionets at once
Booked Solid U. B. O.
Direction, JO PAIGE SMITH

Lola Merrill and Frank Otto

Next Week (Mar. 24), Majestic, Chicago.
Direction, MAX HART.



SAM GILDER

THE ORIGINAL LONE STAR MINSTREL
The act that is causing comment amongst
the public and managers.

WILFRED CLARKE

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JUST A MOMENT!

HOWARD and RALPH

ANDERSON

"THE BOYS WITH THE CLASSY ACT"

CLASSY — NOVEL — ORIGINAL

BARRY AND WOLFORD

"AT THE SONG BOOTH"
Booked Solid on Orpheum and United Circuits
JAS. E. PLUNKETT, Smart Mgr.
Perm. Add.: Casino and Roosevelt Aves.,
Freeport, L. I.
Next Week (Mar. 24), Orpheum, Lincoln.

CHRIS O. BROWN

PRESENTS

FRANCES CLARE

AND HER

8 LITTLE GIRL FRIENDS

in "JUST KIDS"

WITH GUY RAWSON

This Week (Mar. 17), Empress, Salt
Lake.

MAX GRACE PHYLLIS

Ritter Foster

TRIO

En route "GAY WIDOWS"
Address care VARIETY, New York.

JACK DAKOTA

AND CO.

I can do anything with a rifle anybody
else can do.
But everybody else can't do with a rifle
what I can do.
Address care VARIETY, New York.

CHARLES KEANE AND JANE HOLLAND

In the comedy sketch
"CUPIDITIS"
A bit of vaudeville nonsense

FLOSSIE HOPE

With "THE SUNSHINE GIRL"
Knickerbocker Theatre, New York
Direction, CHARLES FROHMAN.

EDWIN ARDEN

160 W. 75th STREET, NEW YORK CITY

FRED GRAHAM

THE COMIC OPERA COMEDIAN
LATE PRINCIPAL COMEDY WITH J. C. WILLIAMSON and
"HEADLINER" WITH HARRY RICKARDS, AUSTRALIA
Direction, JENIE JACOBS

YOU CAN'T ADVERTISE

With any degree of success unless you select a medium that reaches.

Consult any newsdealer anywhere about the
ACTUAL SALES of the theatrical papers.

THEN YOU WILL USE VARIETY

Wherever a theatrical paper belongs you will find it.

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VARIETY prints this week's news this week.

VARIETY has established a news service that compels the
showman to turn to it first.

VARIETY prints the news regardless.

VARIETY has no affiliations and no dictators.

VARIETY'S European circulation is larger than that of all other
American theatrical papers combined.

VARIETY'S advertising columns are read by the managers and
agents at their leisure time. Personal visits could not
accomplish as much.

VARIETY has a larger circulation than any theatrical paper
ever published.

VARIETY is reaching more lay readers than one would imagine
possible with a class publication.

VARIETY is the recognized trade paper of the theatrical pro-
fession.

VARIETY is accepted as the official medium by the principal
dramatic editors in all English speaking countries.

VARIETY means real publicity.

(If you don't advertise in VARIETY, don't advertise at all.)

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announces that the

PAT CASEY AGENCY, Inc.

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Booking Vaudeville Everywhere

Mr. Casey's retention as general manager of the

Protective Amusement Company

(Organized for the advancement of the moving picture industry)

does not affect the PAT CASEY AGENCY, Inc., which retains the following staff :

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Acts desiring the most competent representation, here or abroad, communicate

PAT CASEY

TIMES SQUARE, NEW YORK

TEN CENTS

VARIETY

VOL. XXX. No. 4.

NEW YORK, FRIDAY, MARCH 28, 1913.

PRICE TEN CENTS.



"AS A FEATURE ACT, A STARTLING NOVELTY AND AN ABSOLUTE SENSATION

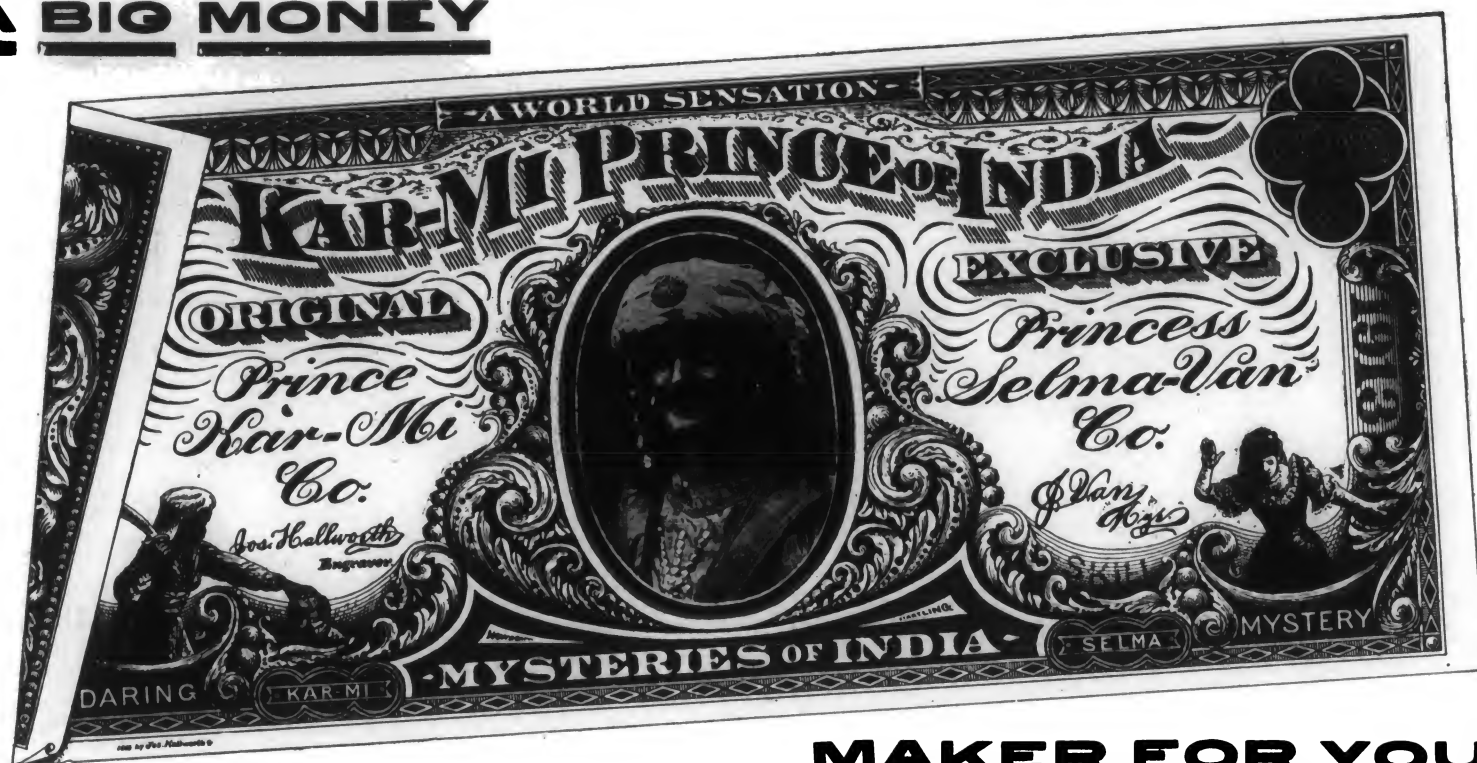
PRINCE KAR-MI

HEADS THE BILL WITH HIS

SELMA

MYSTERIES OF INDIA, AND PROVES TO BE THE MOST TALKED OF DRAWING CARD EVER PLACED ON A VAUDEVILLE PROGRAM."

A BIG MONEY



MAKER FOR YOU

While playing at Temple Theatre, Fort Wayne, Ind., week of March 3d on bill consisting of **JANE COURTHOPE and CO., "LUCKY JIM"** (Playlet), **THE GREAT LESTER** (Ventriloquist), **DOLAN and LENHAR** (Mind Readers), **THREE WESTON SISTERS** (Musicians), **HARRY GILBERT** (Monologist), Etc., **PRINCE KAR-MI RECEIVED OVER THREE COLUMNS OF NEWSPAPER NOTICE.**

NAT NAZARRO
SOPHIE TUCKER
KAR-MI and CO.
KAR-MI and CO.
EDNA AUG

Headliner at Temple Theatre
 FOLLOWING WEEK
 Headliner at Varieties Theatre, Terre
 Haute, Ind., during week March 3
 Headliner at Varieties Theatre
 FOLLOWING WEEK
 Headliner at Columbia Theatre, Grand
 Rapids, Mich., week of March 17
 Headliner at Columbia Theatre
 FOLLOWING WEEK

GORGEOUS ---- **ORIGINAL**
STARTLING ---- **INCREDIBLE**
 --- **UNIQUE** ---

The entire history of the Theatre, Vaudeville and Show Business produces no record of any other act like **PRINCE KAR-MI'S**.

As an Act-----'Tis the Limit
 As a Novelty-----'Tis Supreme

Ask **PAT CASEY**

VARIETY

Vol. XXX. No. 4.

NEW YORK CITY, FRIDAY, MARCH 28, 1913.

PRICE 10 CENTS

ENGLISH ACT CANCELED BY UNITED BOOKING OFFICES THROUGH ADVERTISING IN VARIETY

Burr and Hope Brought Over Here Under a "United Contract" With Two-Weeks' Clause Lose Time in B. F. Keith Theatres. Postponed Foreign Engagements to Accept American Dates. Most Music Publishers Lie Down at Threat of U. B. O. on VARIETY'S "Blacklist." New Outside Stool Pigeon.

Worcester, Mass., March 26.

A letter received by William Burr and Daphne Hope at Poli's this week informs the English couple that they have been canceled on all further engagements through the United Booking Offices, after April 5, through having advertised in VARIETY March 14. Next week they appear at Chase's, Washington.

Burr and Hope are an English act, brought over to this country by the United Booking Offices at \$400 weekly. To accept the American engagement the team postponed foreign time at home. They placed an advertisement costing \$20 in VARIETY March 14, advising they would appear at the Orpheum, Brooklyn, the following week.

The English couple, unfortunately, signed an American contract with a "two-weeks' clause" (notice for cancellation) in it. Other foreign acts have been taken advantage of by the big time vaudeville managers when coming over here under similar contractual terms. The case of Burr and Hope will likely result in foreign acts refusing hereafter to engage with the United Booking Offices or Orpheum Circuit

except under a "play or pay" (hard and fast) agreement.

Another English act was frightened by the United Booking Offices last week through having advertised in VARIETY. Tom Davies, of the Tom Davies Trio, was informed, according to his own statement, that if his advertisement appeared in VARIETY of March 21 his future time on the U. B. O. Circuits (17 weeks in all) would be immediately canceled. Mr. Davies was given this information Thursday afternoon (March 20) at 2 o'clock. He at once called at VARIETY's office with a request that his advertisement be withdrawn from the paper, which had been printing from midnight of the day before. Mr. Davies was told it was impossible to remove the advertisement from all copies through that, but it would be taken out for the remainder of the run, which was done. Mr. Davies said the men in the United Booking Offices who spoke to him shouted, pounded the table and swore when telling him the advertisement must not be printed. It carried the names of Albee, Weber & Evans as agents. This is the firm that is being sued for \$10,000 by Isabella Gray

on the charge that one of the members assaulted her in the agency's office. Reed Albee, of the agency, is the son of E. F. Albee, general manager of the U. B. O. Mr. Davies was advised in the VARIETY office that the U. B. O. officers were sometimes better actors than those engaged by them to appear in vaudeville.

The United Booking Offices, through the assistance of a couple of stool-pigeons, quite easily frightened most of the music publishers in New York from continuing to advertise in VARIETY. There are but two or three that have not indicated their consent to the booking offices' demand that they cease using VARIETY as a medium, under pain of having all their songs "pulled off" the United stages, which in this instance meant the Keith theatres only, the manipulators of the blacklist having no further authority. It is in the Keith houses only also that Burr and Hope are canceled, their remaining five weeks under the U. B. O. contract calling for appearances there. The people connected with the Keith agency giving these orders are probably the same ones who have charged the Keith theatres \$1,000 weekly apiece

for the Edison Talking Pictures, a "novelty" no one else will accept.

The music publishers in "laying down" so quickly to the U. B. O. have placed themselves in a position the agency men were quick to take advantage of. It is now reported the U. B. O. people have been informed there is \$400,000 graft in the music publishing business. Where there is graft, there is the big time vaudeville manager.

Music publishers pay singers on the big time that amount of money each season to sing their songs. One firm in New York pays \$2,000 weekly to singers. With the others, \$400,000 is considered a low estimate of the bulk payments. The U. B. O. people have proposed to one music publisher that if he will give up 50 per cent. of his business they will corral all singers for him, forcing the singers to use his songs without pay, and bar out other songs until this publisher has a complete monopoly of the stage singing rights in big time vaudeville. The publisher is said to look with favor upon the proposition. The saving to him of singers' payments will more than reimburse him for the 50 per cent. of the business given away.

The big time men are now said to be laying out a plan to put this music publishing deal through, it not having previously occurred to them that the \$400,000 could be saved by simply ordering actors not to sing certain songs until the "blacklist" on VARIETY by the U. B. O. brought the subject up. Singers are to be told if they insist upon payment from the favored publisher the U. B. O. men are standing in with they will be cancelled.

The United Booking Offices "buffaloed" the music publishers through a couple of "stool pigeon" (Continued on page 12)

TOBY CLAUDE PLAYS "COPY ACT" IN LONDON HALL AND SCORES

Takes Valeska Suratt's "Little Cabaret" in its Entirety, when Jack Mason "Walks Out." Former Member of Suratt Vaudeville Company Reproduces Turn for Miss Claude and Also Appears in it.

(Special Cable to VARIETY.)

London, March 26.

At the Palace Monday Toby Claude with Jack Haskell Strauss opened in "The Little Cabaret," an exact reproduction of the turn shown by Valeska Suratt at Hammerstein's, New York, last season.

Miss Claude was rehearsing in an act for English vaudeville, with Jack Mason coaching and staging it. Strauss had been engaged for the act by Mason, who had some difference with the star and left the couple to themselves.

Immediately Strauss, who had appeared in America with Miss Suratt in "The Little Cabaret" "pinched" the "Cabaret" act and produced it for Miss Claude.

The Claude turn made very good. It is a lively show, with the right rag idea throughout and will be a winner as the feature in most of the halls over here.

Miss Claude claims if her act is a copy of Miss Suratt's she did not know it. "The Little Cabaret" has been held over at the Palace for next week.

Toby Claude recently returned to London from Australia. It is quite likely Jack Mason, when asked to put on the former Suratt act "walked out." He had staged "The Little Cabaret" for Miss Suratt on this side.

Jack Haskell Strauss appeared with Miss Suratt for two days while the turn was "breaking in" out of town. He was then dismissed, and Teddy Lorraine appeared in his role when the Suratt act reached Hammerstein's.

BARD FOR N. Y. PALACE.

London, March 26.

(Special Cable to VARIETY.)

Wilkie Bard is being sought by Martin Beck for an immediate engagement in New York at the Palace. The negotiations have been carried on through Wm. Passpart, foreign representative for the Orpheum Circuit. Bard is at present out of town on a holiday and will be again approached on his return.

Efforts are also being made to secure for the New York Palace, Clarence Mayne, Neil Kenyon and Fred Finney and Co.

USUAL SUCCESS FOR REVUE.

(Special Cable to VARIETY.)

Paris, March 26.

Another revue was mounted by Mme. Rasini at the Ba-Ta-Clan music hall March 21, which met with the usual success. The title given by the producers is "Bien Marie," signed as usual at this house by Celval and Charley. Mme. Hedia plays the part of comere, Darcet that of comere.

The Ba-Ta-Clan revue will be re-

moved en bloc to the Kursaal, Geneva, in June.

RICHEPIN'S WIFE PRODUCES.

(Special Cable to VARIETY.)

Paris, March 26.

"Le Minaret," by Jacques Richepin, was produced by his wife, Cora Lapercherie, new lessee of the Renaissance theatre, March 20, enjoying a fair reception. Young Jean Worms, another transfuge of the Comedie Francaise, holds an important role; Claudius, a cafe concert singer, is good in a tall part.

Others are Felix Galipaux, Harry Baur, Mesdames Marcelle Yeven, Cora Lapercherie.

ENGAGEMENT NOT CREDITED.

(Special Cable to VARIETY.)

London, March 26.

It is rumored Weber and Fields have been booked for an engagement at the Palace.

Weber and Fields refused an offer to appear at the Palace, New York. The report of their contracting for a music hall engagement in London is not credited.

OPENED IN LONDON.

(Special Cable to VARIETY.)

London, March 26.

Conroy and LeMaire opened at the Victoria Palace Monday and scored a laughing hit.

The act was originally booked for the Palace, London, Alfred Butt's other hall here.

DECOURVILLE COMING BACK.

(Special Cable to VARIETY.)

London, March 26.

During April Albert DeCourville, director of the Hippodrome, intends making another trip to America.

Shortly after Mr. DeCourville's return from his last visit there, he produced the successful "Hello Ragtime" revue at the Hip. It is still running there.

PURSUE FILM PIRATES.

(Special Cable to VARIETY.)

London, March 26.

Manufacturers of motion pictures are aroused over the wholesale piracy of English made films. The pirates have been highly successful in their thefts. The method seems to be to "dupe" popular subjects exhibited here and ship them into Canada and the United States. One maker of films declares that his photoplay version of "Les Miserables" was deliberately "duped."

The legitimate manufacturers are preparing an elaborate campaign in an effort to put an end to the practice but are hampered by the fact that they have not been able to learn where the duplicates are made and by whom.

LEMARRE CASE REOPENED.

(Special Cable to VARIETY.)

Paris, March 26.

Lemarre, the secretary of the French Stage Hands' Union, who was sentenced some weeks ago to two year's imprisonment for having incited others to steal a list of members belonging to an independent "black-leg" syndicate, has been granted a new trial and was provisionally released today.

As reported recently in these columns, the case caused some excitement in theatrical circles in France, it being considered a miscarriage of justice, rendered all the more serious by the fact that the prisoner's counsel was not given an opportunity to have the last word, and that the jury gave a verdict of guilty under the firm impression that Lemarre would benefit by the First Offense Law and be immediately released. When sentence of two years was pronounced by the judge a petition was at once put in movement for a revision of the trial, and on an appeal being made by all the theatrical syndicates of France combined, the musicians taking the lead, Lemarre was treated as a political offender, and not criminal, awaiting official action.

Lemarre declared he was innocent of the charge and did not incite others to steal the list which was of no use to him, as he knew who had joined the black-leg society without such records.

TINNEY IN TWO HALLS.

(Special Cable to VARIETY.)

London, March 26.

Frank Tinney is playing the Wood Green Empire with the Palace this week, at a total salary said to be \$2,500.

BERNSTEIN'S COMEDY SUCCESS.

(Special Cable to VARIETY.)

Paris, March 26.

Henry Bernstein's comedy "Le Secret," awaited with interest, was finally produced at the Theatre des Bouffes Parisiens, by Manager A. Franck, March 22, and was declared a success. Mme. Simone created the leading role, and was well received after her American tour; she is well supported by Madeleine Lely, Marcelle Josset, Claude Garry, Victor Boucher, Harry Roussel.

LAUDER IN HIP'S REVUE.

(Special Cable to VARIETY.)

London, March 26.

It is confirmed that Harry Lauder has been booked for the Hippodrome Revue next November, with Frank Tinney mentioned as a likelihood.

RAG SHOWS IN RACE.

(Special Cable to VARIETY.)

London, March 26.

"What Ho, Ragtime," W. Buchanan Taylor's act, produced by Hurgin of the Hippodrome Revue, is being put out to oppose the road show of "Hello Ragtime." Alfred DeCourville was apprised of the scheme, and it will be a race to get in first all around the country.

The "Hello Ragtime" road company opened very big at Finsbury Park Empire Monday.

SAILINGS.

Reported through Paul Tausig & Son, New York:

March 29, Whyte, Pilcer and White (Carmania); April 3, Will Lacey, Tom Walker (Celtic).

March 25, Henry Jacobs (Kai Aug. Vic.).

March 29, White, Pells and White, (Carmania); April 3, Sharp and Turek, (Campania).

April 2, Morris Gest (Mauretania).

London, March 26.

Sailings reported through the Pall Mall Exchange.

March 22, Mrs. Bob Adams (Mauretania); March 29, Mr. and Mrs. Crespo (Philadelphia); March 30, Cameron Matthews, Miss J. Newcombe (America); March 26, Tom Case, John and Mae Burke, Artie Hall (Oceanic).

San Francisco, March 26.

March 25 (for Australia stopping off at Honolulu), Tom McGuire, Four Avolos (Sierra).

VARIETY IN A PLOT.

(Special Cable to VARIETY.)

Berlin, March 26.

Very much in evidence in the second act of the Kino-Konigin at the Metropole theatre is a copy of VARIETY. It is continually flourished and referred to by the impresario (in the play) of a company of moving picture actors.

TREE'S "HAPPY ISLAND" BORES.

(Special Cable to VARIETY.)

London, March 26.

Sir Herbert Beerbohm-Tree's piece at His Majesty's, called "Happy Island" is called tiresome and voted by the wise ones to be unsuccessful.

"ZIZI PAM-PAM" FOR TITLE.

(Special Cable to VARIETY.)

Paris, March 26.

Still another revue at the Cigale music hall, produced March 22, met with a fine reception. The title chosen by the author, Henry de Gorsse, is "Zizi Pam-Pam." Manager Raphael Flateau has a good company, including Jeanne Marnac.

AMERICANS IN NEW TALKERS.

(Special Cable to VARIETY.)

London, March 26.

The promoters of the new Gaumont moving-talking pictures have engaged a number of American acts, now on this side, to sing and act before the cameras. They were encouraged to undertake this enterprise by the active demand for the American rights which have been cabled from the States.

The best of the offers will be accepted, but nothing has been definitely decided upon as yet. Gaumont has taken a lease upon the Empire in Paris and will exhibit the special colored films there.

ROBERTSON'S "FAREWELL."

(Special Cable to VARIETY.)

London, March 26.

At the Drury Lane Forbes Robertson is making his farewell to the stage in England and receiving a tremendous quantity of publicity through it, from which he will probably derive a handsome revenue.

PALACE \$2 VAUDEVILLE A JOKE: DOUBLE-CROSSING BOOMERANG

\$7,000 Variety Program in New York's Most Extravagant Theatre Falls with a Thud. No Praise and no Attendance. Direction of House Thrown on "House Manager" to Evade Liability or Connection for Unscrupulous Move Made by Big Time Managers in Upsetting Their Own "Franchise."

The fate of "\$2 Vaudeville" at the new Palace, New York, was sealed before the house opened Monday. Since then its doom has become accepted along Broadway. Monday afternoon, following an expenditure of \$4,000 for preliminary advertising of the initial variety program (\$1,500 of which was spent in the Sunday papers) the Palace failed to draw capacity, even with the great quantity of "paper" given away. In the evening the Palace held capacity on the orchestra floor but was not filled upstairs. About one-half present received free coupons.

Tuesday afternoon but three rows in the orchestra were occupied. Tuesday night all the people in the house would not have filled the first ten rows downstairs. Wednesday afternoon business had dropped to even less and Wednesday people with passes for the Palace were displaying them as they purchased tickets for the show at Hammerstein's.

The Palace opposes Hammerstein's Victoria at 42d street and 7th avenue, five blocks away from the new theatre at 7th avenue and 47th street. With all the usual "deadheads" overflowing Hammerstein's on a Monday afternoon over at the Palace that day, the sale of standing room had to be stopped Monday afternoon by Willie Hammerstein upon orders from the fireman detailed to the theatre. Monday night Hammerstein's played to capacity and repeated it twice Tuesday, with a program costing nearly \$1,000 less than the Palace's, although Hammerstein's bill has seven more acts.

The news of "the Palace's flop" pleased the regulars around New Times Square mightily. Everyone knew of the double-crossing tactics employed in the opening of the Palace. It had commenced its career with a vaudeville show in face of the "franchise" issued by the United Booking Offices to the Hammerstein theatre for the Times Square section of New York City. As all the big time in the United States and Canada is allied with the U. B. O., this franchise was supposed to protect Hammerstein from invasion. All the biggest of the big time managers are connected with the Palace. The Palace "job" will go down in theatrical history as attempting the most brazen and unscrupulous piece of double-crossing ever recorded in theatricals. That it has not and will not succeed doesn't redound to the credit of the violators of contracts and franchises, but is wholly due to the undeniable fact that the big time managerial heads know how to put over anything in the show business excepting a show.

Whoever arranged the opening pro-

gram for the Palace presented the poorest big time vaudeville show New York has ever seen. It's also the worst exhibition of showmanship New York has known. Martin Beck assumed the responsibility for it last week, but when hearing the universal expression passed upon the opening program before it was shown, he side-stepped. Wednesday, Beck was crying "this is only the first week," and he ought to have a week longer to follow out his ideas. On top of this colossal failure of the Palace, Beck is expected to sail for Berlin any day now.

Though Beck and Albee disclaim connection with the direction of the Palace, placing the blame upon the house manager, Frank Thompson, who is an intimate friend of Paul Keith, Beck is still looking for acts for the Palace bills, and Albee is also on a search for headline attractions. An effort was made Tuesday to secure Fritz Scheff and Frank Keenan for next week's Palace bill. Monday Albee was in the theatre attempting to convince those he came in contact with that he had no interest in the theatre, although during the matinee when discovering a door would not properly work in the basement, Mr. Albee raised a fuss about it.

The effort to prevent a direct connection being traced was probably for the purpose of setting this up as a defense if William and Oscar Hammerstein, holders of the U. B. O. "franchise," should bring an action in equity to restrain the Palace from opening. It is said the Hammersteins had no such intention. When Willie Hammerstein saw the announcement for the opening program he is reported to have taken a day off, the first in several years. The vaudeville people claimed Willie booked the Palace show himself, but this Mr. Hammerstein smilingly denied. A betting book was made up last Friday, \$100 to \$75 was offered the Palace would be the first big time house in New York to close this season, and \$100 even the Palace would change policy before reopening. Tuesday even money was offered in any amount that the Palace policy will be altered by April 7. This was based on a story the Palace people were sending for legitimate producers to talk over the future of the house. Another circumstantial story had it that a United official who twice visited the Victoria, came to open indirect negotiations with Willie Hammerstein to take charge of the Palace.

One of the many peculiar features of the current Palace bill is that a \$1,500 act (Napierkowska) is featured above the costliest turn on the bill ("The Eternal Waltz") at \$3,000. None

of the acts listed was known to the New York public and outside of the readers of VARIETY no one here had ever heard of Napierkowska, who came from the Orpheum Circuit.

It is estimated that the Palace, New York, will lose \$8,500 on this week's show, without the extra advertising. It costs \$5,000 weekly to operate the expensive house. The program costs \$7,000. If the Palace has a good Sunday business it may do \$3,500 on the week. Prices range from 25 to 50 cents in the gallery to \$2 in the boxes. At Hammerstein's the usual prices are one dollar, and at Loew's American (8th avenue and 42d street), the front seats in the orchestra may be secured for 25 cents. Monday Mr. Loew is said to have received a wire from a prominent theatrical man congratulating him on the opening of the Palace, although no one around believes Loew would take the Palace for pop vaudeville.

The cost of operating the \$850,000 Palace by the year is \$110,000. Against this would be offsets through rental income of about \$25,000, leaving the rent for the theatre itself \$85,000 per annum. At this price and with only a seating capacity of 1,800, no legitimate manager will entertain the proposition. Another bar to the disposal of the house for production purposes is the size of the working stage, 29x65, about the same as the stage at the Comedy theatre, known as a "parlor house."

The New York dailies did not treat the Palace very kindly. Extracts from the notices on the opening by the critics are appended.

PRESS OPINIONS ON THE PALACE.

The opening bill did not lend much enthusiasm to the occasion. The first part of the entertainment is a long-drawn-out affair of poor vaudeville numbers that drag, and a very bad miniature musical comedy that lacks even the quality of a burlesque. The second part of the show, however, is much better, though many yesterday did not wait for it.—World.

Yesterday the intentions of the management were plainly of the best, but the fulfillment did not make the sort of an entertainment which is going to attract attention to the new theatre.—Sun.

In such an auditorium the opening programme of variety acts presented a rather sorry contrast. Only one number on the long bill even slightly resembled a novelty. This was "The Eternal Waltz," which other cities of the United States have seen this season. Through a long afternoon the first audience waited and waited. Herald.

Will A. Page is the press representative for the house. He is reported having asked one of the critics Monday not to mention Martin Beck's name in connection with his story on the opening.

Carleton Hoagland in the Orpheum Circuit offices ostensibly has charge of the Palace bookings. Mr. Hoagland submits all names and programs to Beck, who in turn, is said to send them into Albee for an O. K.

The license to open the theatre was not obtained until last Saturday afternoon. Several violations had to be cleared according to report, and another violation yet to come, it is said, will be a serious affair for the Palace owners to get away with. The building laws of New York require that no floor above the auditorium of a theatre shall be used for other than a studio. There is one large floor above the Palace auditorium. It has been the intention of the United Booking Offices and Orpheum Circuit to occupy this floor as a joint office. To

obey the law an artist has been engaged to place a studio on the top floor, but if the agencies move into it, it is said the violation will be so flagrant the Building Department can not overlook it, or accept the subterfuge.

This is the floor Martin Beck promised the Bohemian Club some months ago for a rendezvous. Beck volunteered the proffer during a banquet. The Club didn't hear from him after it, nor did anyone else until Town Topics printed the story, also telling how Beck stood in general.

During the Sunday rehearsal Napierkowska asked for an orchestra, as hers is symphonic music requiring much rehearsing. It was said later in the day the dancer had been informed to call the orchestra together for a Sunday rehearsal would cost \$100 and it would be just as well to chance it at the Monday morning rehearsal instead.

Saturday night the crowd of lobbyists at Hammerstein's notified Willie Hammerstein unless he supplied chairs for the lobby, they would move over to the Palace from Monday on. Mr. Hammerstein talked the matter over with the committee representing the hangers-on, and at last yielded, but balked upon the committee returning with a demand that as long as they were to have chairs in the lobby they must also have moving pictures.

The opening house at the matinee was liberally besprinkled with "paper," most of the members of the Friars having been specially singled for the doubtful honor of "dressing" the premiere.

One of the Orpheum allies Monday carried around the Putnam Building a subscription list, soliciting funds for a floral piece to be sent to the Palace for the opening. Not a single U. B. O.-Orpheum booking man dared refuse to affix his name for the "hold-up."

If the policy of the Palace hasn't been altered by that time (and it probably will be) Mme. Bernhardt is slated to appear there in about four weeks, but with an entirely new company of players to support her. In the event she plays at the Palace she will not be advertised as under the direction of Martin Beck.

Some of the "paper" floating up and down Broadway for the first performances at the Palace got into the cut rate ticket shops on Sixth avenue. One place offered a few and managed to dispose of them at \$1 per pair. There was no demand for Palace tickets.

Atlantic City, March 26.

The theatre now under construction near Heinz's Pier and which will seat 2,800, is going to be taken over by B. F. Keith, according to report. If it is the house will be booked through the United Booking Offices of New York, which now supplies the Savoy theatre with weekly bills, charging Louis Wesley, the Savoy manager, \$150 a week for the service.

The report is Wesley is wondering where he comes in. His lease on the Savoy expires May 1, 1914, but he has an option for 14 years more.

Some months ago the U. B. O. broke its "franchise" with Ben Harris for the Young's Pier theatre, giving the Savoy service at the same time.

MORE VAUDEVILLE ACTS WANTED BY LEGIT SHOWS

Summer Productions Organizing Calling For Services of Vaudeville Artists. Shuberts Most Active in Search. Bessie Clayton Going in New "Passing Show."

The legitimate producing managers are not finding available vaudeville acts for production as readily now as they have been accustomed to in the past. The Shuberts are looking after new faces, both for the "Passing Show of 1913" at the Winter Garden, and the summer production to go on the Weber & Fields theatre roof. Lew Fields also wants acts from vaudeville for his proposed hot weather entertainment, while F. Ziegfeld, Jr., since recovering from his recent illness, has been on a hunt for talent to fill in his new piece. Besides these the Shuberts must figure to secure variety people for the next show at the Garden following the summer attraction. This will be the production to fill in until the present cast of "The Honeymoon Express" (which is to tour in the fall) returns to the Garden about Jan. 1 in a new guise.

The many turns called for by London managers and most of which were suitable for light entertainment, together with those in productions over here, have denuded the vaudeville market to such an extent the legit managers are now worried over the likelihood of not securing what they want.

This week Bessie Clayton was taken for the new Winter Garden show. Cross and Josephine were reported as about booked for the same piece. Charles, Nellie and Molly King were grabbed off by the Shuberts for the Garden as well.

As each of the summer shows is to be a mammoth one, the vaudeville ranks will be greatly depleted, with the chances that those engaged will continue under the legitimate management next season. Harry Gilfoil has been signed and negotiations are on for George Whiting and Sadie Burt.

WILD WEST OPENING.

Chicago, March 26.

V. C. Seaver's Hippodrome, Young Buffalo's Wild West and Col. Cummin's Far East shows will begin operations in Peoria, Ill., April 23. Si Stebbins is the special representative.

LOOKING FOR PRODUCER.

It was reported about this week that P. F. Nash, who tried to make people believe he was a regular vaudeville producer for the United Booking Offices, had tired of his vain efforts, and is looking about for someone who can really produce, to join the agency's staff.

"TALKERS" COPPING ACTS.

Monday when Macart and Bradford opened at the Fifth Avenue in their new comedy sketch, "The Politician," William Macart was informed the talking pictures had given the first half of the act last week in the same house.

Macart recalled that some time ago he appeared in Orange, N. J., with the

sketch while "breaking in." The Edison picture company's studio is located in that town.

Having had his act copyrighted, Mr. Macart has consulted an attorney.

LEVY RETAKES TABOR GRAND.

San Francisco, March 26.

Bert Levy takes possession of the Tabor Grand, Denver, March 30, and will inaugurate a long season of summer vaudeville there on that date.

The lease of the house again to the coast agent and manager was confirmed in a wire he received today from the Denver magnate, Peter McCourt.

Levy's general representative, William R. Dailey, left here Monday to arrange for the opening. He will be manager temporarily. Policy will be five acts and pictures at 10-20.

BIG NAMES ON SMALL TIME.

Chicago, March 26.

Several noted names are electrically displayed on the outlying theaters this week. Arnold Daly and his company are at the Wilson; Elbert Hubbard is at the Willard, and Jimmy Britt at the Cottage Grove Empress.

MCINTOSH COMING OVER.

Hugh McIntosh, who purchased the Richards Vaudeville Circuit in Australia, is coming to America the latter part of May or early in June. While here Mr. McIntosh will make many engagements for his big time houses in the Antipodes.

In a preliminary announcement sent over, the Australian manager gives his various addresses while in the States as the Palace Hotel, San Francisco, Congress Hotel, Chicago, and Astor Hotel, New York.

Pending Mr. McIntosh's arrival, mail may also be addressed to him care VARIETY, New York, Chicago or San Francisco.

COLUMBIA'S YOUNG MANAGER.

Boston, March 16.

John F. Royall, press agent for the local Keith interests, has been appointed manager of Keith's Columbia, Cincinnati. He is 26 years old, and said to be the youngest big time vaudeville manager in the country.

Royall is a former newspaper man.

COUNTRY FAIR AT YONKERS.

The Empire City track at Yonkers will be the scene of the Greater New York Fair and Exposition Co.'s Country Fair next August. There will be a Grand Circuit (trotting) meet, also dates given to the Metropolitan Circuit. The third week will have a cattle show.

11 acres have been added to the Empire field. A half mile track is to be constructed inside the mile course. Running races will also be a feature of the month's exposition.

NAILING WILL ROSSITER.

Chicago, March 26.

Will Rossiter, a music publisher, has come a cropper in his too early cry of "stop thief." Rossiter was out last week with a complaint Irving Berlin had annexed a couple of bars from one of his numbers in Berlin's now swiftly moving "Snooky Ookums." The law allows four bars for a coincidental similarity.

Berlin proved the similarity did not exceed one bar, but not satisfied with this he dug back and fished out one of Ted Snyder's old songs used by May Irwin "Moses Andrew Jackson, Good-bye" and showed where the Rossiter number held no less than eight bars identical with that song. This also included the bar Berlin was accused of purloining.

At this stage F. A. Mills took a hand in the proceedings. Mills published the old Snyder song and will now look to Rossiter to show why his song should not be suppressed.

KIDDING MURDOCK.

"The boys" in the United Booking Offices have been "kidding" John J. Murdock. Mr. Murdock is intensely interested in the "blacklist" established against VARIETY by the agency.

"The boys" know this and manage to torment Murdock through it in one way or another. Their latest prank was to pin a VARIETY pennant to the manager's desk. The pennant is a green flag with the title "VARIETY" running its length.

KINGS SIGN FOR GARDEN.

Three Kings, Charlie, Molly and Nellie, have entered into a contract with the Shuberts. Charlie King is with the revival of "The Geisha," but, with his sisters, will go into the new "Passing Show" at the Winter Garden.

The Shuberts have Molly under an agreement for five years, at a sliding scale of salary, the last year bringing her \$500 weekly, according to reports.

Molly King will appear next week at Hammerstein's as a "single."

MONEY IN TWO-A-DAY.

The Orpheum, Jersey City, is having its first profit making season through the policy of vaudeville shows, twice daily, supplied by Harry A. Shea. Prices run to 50 cents, with the latter seats the most in demand.

The experiment was suggested by Mr. Shea. He has been placing excellent bills to such good advantage the Orpheum played to an average of \$2,600 weekly during Lent. It opposes the Hudson, Union Hill, drawing many patrons from that section. The Hudson is a United Booking Office vaudeville theater.

The Orpheum Co. is so well satisfied with the showing made by Mr. Shea it has proposed to him the subject of booking two houses next season, the Orpheum securing the Gayety, Hoboken, for this purpose. If the Hoboken theatre is annexed, Mr. Shea may "split the week" between them with the twice daily shows.

Sabel Johnson is out again after having been confined to her home for the past seven months with a compound fracture of her ankle.

PICTURES IN KEITH HOUSES.

Despite all efforts of the Keith people to prove that business in the former Percy G. Williams houses is "forty per cent better than when Mr. Williams personally conducted them," the trade papers controlled by the United Booking Offices have seen fit to announce that "all the Keith houses will close for the summer." These trade publications have been making both announcements in the same breath and yet do not realize how ridiculous it is to attempt to reconcile one statement with the other.

There is small possibility that the "Keith houses" in New York or throughout the country will close at all this summer but they won't play vaudeville. To J. J. Murdock has been entrusted the plan for figuring out how to keep all the Keith theatres running throughout the warm days with a policy of moving pictures, made up of Kinemacolor, "Talkers" and ordinary black and white movies.

Should this scheme of the Keith people eventuate into a reality it would mean an acknowledgment that the present policy is not yielding them adequate returns. Any "outsider" knows a house does not find it advisable to change its policy as long as it is making money, and, by the same token, the elimination of vaudeville for pictures is in itself an admission of weakness in the box office takings. The Keith big houses in New York, Philadelphia and Boston have always remained open the year around with vaudeville.

In negotiating for Kinemacolor in New York and elsewhere the Keith people will find themselves forestalled by other managers who have secured exclusive contracts for the colored motion films. F. F. Proctor controls Kinemacolor in the "heart" of the metropolis and if the Keith management wishes to install them in their New York houses it will have to "see" its former partner who made some strong accusations in the Supreme court of Main awhile ago.

Meantime F. F. Proctor is making preparations to keep the Fifth Avenue open all summer with his regular vaudeville bills, with Kinemacolor substituted for the Edison Talker fiasco. His contract for the "talkies" is five or six weeks more, after which they will be withdrawn from his house.

SEPARATING THE AGENTS.

The Loew-Sullivan-Considine joint booking agency intends discriminating between agents and "agents." The agents will be permitted inside the gate on the main floor, while the "agents" will have to approach the railing in the regular way, make their requests and await answers.

The principal reason for the change from the former free and easy access to the inner portion of the suite is said to have been the boldness of some "agents" in approaching acts in the Loew-S-C office. These "agents" often entered inside with an office in their hat and an act or two promised, but would leave with several turns in prospect and a vision of a regular office for themselves.

OPPOSITION IN BURLESQUE SEEMS REASONABLY CERTAIN

Name of L. Lawrence Weber Most Frequently Mentioned As Leader for New "Wheel." Weber Reported Promised Influential Backing. Common Belief Big Money in Burlesque Nowadays. Much Disgruntlement Over "Merger."

Reports of an opposition to the combined Eastern and Western Burlesque Wheels are growing more pronounced and frequent as the days pass on.

L. Lawrence Weber is mentioned most frequently in connection with the new circuit. Many are disposed to believe Mr. Weber will have to take hold of the proposition through pressure brought to bear. He is said to have been offered extraordinarily influential assistance, in money, houses and such other things as may be necessary to formulate a formidable opposition chain in the burlesque field.

A story that there would be a 10-20-30 opposition circuit was immediately laughed down upon its appearance. That is an impossible proposition against the now strongly entrenched Eastern Wheel.

That there is a field, however, for another circuit, is generally conceded, especially in view of the fact that the Eastern and Western Wheel fought each other for seven years, with the Eastern building itself up right under the noses of the Western managers, through the latter professing the Eastern men were not worthy of serious consideration.

How far the plans of F. W. Stair, of Toronto, and Dr. Lothrop, of Boston, have progressed toward an opposition Wheel was not known in New York this week. Messrs. Stair and Lothrop were two of the Western managers who got the small end of the merger. There are others, some as yet unknown.

The 10 franchises to be issued by the Columbia Amusement Co. (Eastern Wheel) will be turned over to the Empire Circuit Co.

The directors of the Empire company will benefit through the burlesque trade. The Columbia franchises will be disposed of as follows: Jacobs, Lowry & Moynihan (Butler) (2), Herman Fehr (2), Campbell & Drew, Geo. W. Rife, Miner Estate, Tom and Eddie Miner, Whallen & Martell, H. Heuck.

This will give the Eastern Wheel next season 44 shows. Ten present Western Wheel theatres will be added to the Eastern Wheel route to give the latter an equal number of houses. Those of the Western Wheel to go on the Eastern chain are People's and Bronx, New York; Empire, Newark; Casino and Empire, Brooklyn (Hyde & Behman's Gayety dropped); Empire, Philadelphia; Star, Cleveland; Standard, St. Louis; Bijou, Milwaukee; Gayety, Minneapolis; Grand Opera House, St. Paul; Orpheum, Paterson, N. J.

The listing of the Orpheum, Paterson, satisfies Billy Watson, who, it is said, will not reappear upon the burlesque stage, taking on the duties of

theatre manager hereafter. None of the Western houses in Chicago has been included. With the listing of the Miner theatres in New York there will be eight Eastern Wheel burlesque houses next season in New York and Brooklyn.

Barney Gerard, according to report, will go out with the Miner Estate franchise. Henry P. Dixon is said to have been approached to take out an Eastern show, but has not decided. Messrs. Dixon and Gerard were looked upon as the best producers on the Western Wheel.

The Empire Circuit houses going into the Eastern's column will remain the property of the Empire Circuit Co., it is said, and the stockholders of that corporation will participate in whatever profit may be received through them. The agreement entered into between the East and West precludes any house on either Wheel left out of the burlesque running by the merger being engaged for burlesque purposes. The agreement is now being printed for distribution.

Herman Fehr, H. C. Miner, J. Herbert Mack and Sam A. Scribner were the men who engineered the Eastern-Western transaction.

However the change may affect the travelling managers, there will still be enough left to start a Wheel of a certain calibre, and with the reported big earnings of the Eastern Wheel shows, burlesque looks attractive enough at present to bring in larger producers, who may want to enter the business for the first time.

Among the Eastern houses that will be dropped off next season are the Olympic, New York, Gayety, Philadelphia; Empire, Cleveland, and Gayety, St. Louis. The latter is a leasehold. At the Columbia offices this week it was stated to a VARIETY representative most of these theatres remained under control of the parent company through the subsidiary corporations and would be disposed of in the future, perhaps retained for a "No. 2 Circuit," as it was expressed by one of the officers of the Columbia.

That the "merger" of the Western and Eastern Wheel has caused much disgruntlement among the burlesque people is quite evident along Broadway. The burlesque men say the conditions now are very much akin to those when the present Eastern Wheel crowd withdrew from the Travelling Managers' Association some years ago. At that time oppression and "extras" were given as the causes of the dissatisfaction.

"Larry" Weber is looked to as a leader in a burlesque fight through Mr. Weber having been mainly instrumental in bringing the Eastern Wheel to its present high standing, in houses,

shows and credit. When of Weber & Fish, Mr. Weber manipulated the Columbia Co. to its vast benefit, as was well known among those who had means of obtaining inside information on the operative methods employed. Many times in its early days the Eastern Wheel was wobbly, but Weber pulled it through, with the assistance of capable lieutenants.

Whether Weber will take the leadership is not stated. This week he declined to commit himself to a VARIETY representative. It is well known, however, that Weber has made more money this season in the legitimate than he ever made in three seasons in burlesque. Through his interest in "The Whip" and "Fine Feathers" alone, Weber will clear \$100,000. Mr. Weber was asked if he had heard from Messrs. Stair and Lothrop, but declined to comment upon the burlesque situation in any way.

The ten franchises given away by the Eastern Wheel for a term of ten years, according to report, makes a total of \$400,000 handed over by the Columbia Co. for the merger deal. An Eastern Wheel franchise is rated at \$100 weekly rental for a season of 40 weeks.

With the elimination of established opposition in the Empire Circuit, the Columbia directors have declared they will set new standards for their shows. Next season the minimum number of chorus girls will be 22, an addition of six to the minimum number now required by the Columbia organizations. The orchestras will also be augmented and the total roster of each traveling company will be not less than 50.

HOWE'S SHOW AT COLUMBIA.

The Sam S. Howe burlesque show on the Eastern Burlesque Wheel has been selected as the summer attraction at the Columbia, New York, the Eastern's big stand on Broadway.

Instead of being called "Howe's Lovemakers" when in for the summer run, the piece will be renamed "The Kissing Girl" and perhaps partially rewritten. About 30 chorus girls are to be put on.

MARION RUNS SHARE.

Dave Marion has bought a half interest from Gus Hill in "The Midnight Maidens," which he will produce for the Eastern Wheel tour. Marion will have in addition the franchise known as the "Dreamland" Co. His agreement with Hill covers a term of three years.

The "Dreamland" Co. will change its name to "Dave Marion's Own" Co. and the "Dreamland" title will be transferred to the "Midnight Maidens."

B'WAY HAS PICTURES.

The Broadway theatre opened Monday under the management of Marcus Loew with a straight picture policy. Prices are 10-15-25. The front of the theater is still being repaired, but the scaffolding will be cleared away by Monday.

Should the Broadway not give sufficient return with pictures only at the scale, Mr. Loew will probably install vaudeville. That might bring the opposition of his quite close to his American, at 8th avenue and 42d street, which holds pop vaudeville.

BLONDELL OFF THE ROOF.

Illness and a desire to return to the big time as a regular actor contributed toward Ed Blondell's resignation as active general manager of the Wonderland roof in the absence of William Morris.

Blondell thought for two weeks he would have pneumonia. As he is a stout man, Mr. Blondell was worried, having forgotten to insure his life. He battled with bronchitis and pulled through, although the first day out he lost 50 cents matching quarters. For a few moments it was feared he would have a relapse.

Business was expected to pick up at Wonderland following Lent. The theatre with pop vaudeville is doing very well, but the upstairs "Coney Island" has been off of late. With the warm weather approaching, Mr. Morris may decide upon another form of entertainment, holding over the Wonderland idea for next season again.

WASHINGTON COMING DOWN.

Newark, March 26.

The Washington theatre, operated by William Fox with pop vaudeville, is to be torn down after Aug. 15, next, when the city takes over the property.

Before that date Mr. Fox expects to secure another stand here.

BROWN STARTS DANBURY.

Danbury, Conn., March 26.

The Empress, seating 1,450, opened here Monday under the direction of Chris O. Brown. It is a new theatre and will split the week with Hoyt's Opera House, South Norwalk, another Brown house. Prices in each theatre are 10-20-30.

In the party Mr. Brown took down to Danbury to see the opening were M. H. Epstein, Carl Anderson, Abe Feinberg, Irving Cooper, Jack Goldberg, Billy Atwell and Joe Wood. James Clancy came over from New Haven in a high hat and evening dress.

The party remained in Danbury over night and the landlord was at the depot in the morning to see that they really left town. During the night the bunch turned a tub of ice water over Mr. Anderson, who slept on the floor for the remainder of his stay, while Ame Feinberg says if he lives 100 years he will never forget what that crowd did to him down there.

PLAZA RETURNS TO FIRM.

Chicago, March 26.

The Plaza on North avenue near Sedgwick has returned to its original lessees, Jones, Linick & Schaeffer. The house was originally built for the firm in 1909. The Kohls came into the neighborhood with the Criterion shortly after but the house failed early and the Plaza went to a combination of the Association (Bray, Hoblitzelle and Butterfield). It was later leased to other parties, but has never been successful. The Schindler, an upstairs house in the same vicinity, giving a cheap brand of show, has weathered the storm during the many changes of the newer house.

Jones, Linick & Schaeffer hold pictures and vaudeville at the Frank Q. Davis.

DAVENPORT DESERTS ORPHEUM; DISPLEASED WITH BOOKINGS

Manager Hughes of Grand Opera House, Sick of Bad Service, Books Show Through Frank Q. Doyle, Which Plays This Week. Acts Sent by Orpheum Left in The Lurch.

Chicago, March 26.

There was a mix-up at Davenport, Ia., this week when a bill of eight acts billed in by the Orpheum Circuit and a bill of a similar number of acts, booked in by Frank Q. Doyle, appeared at the Grand Opera House to do duty for the week.

The Orpheum has been booking the house for the past season and although there have been rumors from time of the house leaving the Orpheum offices it was not until last Friday the split came.

D. L. Hughes, manager of the Grand, claims he did not receive proper service from the Orpheum Circuit. He never knew what acts were to play his house until Friday or Saturday before opening and it was impossible to obtain any publicity on this account.

What will be done in the matter regarding the acts left out in the cold this week is a question. The Doyle acts worked, and Monday night the first guard of the Orpheum booked show began to straggle back into Chicago.

60—MINSTRELS—60. (Special Cable to VARIETY.)

London, March 26.

Jack Mason is to produce a 60-people minstrel show, built around Coakley, Hanvey and Dunlevy, for the Moss Empires.

HYMANS DENIES RUMOR. (Special Cable to VARIETY.)

London, March 26.

It is rumored the Empire, Johannesburg, is about to go into liquidation.

Sydney Hyman, its local representative, denies the rumor saying it originated through the proposed reconstruction of the holding company.

ASS'N AGENTS KICKING.

Chicago, March 26.

The Western Vaudeville Managers' Association agents have been having a rather lively time of it on the floor for the past few weeks. Under the present arrangements each agent who is allowed the privilege is allotted a certain hour of the day in which to transact his business. During his hour no other agent is supposed to trespass. Of late one or two of the agents have taken to running in at any old time and the couple who stick to their hours are setting up a howl because of the infringement.

The Wilson and Willard, the two Jones, Linick & Schaeffer houses booked through the Association, are the other bones of contention among the agents. The two theatres have built up a big patronage upon the exploiting of names which mean something in "the loop." In many cases headliners at the Palace and Majestic a week or

two later top the bills at the Willard and Wilson. This is a condition the Association has not openly countenanced and, in fact, it has been generally understood that acts playing the big houses were "getting in bad" by accepting dates in the outside theatres. This has made no difference to the management of the Willard and Wilson, which has continued engaging acts wherever and from whom they choose.

This is the agents' complaint. The Association does not allow them to book acts from the big houses into the smaller ones and consequently an outside agent who is not recognized by the Association is able to slip in \$1,000 headliners at the Wilson and Willard, while the Association agents are compelled to sit idly by. It is more than likely that the agents will ask an audience of Charles E. Kohl in the matter this week.

RIOT AT RED BANK.

Red Bank, N. J., March 26.

A riot occurred upon the opening of the new Empire here Monday night, with pop vaudeville at 10-20. The crowds stormed the theatre and the management had difficulty in regulating the mob.

Tuesday night the same thing was repeated at the Empire, Rahway. Both houses are managed by Dan Casey, and each seats about 1,000. Four acts and pictures are played.

GYGI KNOWS SOMETHING.

In addition to being a clever showman, Ota Gygi, the violinist appearing this week at the Palace, is a good business man. The Keith people sent for him, offering him time to follow. He promptly insisted upon double his present salary, refused to treat with them on any other basis—and got it.

DIDN'T INDICT DANCERS.

Wednesday morning of this week the Grand Jury failed to find an indictment against Bert French and Alice Eis, who were arrested at Hammerstein's some weeks ago on the charge of presenting an indecent dance. They waived examination in the police court.

JOLSON AFTER WESTON.

A song started Al Jolson after Willie Weston this week. Weston is at Hammerstein's appearing with Mike Bernard. Monday Weston sang "The Spaniard Who Blighted My Life," a comedy number Jolson uses in "The Honeymoon Express" at the Winter Garden, and to which he claims the exclusive rights.

Wednesday the publishers of the song instructed their attorneys to restrain Weston from further singing it if he did not discontinue its use upon request.

OPEN LETTER TO THE PUBLIC

An Article Appeared Thursday Morning, March 13th, in a Los Angeles Newspaper, "THE TIMES"

The Article Is Entitled "And She Enjoyed It" And Is Unsigned, But I Hereby Declare That It Has Been Written By a Liar and a Coward SARAH BERNHARDT

LOS ANGELES PRINTING CO. 232 WEST FIRST STREET

Los Angeles, March 26. During the Bernhardt engagement here at the Orpheum theatre, the French artiste was missing from the Orpheum bill one day (Friday) all because of an auto accident in which the divine Sarah bruised her ankles. This fact should not set the world on fire, but the after effects of the accident threw Los Angeles into nervous prostration. Thursday night, it seems, the French actress decided to take a spin along the beach, and on the return trip discovered a dash of speed was necessary in order to reach the Orpheum in time for her curtain. She implored the chauffeur to burn up some excess gasoline, which he did, eventually coming in contact with a motor truck. This explains the bruised ankles, but it needed the Los Angeles Times to explain the remainder.

The following day the Times carried a two-column story of the ride, in which it advised its readers that Madam Sarah returned home in the lap of a strange man, headed with the line, "And She Enjoyed It." The article further stated that Sarah squatted on the seat of a soap manufacturer in whose car she was taken to the theatre, and finding the room scarce, insisted that her chauffeur sit on her lap. Something about the sound of a bursting barrel of dynamite was heard in Los Angeles when Bernhardt read the story. Soon afterward a small army of bill-posters were on their merry way with a vehement denial of the article, a fac-simile of which appears above.

The Orpheum people demanded the return of every bill not posted, which was attended to (excepting the one reproduced above), while the paper already posted was immediately covered over.

FLOSSIE HOPE.

Gracing the front page of this week's VARIETY are pictures of Flossie Hope, who is best described as the "dancing ingenue" of "The Sunshine Girl," at the Knickerbocker theatre.

Miss Hope's work in this organization contributes in no small measure to the enormous success it is enjoying in the metropolis.

Commenting on the excellent notices accorded her by the representatives of the daily papers, Miss Hope said, with becoming modesty: "I don't know why I stand out so strongly in this production, unless it be that the part gives me unusual opportunities."

Most of the critics hailed Miss Hope as a newcomer. As a matter of fact, she was the soubret with Montgomery

and Stone for the past two seasons, and prior to that appeared with other Charles B. Dillingham and Charles Frohman musical productions. She is uncommonly blessed with good looks, a fine vocal equipment and remarkable ability as a terpsichorean artist.

It is refreshing to record that Miss Hope makes no pretense to hailing from a theatrical family. It just comes natural to her to sing, dance and look pretty—she can't help it.

FOX'S JAMAICA.

Work has progressed to the first story on the new theatre in Jamaica, Long Island, which William Fox will occupy with pop vaudeville the opening of next season.

The house, located near the depot, is to have a capacity of 2,400.

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Were you ever black listed? No? Well, it's like going to a party and finding no one will dance with you. You leave the first party and wind up some place where you have the time of your life. Of course that is not exactly applicable to VARIETY and the big time vaudeville, but it's near enough, even if we should have mentioned the big time before VARIETY.

This "blacklist" against VARIETY by the big "managers" has us very sore. We are really ver-y, ver-y an-gry, and that's not stealing any of George Munroe's stuff. We dislike talking about ourselves, but here we are publishing a paper many people want to advertise in, and the big time won't let them, although the big time does not suggest any other medium the intending advertisers will accept. That's what makes us so an-gry. Why should these people, acting in good faith, be deprived of the right to spend their money. It's the only instance of record that the big time did anything to keep money away from anyone without having an ace in the hole where that money could be placed for their own benefit.

It's tough—on the other people. Within the past two weeks three big time managers have had to advertise in VARIETY without having their names in the advertisement. It's almost a shame that when a man must spend his money he can't get a little publicity through it for his name, because a money order collecting little grafter (who was kicked out of Chicago for being caught with the goods) is going to read VARIETY early Friday morning. Talk about that being tough! Why, lads, it's almost sad.

Anyone "blacklisted" receives much sympathy during the siege, but it is seldom shown excepting in speech. One

fellow tries to get over a pathetic glance and says, "How are things coming?" He's full of sympathy, but he is always looking up and down the street to see if any of the big time managers will catch him talking to you. And the fellow who wants a notice, but happens to meet you in the Putnam Building! Two such meetings and the sympathizer would be in the hospital recovering from an attack of nervous prostration.

And again there comes along the fellow who says, "I hear Albee and you are not speaking." He's the innocent boy who wants you to call Albee names because he doesn't like him himself, but is afraid to say harsh things through fear one of the stool pigeons might be around to hear it. Or the blase young man, who, with a yawn, remarks, "That's funny; I heard you were talking to Beck," and you can't make up your mind whether he thinks anyone is a fool to waste time talking to Beck. Or the facetious person who exclaims, "How are Murdock and you getting along?"—as though anyone could get along with Murdock!

The wholly bad remark is "What are they trying to do to you?" As though we knew! Being "blacklisted," we are not supposed to know anything any more. No one can tell us news and VARIETY is running short of material. The big time managers by a process of deduction eliminate all people connected with them as possible news sources for us, until they may have the list reduced down to five or ten. "There they are," say the big timers. "Now we will get after this bunch and shut every news door open to that paper." They do it, too, but the next Friday VARIETY somehow prints something that none of these five or ten could possibly have known—and the big timers must make up a new list.

We are not certain, but perhaps the "blacklist" on VARIETY may account for the bad vaudeville shows in the New York theatres. If the big timers occupy so large a quantity of their wakeful moments in doping out schemes against VARIETY, how is it possible for them to give proper attention to the bills? What reminds us most forcibly of this is the opening current program at the Palace, where a \$2 admission scale is being charged for a vaudeville performance. Will you excuse us a few moments until the laughter subsides?

"\$2 vaudeville on Broadway." It might have come true if it hadn't been for the Palace. One young person who knows something read the Palace advertisement last Sunday, laid the paper down, and said: "Good God! do they call that a \$2 show."

But back to the "blacklist." As a matter of common and mutual interest we want to ask where the theatrical people who want to advertise are going to advertise to reach the people they want to if they can't advertise in VARIETY? Which reminds us the "blacklist" has been thrown back on its haunches by those who started it. Like

Murdock, who would like to advertise his Limburger talking pictures, but can't get to the trade without using VARIETY. Murdock, of course, would not advertise in VARIETY (directly), but still he may appreciate one thing—that VARIETY has said more things about the talking pictures than could be placed in one advertisement. So we are not such a bad lot after all, giving free publicity where we know no advertising will come from. We're a liberal bunch around here anyway. Haven't much beyond good nature and splendid memories, but plenty of both of those. Not another word, though, along these lines or we would be talking about ourselves, something Martin Beck holds the patent rights for.

Did you ever catch Beck asking anyone what the people thought of him? If only he knew!

One day when it's raining, with no poker game in sight and nothing to do, we are going to tell some truths about Mister Beck. Better buy every issue until that one appears, for the investment will be worth it.

Speaking of buying VARIETY (which again brings us to the "blacklist"), we herewith duly and gratefully extend our thanks to the big time managers for putting us behind the dead line. For years we have been wondering how we could force attention to VARIETY upon everybody, in the show business and out. Take the Clipper, for instance, sixty years old, and how many know it's alive? (Even less knew it was sick.) And look at VARIETY, only seven years old, and everybody talking about it, just because the big time managers were kind enough to "blacklist" us. Some people are saying, "What is all this talk about variety and what is variety?" (Lower case all the way, kid, for those variety types.) Then the other fellow must explain. The same evening the man who heard the explanation may be in the centre of a party. Conversation lags, and he's been looking pretty hard at a spring dressed skirt across the board. It's a good chance to let her know he's wise, so he says, "That's a funny one I heard today about VARIETY." They don't know about VARIETY either, but he also elucidates, telling how Abe Erlanger had mentioned it to Lee Shubert while they were all at lunch. It's bad advertising for us, isn't it?

A peculiar phase of this "blacklist" thing is the two-faced fellow, who says to us, "Gee, I'm sorry this thing occurred," and then while commenting upon things in general (when the big managers are around) manages to bark: "This VARIETY thing we are going after is the right stuff. That's a no good paper anyway. I wouldn't care to mention how many jolts I have given it."

The "blacklist" does one thing. It has sent us the numbers of more people in the business than there are people in the business who believe we have their numbers right. And when the cruel war is over—

Arthur Dunn and Katherine Hayes sail for England in June.

Sunday vaudeville shows are now being given in New York as formerly.

Mr. and Mrs. Tom Coyne are the parents of a girl, born March 22.

Jenie Jacobs left for Lakewood, N. J., Tuesday, to rest for a week or so.

"The Spendthrift" is getting ready to take the road early. Lambert & Wee open the production Aug. 12.

"Passersby" is being organized for a spring road tour under the management of Chas. McGregor.

Abie Feinberg was a sensation about 42d street Monday with his new and suggestive spring suit.

Austin Jerome, a London monologist, arrived last Saturday to negotiate for American dates.

Lee Harrison is taking a rest cure for a couple of weeks in a New York hospital.

Dan Dody has signed with Hurtig & Seamon to produce their five burlesque shows next season.

Harry Elliston, actor and sketch producer, who has been playing "Aunt Matilda" in England for some time past, returned to New York last week.

Samuel Ash, engaged for the tenor role with the new Christie MacDonald show by Werba & Luescher, left during rehearsals.

The first pneumonia street car of the season passed down Broadway Wednesday morning, with several people sitting in the draught.

\$15,000 was realized for the Sydenham Hospital from the Sam S. Shubert Memorial performance at the Lyric last Sunday night.

"The Ki-I-Youdleing Dog" is the title of a new song written by Irving Berlin and Jean Schwartz. The song is dedicated to Schwartz's canine.

Billie Burke left New York for Bliss, Okla., this week, to spend a two-weeks' vacation on the Miller Bros.' Ranch.

Mrs. Henry Hargrave has fallen heir to a large fortune left by her late father, and which reverted to her when her stepmother, Mrs. F. A. Goeltz, died March 9.

An aunt of Jean Schwartz died recently in Budapest, leaving an immense fortune to be divided among her relatives. Jean's share in the estate is said to be considerable.

Georgia Earle has resigned as secretary of the Actors' Society of America and Margaret Fitzpatrick has been named as her successor. Hereafter the society's rooms will close at 5:30 p.m. be closed all day Sunday.

SCHOOL FOR STAGE CREWS COUP OF THEATRE MANAGERS

Legitimate Show Producers Prepare to Throw Unexpected Bomb Into I. A. T. S. E. Ranks Next Season. Managers Understood to be Training Their Own Stage Hands. Alliance Fortifying For General Conflict.

The Theatrical Managers' Protective Association is understood to be quietly getting ready to spring a bombshell on the union stage hands next season.

The Association, which from time to time has had trouble with the International Alliance of Theatrical Stage Employees, intends to supply its own stage hands next fall, without asking the Alliance to furnish either the road or city crews.

It looks like a general strike if the theatrical managers carry out their plans as to the hiring of stage hands. If the pink contracts of the Alliance men are turned down next season it is almost a certainty the Alliance will fight.

The managers are said to have organized a school on 38th street, where men will be drilled systematically to handle any big legitimate production, whether dramatic or musical, next fall.

The school will be in charge of experienced union men whom it is alleged will desert the Alliance upon promise that the managers will take care of them when the real conflict comes.

The Association's crews will have a lot of ex-sailors or men who know how to scale a rigging and set a sail in their makeup, as these men so far have shown the most ability in setting a stage and handling the scenery effectively.

These "riggers" are getting the preference, according to present reports, and they will be imported in here from all parts of the United States and Canada.

The managers are united on the stage hand proposition, and claim they intend to stop having their shows postponed at the last hour because of some grievance which the Alliance may put forth as a violation of one of its laws.

The way matters stand it looks also as though the Alliance, at its next general convention in Seattle in July, will make the pink contract for the new year a little stronger than it has been in the past. This is bound to add fuel to the fire in the managerial objections to hiring two crews, and a big clash is forecasted by those claiming "inside dope" on both factions.

The big noise is expected to be heard when the time comes for the managers to renew the new year contracts with the Alliance men.

To offset any big coup which the managers may have up their sleeves the Alliance, now more than 15,000 strong, is working all angles toward a powerful organization. It is gathering in the moving picture operators in the United States and Canada and expects to have at least 20,000 members when the new show season opens.

San Francisco, March 26.

The I. A. T. S. E. and International

Brotherhood of Electrical Workers are at loggerheads over action on the part of both to annex the moving picture operators to their respective rolls. Similar trouble is also reported at Vallejo, Cal.

The Alliance has had the sanction of the American Federation of Labor in the matter of jurisdiction anent the acquisition of the picture men and in many cases has won out over the I. B. E. W. Men.

PALACE SEATS, \$1 A PAIR.

The prices and demand for tickets at the cut-rate ticket establishments on Sixth avenue disclose a curious trend of business. "The Whip" which started its run with a sensational business, is falling off. The cut-rate dealers are able to secure a plentiful supply, while the demand for the cheaper coupons has dropped.

On the contrary "Peg 'o My Heart," which opened rather quietly at the Cort has advanced steadily and, despite the arrival of a week of unseasonably warm weather, the demand for seats at \$1.25 and \$1.50 is far greater than the supply.

There were plenty of tickets on hand for the two newest shows, "The Geisha" and "The Spiritualist," the latter opening Monday night.

The "curb" sold some seats for the opening performance of the Palace, and later this week the agents were taking orders for seats at \$1 a pair freely, with the assurance that the supply would be plentiful.

CHICAGO CHANGES.

Chicago, March 26.

Easter week was enlivened by the arrival in town of several shows. William Faversham came to the Garrick in "Julius Caesar," and Gertrude Hoffmann, to the American Music Hall in her revue; George M. Cohan arrived at Cohan's Grand and "The Silver Wedding" went to the Cort. "The Yellow Jacket" was offered at Power's.

"The Escape" which has been growing in attendance went over to the Chicago Opera House to remain for "a time. Next week there will be several more changes.

"The Seventh Chord" will arrive at the Illinois next week with Dora De Phillippe and Vera Michelena; Blanche Bates will appear at the Blackstone in "The Witness for the Defence"; and John Barrymore and his company will be seen at McVickers, in "A Thief in the Night." "When Dreams Come True" is underlined for the Garrick after the Faversham engagement.

HIP CLOSING MAY 31.

Unless other plans are made the Hippodrome will close its annual season May 31.

WESTERN FLOODS AND STORMS.

Unprecedented floods in the Middle West following tornadoes and rain of three days' duration have demoralized the one-night show stands of that section and badly crippled a number of road companies traveling in the flooded and devastated districts.

Seasoned legits and veteran booking men in New York say the floods will bring the road season to an end in the water damaged belt, which at the best have not been productive of big financial results this season.

It will take weeks for the flooded regions to resume normal conditions. By that time the legitimate season will be over.

Meagre reports were coming in by a roundabout way Wednesday. There were several big shows completely marooned by the floods. It's a certainty that all the troupes booked for immediate dates in the four states which were the worst damaged will have to undergo complete rearrangement.

The tornado at Omaha started the ball rolling and each succeeding day brings renewed damage reports from all parts of the Middle West.

Railroads carrying theatrical companies were forced to back them into other towns with their places of destination unreachable. Among the railroads suffering were the Baltimore and Pennsylvania.

A number of theatres were ordered closed by local authorities, for one reason or another.

While the Middle West was hard hit, the New England belt also came in for its share of flood damages.

TYRONE POWER'S "CAESAR."

Easton, Pa., March 26.

Tyrone Power and company in a revival of "Julius Caesar" opened here Tuesday night. While the rain affected the business, the house was most enthusiastic over the performance. After two weeks of one nighters the show will take up "city time." It will play its way through the northwest and on to the coast.

FAVERSHAM'S "CAESAR."

Chicago, March 26.

William Faversham opened Monday night at the Garrick in his spectacular production of "Julius Caesar." Edwin Arden is now playing the role of Cassius, formerly taken by Frank Keenan. Mr. Arden makes the character human, and he is scoring heavily in the role.

"SWEETHEARTS" GETS STARTED.

Baltimore, March 26.

The Victor Herbert opera, "Sweethearts," with Christie MacDonald, opened here Monday at the Academy. It was well liked.

GABY SPREADS HERSELF.

Tuesday night at the Hotel Plaza Gaby Desleys spread herself, giving a banquet after the performance at the Winter Garden. Eighteen people sat down to the table, mostly principals from the show.

The party, given to present Gaby's mother to her friends, did not break up until after 5 a. m.

BAD WEEK FOR SHOWS.

This has been an unfortunate week for the shows announced for opening in New York. The four scheduled were "A Man's Friends," at the Astor; "The Spiritualist" (Francis Wilson), at the 48th Street; "What Happened to Mary," at the Fulton, and "The Purple Road," at the Liberty. The latter has been postponed "until some time next week," it being frankly admitted that the show must be reorganized, the principal change being the withdrawal of the star, Victor Maurel, an elderly man cast for the role of juvenile lead. Those who saw the piece on its initial presentment at Atlantic City declare that it would have been suicidal to have brought it into New York Monday.

An almost similar fate was predicted for "The Spiritualist," but as the 48th Street theatre had no attraction available the management deemed it expedient to "take a chance" rather than remain dark. As a result the show closes on Saturday night and goes to the storehouse.

At the Astor the Liebler Co.'s production of "A Man's Friends" is not likely to break any records for capacity attendance. "What Happened to Mary," at the Fulton, seems doomed. If it remains after the current week it will be only because the management is willing to face a deficit to give it a whirl on tour.

Business at most of the other houses in town—and on the road—is poor. Easter Monday lifted things a trifle over Holy Week, but Tuesday everything seemed to go to the bad. The climax was reached with the floods in the middle west.

Relief does not appear to be in sight for the metropolis as there are no attractions in range to replace the failures and the successes whose receipts are now on the wane.

Numerous announcements of revivals of former days, such as "Liberty Hall," "The Geisha," "The Beggar Student," "Rosedale," etc., are the only rescue stations at present, with all signs pointing to innumerable early closings until the fall.

A new production at this time does not need to have out-of-town trial. House managers of the metropolis will grasp at almost anything that sounds like a show.

SHOWS IN FRISCO.

San Francisco, March 26.

The grand opera season at the Tivoli closes March 29 with a testimonial to Manager W. H. Leahy. Of late the business has been light.

There was a perceptible increase in the box office receipts at the Cort where the "Prince of Pilsen" show with Jess Dandy is in its last week here.

The Columbia has registered a comparatively light business with the Chauncey Olcott show.

Business is encouraging at the Alcazar, where a new dramatic stock company has been installed.

BOOKED NEXT SEASON.

Philip Bartholmae's musical comedy "When Dreams Come True," which opened at the Garrick, Chicago, Sunday, is booked to come into the Lyric, New York, August 18.

7 CHICAGO THEATRES POOLED UNDER K & E-SHUBERT DEAL

Princess, American Music Hall, Garrick, Power's, Illinois, Blackstone and Colonial Working Under Mutual Agreement next Season, 3-7's for Shuberts—4-7's for Syndicate. Henry J. Powers, Chicago Representative for Klaw & Erlanger. Making Plans to do Away with Passes in all Houses.

Chicago, March 26.

Seven of the best known "loop" theatres have been pooled and the new regime will begin in June after the present season is over.

Harry J. Powers, who has been in New York working on the deal announces that the Princess, American Music Hall and Garrick will be the three Shubert houses in the pool, and that Power's, Illinois, Blackstone and Colonial will be the "Syndicate" houses.

The Cort and Cohan's Grand are out of it.

Under this plan the proceeds will be divided into three-sevenths for the Shuberts and four-sevenths for the Syndicate.

Harry J. Powers will be the representative for Klaw & Erlanger in Chicago. The Shubert representative is yet to be appointed.

There is a likelihood the Studebaker may be brought into the pool next August.

A new stock company to be known as the Powers' Stock Company will be organized and probably established at Power's theatre.

The Chicago Opera House will soon be razed to make room for a big office building and the talk is that the Olympic will go into "pop" vaudeville.

Passes must go seems to be the battle cry of the new Shubert-Klaw & Erlanger combination. It is understood that after April 1, the issuing of passes in all the Chicago theatres controlled by the Shuberts and K. & E. will cease.

The order restricts the passes to the newspapers and the immediate families of the managers. Just what is meant by the immediate family was the subject of a heated discussion among the managers without any definite solution being reached.

The order does not mean any drastic change in the general running of things here for in many of the houses few passes have been issued during the past couple of seasons.

The pass question has been agitated many times and the general feeling seems to be in favor of abolishing the free list altogether. This many think should include the press even. It would be an innovation but then the managers who pay thousands of dollars to the papers each year for advertising don't need to worry that the papers will not back him up simply because one of their paid employees cannot get a couple of seats for himself or a friend once in a while. The manag-

ers figure that if the proper authority is seen in a newspaper there would be no comeback at all.

St. Louis, March 26.

The recent descent of the powers that be upon St. Louis has worked radical changes in things theatrical in this town. Shortly after the departure of J. J. Shubert and A. L. Erlanger word was passed forth that the dead heads were in for it. Rigid orders were left behind on the free list question. The newspapers were the only ones not cut off and these were allowed but two pairs of seats a week.

The advertising also will undergo changes. Two hundred and fifty dollars a week is the maximum amount allowed for newspaper advertising to any production.

COLLIER WITH FROHMAN.

It is fairly certain William Collier will return to the management of Charles Frohman next season. While Mr. Collier was in his final week at the 48th Street theater, with "Never Say Die," Mr. Frohman was often in conversation with him in the theater.

Mr. Collier has been playing with Lew Fields as his presenter for some seasons. It is said Mr. Fields offers no objection to Mr. Collier taking the step.

STEVENSON OUT OF "ALLAH."

Boston, March 26.

Charles Stevenson, the Count Antonini in "The Garden of Allah," resigned from the cast with the closing of the local engagement Saturday night.

Stevenson claimed he was forced to it because George C. Tyler of the Liebler forces had ordered him to change his method of portraying the character. This, he claimed, he was unable to do. Three others, he said, had played the part since the play had been put on in New York, and all had failed to satisfy.

"MODERN EVE" EAST.

The Shuberts have under consideration the recruiting, in conjunction with A. H. Woods, of a new company to present "A Modern Eve" in New York in the immediate future.

Mort Singer, interested in the western companies, will have no financial interest in the enterprise, if it is consummated, other than receiving a royalty for the use of the piece in the east.

NEW EXCESS RATE FIXED.

Washington, March 26.

By an order of the Interstate Commerce Commission just issued a new schedule for excess baggage of theatrical people and traveling salesmen is established.

The order prohibits "the enforcing of any rule which provides for extra charge for extra dimensions (over 45 inches) of pieces of baggage greater than the charge for five pounds of excess baggage for each inch of dimension in excess of 45 inches; or which provides for an extra charge greater than the minimum charge for excess baggage in instances in which the sum of the charges for excess weight and excess dimensions is not greater than said minimum charge, or which prohibits the acceptance for checking and transportation of baggage which does not exceed 72 inches in any dimension." The order goes into effect April 29.

Under this ruling the railroads are empowered to fix an extra charge of five pounds of excess per inch of dimension on every inch over 42 inches and to refuse to accept for checking any piece of personal baggage in excess of 72 inches.

Washington, March 26.

The Interstate Commerce Commission last week decided that railroads could make an extra charge, not exceeding five pounds of excess for each additional inch over 45 inches on all personal baggage. Personal baggage exceeding 72 inches in length may be refused for checking.

Since the enforcement of the union rule demanding an extra man for all acts carrying scenery, 17 vaudeville acts have abandoned entirely their special sets and hereafter will use "house stuff."

"ANY NIGHT" DIALOG CHANGED.

Some slight changes have been made in "Any Night," the "warm" skit closing the performance of four sketches nightly at the new little Princess theatre.

The eliminations made referred unpleasantly to the police force. One bit of business taken out was Mr. Blinn (as a policeman) aiding Willette Kershaw (as a woman of the streets) in inducing an elderly "souse" to enter a Raines Law hotel. A line spoken by the policeman to Frances Larrimore (a young girl in the skit), "If you are going to work this beat, don't forget the little boy in blue," was also erased.

It is said Police Commissioner Waldo watched the performance one evening. He intimated to the management these omissions would not displease him.

GEST SURELY GOING.

The Mauretania leaving next Wednesday will carry Morris Gest. It's certain this time. He postponed his previous sailing date.

While abroad for five weeks it is said Mr. Gest will look about with a view of transplanting an American production in its entirety, perhaps the Gertrude Hoffmann show now at the American, Chicago.

TWO REGULAR STARS.

Chicago, March 26.

Maud Adams and Helen Ware are two exceptions to the "all-bow-to-the-star" idea which many of the younger stellar lights have acquired. Object lessons are a bit preachy, but the attitude of these really big women toward their supporting companies is worth giving attention too.

Miss Adams insists upon her company being paid pro rata for extra matinees and at her own expense hires carriages to take the company to and from trains, also to and from the theatre. Miss Ware's conduct was so eccentric at the opening performance of "The Escape" she may be barred from the cloister of stars. When the curtain fell on the last act, the star placed her arm around the shoulder of Henry Mestayer, and said, "Well, boy, you ran away with the show and I am glad of it."

CHICAGO OPERA HOUSE FINISH.

Chicago, March 26.

The Chicago Opera House coming down date is May 1. This is final.

The offices in the building will remain intact for another year. The entrance will be through the new Conway Building, after the theatre is demolished.

RECORD IN HOLY WEEK.

Detroit, March 26.

The record for receipts at the Garrick theatre is held by the Gertrude Hoffmann show, "From Broadway to Paris," which got \$15,200 during Holy Week.

The Hoffmann production opened at the American Music Hall Sunday night. It played before a capacity audience and was very well liked, so much so it is confidently talked about in town the show is a hit.

OVIATT MADE ASSISTANT.

In the unofficial position of assistant to Lee Shubert, W. H. Oviatt entered the Shubert offices Monday. Mr. Oviatt is very widely known. He has been associated with the Joe Weber enterprises for some time.

CONTROLLING AMUSEMENTS.

Cincinnati, March 26.

A bill, creating a commission for the control and regulation of all amusement devices—sponsored by Representative Shanley—has passed the House of Representatives in the state legislature.

"SEVENTH CHORD" OPENS.

Syracuse, March 26.

George W. Lederer's production of "The Seventh Chord," a play with music, book by Ashley Miller, music by Joseph Carl Breil, had its first presentation on any stage at the Empire Monday night.

It is a straightforward little story with a new thought idea running through it and was impressively received. The local papers spoke of it in the highest terms.

There are but four people in the cast—Mary Shaw, Dora de Phillippe, Vera Michelena and Lewis J. Cody.

WITH THE PRESS AGENTS

"The Passing of the Idle Rich" is a new 4-act drama which Margaret Townsend has written, based on the novel of that title by Frederick Townsend Martin. It will have a New York production at the Garden theatre April 28.

Steve King, who piloted the McLean-Hanford-Tyler Co. on its road trip, is managing the John Kellard company on tour.

Robert Mills has been delegated to look after the managerial end of the New York production of "What Happened to Mary?" for Lee Morrison.

R. L. Giffen is managing the present tour of Mrs. Fiske. His wife is known professionally as Gracye Scott.

Billy Allen claims he is the Barnum of all popular priced musical attractions. Allen has a traveling musical stock which is getting the money. Billy does most of his own press work. He has gotten out a very neat little pamphlet entitled "You Should Worry." Allen cites some figures of big business and also publishes some personal letters from managers regarding his company. Allen is also backing two tabloid musical shows.

J. N. Trump is handling the publicity for the revival of "The Geisha," which opened at the Weber & Fields' Music Hall March 27. The nine important roles are played by James T. Powers, Lina Abarbanel, Alice Zepilli, Frank Pollock, Pauline Hall, Georgia Caine, Edwin Stevens, Carl Gantvoort, Charles King.

Harry S. Fulton is sending out press notes on the new Blanche Ring show, "When Claudia Smiles," which Leo Ditrichstein wrote. Jerome & Schwartz supplied the songs.

W. R. (Bill) Sill left New York Saturday to look after the William Collier engagement in Chicago for Lew Fields. From there Mr. Sill will take up "The Sun Dodgers" for a short time, then return to New York to help prepare the new Lew Fields spring show in its publicity department.

Real appetizing ginger snaps were passed up and down Broadway this week. Just where one was to "bite" a sticker on one side of the cake called attention to the "Ginger Girls" at the Columbia this week.

In the new Blanche Ring show will be Harry Connor, Emma Janvier, Arthur Stanford, Gertrude Dallas, Charles Winniger, Nan Campbell, Mrs. Charles G. Craig, Bernard Fairfax, A. J. Wanasco (stage manager), E. G. Wellesley and William Lorraine (musical director).

Winthrop Ames offers \$10,000 for the best play by an American author which he will produce next season at his New Theatre, which is now under course of construction. All manuscripts must be submitted anonymously thereby giving unknown writers a whack at the money. On the play awarding committee will be Augustus Thomas, Adolph Klauer and Mr. Ames.

Alice Brady, daughter of William A., will be in the Jack Barrymore show, opening in Chicago April 7.

"Little Women" closes its New York engagement Saturday night. Grace George opens March 31 in a revival of "Divorçons" at the Playhouse. With her will be William Courtleigh, Frank Reicher, Howard Eatabrook, Marie Marpeau, Frank Peters, Frank Compton, Rae Selwyn, Gail Kane, Maude Turner Gordon, Nina Lindsay.

"The Stronger," Arthur Strindberg's playlet, with Hedwig Reicher in the principal role, which made a favorable impression at a special performance last week, will be repeated next Sunday evening. Louise Randolph will be the "silent woman."

James Robbins will do the publicity for Luna Park, Coney Island, this summer.

Thomas W. Ross, who has been on tour in "The Other Son," has returned to New York.

Joe Drum will be advance of a tent show on the road this summer.

Harry Bulger is getting ready to revive Charles A. Hoyt's "A Parlor Match" and will play the leading comedy role.

B. J. Ratcliffe has replaced Brandon Hurst as leading man with Mrs. Leslie Carter.

May Irwin got some press publicity Sunday when her picture and an interview as to why the mothers of babies made good on the stage.

Charlotte Greenwood was the subject of a feature story in the Sunday World magazine. Lottie and her legs were given considerable space.

Perry Kelly, one of Jos. M. Gaites' efficient managerial chaps, is reported married. His bride is said to be an attractive young woman who is one of the east's best known leading women in stock.

Press agents and road agents, playing the middle-east, where the floods are the thickest, are having trouble with their attractions, as

the telegraph and railway facilities have been temporarily disabled. One agent has been marooned for nearly a week in an Indiana town.

PRESS OPINIONS.

"A MAN'S FRIENDS."
The actors did what they could with material which gave them little more to do than represent Mr. Poole's views to the world.—Sun.

Very well written play, which, in spite of the general familiarity of its material, is interesting as a story and not exactly a libel on conditions.—Times.

There is plenty of suspense, and for three acts the play moves briskly, slackening up only in the final act, which is the least convincing. It has clever lines, apt and amusing in their philosophy.—Herald.

Dull.—American.

TANGUAY SHOW.

The audience went wild, and the contents of a florist shop were handed across the footlights to cheer her—if cheer she needed.—Herald.

All hail to Eva Tanguay! She returned to town yesterday, and it was the same old story. She came, she saw, or rather, was seen, and she conquered.—American.

THE SPIRITUALIST.

Last night's piece would have made an excellent one act play. It seemed to have been forcibly drawn out into a three-act comedy.—Sun.

With the valuable assistance of the spooks and Mr. Wilson's agile legs, "The Spiritualist" ought to hold quite a number of seances before the trance ends.—Herald.

"WHAT HAPPENED TO MARY."

Miss Wyndham charmed whenever she was on the stage, and every one would have been glad if she had had better material to handle.—Times.

But the best thing that happened to Mary was Miss Wyndham.—Herald.

BIG TESTIMONIAL BILL.

The testimonial to Jerome H. Eddy, "the dean of press agents," which takes place at the Liberty this Sunday night, is assuming unusual proportions.

Fathered by Klaw & Erlanger, the managers who have interested themselves are doing everything possible to make the affair a success. The list of those volunteering to appear has the appearance of the "open" sheet of the big time.

Among the well known artists who have promised to appear are Ethel Barrymore, Blanche Ring, DeWolf Hopper, Bessie Wynn, Willie Collier, Truth Shattuck, Reine Davies, Edmund Breece, Carter DeHaven, Maurice and Florence Walton, Frank Fogarty, Belle Story, Irving Berlin, Charlie Case, Jerome and Schwartz, Seymour Brown, Gould and Ashlyn, McKay and Cantwell, Bernard and Weston, and numerous other celebrities.

LA TITCOMB AT THE HIP.

Nat Wills jumped from New Orleans to New York last week to visit his wife, La Titcomb, returning to Atlanta to open Monday.

Mrs. Wills has been engaged for the prima donna role and to do her specialty in the new Hippodrome show next season. Nat is also negotiating with the Shuberts to appear in the next "Passing Show" at the Winter Garden.

HEBREW STRIKE SETTLED.

Just when everything looked like a general strike among the Jewish theatres of the country, President Charles C. Shay, of the I. A. T. S. E., was called in to effect an amicable settlement, which he did within five hours after he took full charge of the situation.

A special meeting of New York Local No. 1, at the direction of the United Hebrew Trades, resulted in a direct call to President Shay to bring forth every effort as a member of the craft and head of the Alliance to settle the strike which bid fair to affect every city in the United States.

The session lasted from 11 a. m. until 2 p. m. Shay then got busy. The Hebrew managers concerned agreed to restore the former Yiddish policy at the National and return union men to work at Kessler's theatre and permit the Mount Morris theatre ownership question to go under arbitration.

The trouble had been alive for three weeks. No further serious complications are anticipated.

END OF "SPIRITUALIST."

Francis Wilson, who opened Monday night at the 48th Street theatre in his own show, "The Spiritualist," will close Saturday and place the production in the storehouse.

John Cort's name was linked with the production, but it is believed Wilson lost the greater part of the money expended in its presentation.

COHAN IN CHICAGO.

Chicago, March 26.

George M. Cohan brought his "Broadway Jones" to Cohan's Grand Opera House Monday night and the piece went over big. The house was packed to the doors.

AL. ROTH AT 44TH ST.

A. S. (Al) Roth has been appointed manager of Weber & Fields' theater on West 44th street, where the Arthur Hammerstein revival of "The Geisha" is holding forth.

Mr. Roth succeeds "Doc" Breed, who gave up the post to return to the summer management of the Brighton Beach Music Hall. Since leaving 44th street no one around has seen "Doc." His friends think he has slipped away to dig up an important attraction for the vaudeville opening of his warm weather charge.

PICTURES IN MUSIC HALL.

Cincinnati, March 26.

The Music Hall, the largest in Queen City, seating 3,660, which has heretofore been used for musical and grand opera performances, is to be turned into a high class picture house. A Mr. Smallwood, of New York, has signed a lease. Musical artists will play between pictures.

SMITH HAS JUDGMENT.

Sidney Smith is after M. B. Raymond's scalp. Smith and M. B. became financially interested in a proposition. Smith says Raymond was to have delivered some stock Sept. 15 in the corporation and the only thing he got was promises.

Smith went to court and was awarded judgment against M. B. for \$527.50.



MAE FRANCIS

THE FASHION PLATE COMEDIENNE

Whose cleverness and daintiness has won her consecutive time in New York theatres since her debut in variety, has been engaged to open a tour of the SULLIVAN-CONSIDINE CIRCUIT March 31.

Miss Francis is one of the few single women who have made good in vaudeville on her ability. On looks, wardrobe and talent she is a 22-karat entertainer. Personal Representative, FRED G. NIXON-NIRDLINGER. Personal Address, care VARIETY, New York.

NEWS FROM THE WOOLY

Leander Sire spent several weeks on the Pacific Coast with May Robson, but the climate did not affect his speech. He talks slower and lower than ever.

"The Girl From Milwaukee" sang in Seattle, but she was not as big a hit as Schlitz.

"Broadway Jones" was well liked in Winnipeg and everywhere else on the Pacific Coast.

"Gypsy Love" will celebrate its three hundredth performance at Daly's Theatre, London, while the A. H. Woods American company will give its first performance on British soil at the Walker Theatre, Winnipeg, Thursday, March 27.

"The Rosary" played to \$312 in Billings, Montana, and made \$130 profit. Andreas Dippel please ante.

Carl Ritter, the manager of the Orpheum in Seattle, is dramatizing the "Purity Squad" of that city.

The freezing of the orange crop in Southern California is blamed on Pearl Barti, who was in California with "The Rose Maid" at the time. She sent a cold chill all over the State.

Sam Clark, editor of "Jim Jam Jems," drew big houses in Bismarck, N. D., during his trial in the Federal Court. Clark is liked by everybody in the State except those he caught with the goods and lambasted.

Clarence Dean, manager of the Orpheum in Winnipeg, mistook Jake Rosenthal for Punch Wheeler and now they don't speak.

Seattle, like Denver, is a dead one. The town will not even stand for one first-class theatre. The local manager uses the word "ample" in his free list as well as the stage dimensions.

E. R. Ricketts, who is building the new theatre in Vancouver, B. C., has placed his bookings with Klaw & Erlanger.

Bobby Barry, Sister Lydia and the little Barry sisters had a little family reunion in Winnipeg. George Felix was master of ceremonies.

Chief Kohler of the Cleveland police force, known as the golden rule chief, got his two weeks' notice for not walking the straight and narrow path. (He will not go on the stage.)

The agent for "The Girl From Tokio" was snow bound for two days in Canada. Too bad he did not have the troupe with him.

Salt Lake will soon have a real up to date opry house.

Walter Moore is in Chicago to see how the "Broadway Jones" printing looks on the walls.

Charley Marshall of Duluth was in Minneapolis last week to get a few ideas from L. N. Scott.

Edith Luckett of "Broadway Jones" has decided not to marry, as she doesn't like Pittsfield (Mass.) to keep house in.

Siroto, the rabbi tenor, and John W. McCormack, the Irish singer, played in opposition to one another in St. Paul.

Jack Raymond is rounding out his ninth year as manager of the Orpheum in Minneapolis.

Eugene Walter was in Minneapolis to see the new Frazee show, "The Silver Wedding." A beautiful story, splendidly acted by Tom Wise and Alice Gale, but holding no punch.

Hal Stephens is gathering in some Sullivan & Considine money and doing the farewell forever stunt prior to going into the piano business in Los Angeles.

Howard Gale, with "Broadway Jones," Ed Batchelder, announcer for "The Rose Maid," Leon Victor, liar for Adelaide Thurston; Harry Jordan, fabricator for "Hanky Panky," Charles Hertzman, second story man for "The Silver Wedding," and J. J. Rosenthal, publicity man for America's prolific producer, A. H. Woods, were on one trolley car going from St. Paul to Minneapolis last Thursday.

Chauncey Olcott is one of the few real stars who never goes near the box office and asks how the sale is.

Phyllis Partington, the prima donna of "Gypsy Love," has just discovered that she is Langtry's cousin. It won't get Phyllis much.

Frank Burt is the Director of Concessions for the Panama Exposition with swell offices on Pine street, San Francisco, a uniformed boy to keep people out, and a salary of \$1,000 per month.

Charles F. Gall, formerly of Broadway and 39th street, New York, is in San Francisco. He is president of the Exposition Theatrical Association—whatever that is.

The San Francisco fire was good to J. Charles Green, the bill poster. It gave him some wonderful locations for billboards.

Bert Wesner is in his sixth year at the Alcazar, San Francisco, and now has his own house without a mortgage.

Ralph Pincus of the Columbia, San Francisco, is the richest press agent in the show business.

Bill Kline, formerly dramatic editor of the Kansas City Journal, is now the press representative for the Orpheum and Mason Opera House, Los Angeles.

GARDEN CABARET SOON READY.

The Cabaret floors in the Winter Garden were so nearly ready Wednesday it was thought the new resort would open that evening. Next Tuesday will probably be the time. It is to be called Palais de Danse.

Everett M. Bawner and Edward Davidow will manage the Cabarets. Of these there will be two, a restaurant Cabaret with dancing on the second floor, and a dancing Cabaret only on the third floor. Each will have capacity for about 300 people.

The decorative scheme will be Oriental, and the entertainment portion is to be announced as under the direction of Al Jolson. An attempt will be made to outdo all Cabarets along Broadway.

Mr. Bawner ran the Beaux Arts at Huntington, Long Island, last summer.

CHERRY-DORO SHOW ENDS.

"The New Secretary," the Charles Cherry-Marie Doro show, closed an unsuccessful season in Chicago Saturday night.

SUMMER CANADIAN ROUTE.

Phil Niven's "Three Twins" is being booked for a summer route through the maritime provinces of Canada.

HOMER LIND'S FAREWELL.

Chicago, March 26. Homer Lind who played the Kedzie last week in "The Opera Singer" is making his farewell appearances in vaudeville. This is the twelfth time he has made Chicago. He will return soon and play the Willard, the Wilson and the Lincoln.

Next September Mr. Lind will produce a new play being written for him called "The Better Man." It will call for the efforts of 18 people and will be in four acts. It is quite possible that the play will be produced in Chicago.



ELECTRICE

The lady who defies electricity. Big success at Kedzie theatre, Chicago, Thursday, Friday, Saturday and Sunday. One of the few really interesting and educational novelties now appearing before the public.

Direction, BEEHLER BROS.

FARKOA LEAVES "COUNTESS."

Philadelphia, March 26. "The Merry Countess" (still playing here) is without the services of Maurice Farkoa, who left the show Saturday, returning to New York.

It is said that the Savoy theatre Atlantic City, which thought it had Mr. Farkoa and Jose Collins under engagement to appear there next week, was threatened by an injunction from the Shuberts if it attempted to play the couple. Miss Collins remains with the production, and the vaudeville date is off for the present.

"PURPLE ROAD" TAKEN OFF.

The Liberty is dark this week. "The Purple Road" was withdrawn by Jos. M. Gaites after its initial showing at Atlantic City last week. The new opera was to have been presented at the Liberty Monday night.

The Gaites show will go on at the Liberty next week without Victor Maurel in the lead. Maurel is an operatic singer heavily boomed in the preliminary notices.

PLAYHOUSE IN PAGEANT.

Chicago, March 26. "The Playhouse" is the title of one of the sections of "The World in Chicago" the huge pageant that will be staged in Chicago early in the spring. This section of the affair will be seen in the Coliseum.

The general charge of "The Playhouse" will be under Mary A. Blood, Mr. and Mrs. J. F. Coates, Mrs. H. A. McKee, Mrs. E. S. Osgood, Dr. George Scherger, Paul Foster and H. K. Weld.

RAGTIME PHILOSOPHY

By Darl MacBoyle.

Kicking about the amount of applause the world bestows on your portion of the "Passing Show" is, in a way, a confession of your inability to make good.

Shakespeare said: "The world's a stage!"

That means we all are troopers; But in the cast on history's page, Ye gods, how many supers!"

A genius is a "nut" that can make 'em believe it.

Moses, when he classed himself as "Meek above all other men that ever walked the face of the earth," beat Joe Weber to "I don't haf to prove id, I admid id!" by several seasons.

The funniest thing about some jokes is their teller's opinion of them.

A great many soreheads that stand around and holler for a chance are continually passing up the object of their desire in their anxiety to locate a "cinch."

The objection of some women to wearing tights is merely a matter of form.

A man's roaring at the rough-neck stuff in a burlesque show is no sign that he wouldn't get lypsen, nor is an owl specialty during a highbrow seance a guarantee that he knows what it's all about.

"A SCRAP OF PAPER" (Kinemacolor).

The Kinemacolor studios are again fortunate in the working out of an entertaining light comedy, one of the most difficult of photoplay stories, to handle. The vague runs much to dramas and knockabout farces, but this is possibly due to the fact that no general effort has been made to develop the less illustrious phase of comedy. "A Scrap of Paper" has to do with the love affairs of a French demimouche. A title seeking mother looks with disfavor on the man of her choice. The couple exchange notes which are hidden in a piece of statuary. The mother suddenly carries the girl off to Paris to marry. In the interim her departure she leaves a love letter in the hiding place addressed to the young man. Returning home some time after her marriage to the baron she finds that the tender missive has come into the hands of her old sweetheart. Fearing that it will be brought to the attention of her jealous husband, she commissions her girl cousin to get it back. The cousin starts on the campaign and a maze of complications develops out of her intrigues, coming to a climax in the wedding of the ex-sweetheart and the cousin. The subject is excellently acted and skillfully told in pantomime. It is worth noting that the Kinemacolor interior scenes (the scenes of the few that are set indoors) have an immense advantage over the black and white. The color scheme gives the stage settings warmth and an illusion of realism that is lacking in the colorless films. *Rush.*

"STAGE STRUCK" (Kinemacolor).

"Stage Struck" is an amusing comedy, following the distinctive lines along which the color photoplay concern seems to be seeking development. There is humor in it without any resort to roughhouse farce and a connected, intelligible story to carry it along. The opening scenes show the stage of a miniature theatre where a society matron in an amateur performance is acting Juliet and making herself ridiculous. No color splurge, although the effects are pretty, and the story sustains interest. *Rush.*

"HIS BROTHER'S KEEPER" (Kinemacolor).

Another successful drama by the California company. Two brothers weary of the monotony of farm life and leave the old home to seek fortune in the gold fields. On their departure a younger sister gives to each her photograph with the message on the back "I am by brother's keeper." The brothers are successful in their search, but one seeks relaxation in the city where he falls in love with a girl of the dance halls. The elder brother remonstrates with him and the younger shoots him in a quarrel, making his escape, while the other miners of the settlement start in pursuit. Before he is captured the elder brother falls in love with the same dancing girl who nurses him. The younger brother is about to be lynched when the girl rescues him, and he departs to retrieve his faults while the girl and the elder brother continue their lovemaking. The reel has uncommonly beautiful scenic quality. The camera man (a son of the Kinemacolor veteran MacDonald) has been successful in an unusual degree in setting depth and clearness to his scenic compositions. If the company can maintain this standard Kinemacolor sales will take care of themselves. *Rush.*

"AN AMERICAN INVASION" (Kinemacolor).

"An American Invasion" is an interesting hit of romance. It tells the story of a mythical prince of a principality who throws his title and heritage to the winds to wed a fair American. The setting of a medieval story in modern surroundings (a literary trick successfully played in "The Prisoner of Zenda" and the George Barr McCutcheon school of fiction) is most effective. Generously armed cavalry officers dash back and forth on royal business and the stern old king holds forth in a glittering court, while the prince absents himself and studies the American republican government in a forest retreat. To his asylum comes the American beauty on a sightseeing tour and the pair enter upon a dream of arduous courtship. The entanglement comes to the ears of the king and he orders the deportation of the fair American and the arrest of the heir apparent. The prince, however, refuses to submit to royal dictation and escapes on shipboard with the girl. *Rush.*

"THE PRINCESS OF ROMANA" (Kinemacolor).

Pure romance runs riot unabashed in this new Kinemacolor subject. The same scenic background as that employed in "American Invasion" makes a pretty setting for this tale of the middle ages. The Prince of Cambria begs from the King of Romana the privilege of seeking the hand of the princess in marriage. The princess coyly declines the new lover and runs away to join a gypsy camp, where a handsome young kypsy makes violent love to her, and wins her heart. The king starts search, discovers the errant princess and brings her back to the palace, together with the kypsy under arrest. When he is about to impose punishment on the roving young lover the latter discloses his identity, proving that he himself is of royal blood and eligible to the contest for the beauty. A marriage is accordingly arranged, the princess being left to believe that the Prince of Cambria is to be the bridegroom until the last minute. The brilliant hues of the court costumes and the colorful scenes of the gypsy camp lend themselves perfectly to the Kinemacolor camera and the subject is a splendid series of pictorial surprises. *Rush.*

"THE GRAY SENTINEL" (Broncho).

Another of the Broncho's two-reel subjects with the ocean playing a prominent part. The Kessel-Baumann firm has planned a series of new pictures with action on the water and "The Gray Sentinel" is the first. It's a bully picture. The Confederates attempt to run a blockade with a Union ship almost preventing its success. The Southern fisherman, who

enlists with the Grays, finally wins the love of the lighthouse keeper's daughter. The ship is shot at sea as he is trying to make his escape in a dory. Director Ince is there with the dash. He makes the super work as hard as the leads. "The Gray Sentinel" has a thrill of real melodrama. No phoney scenes. *Mark.*

"ON FORTUNE'S WHEEL" (Kay-Reel).

April 11 the Kessel-Baumann Co. places "On Fortune's Wheel" on the market. A trusted bank clerk is sent to prison on circumstantial evidence, the bank president having done the vault looting himself. The clerk's wife is finally forced to leave her baby in a foundling asylum. The clerk escapes from prison and goes to Arizona where he finds the dishonest bank president turning some crooked land deals with the Indians. He gets a job in the man's western bank and locks him in the safe, after forcing him to sign a paper exonerating the clerk. The president is released but later killed by the Indians. Meanwhile the clerk's baby has grown up and fallen in love with the bank chief's son. The clerk's wife joins her hubby and all ends well after the redskins burn the banker at the stagecoach wheel. Quite thrilling with considerable action but not as interesting as some other recent Kaybee releases. Well acted and realistically staged in the wild west. *Mark.*

"HER NEW BEAU"**"ON HIS WEDDING DAY"** (Keystone).

Here's a Keystone split reel. "Her New Beau" is quite funny. In fact it will evoke treble the laughter the "Wedding Day" picture. Fred Mace plays a judge who left his watch at home. His daughter (Mabel Normand) finds it and sends it by her sweetheart to have it fixed. He loses it and a little whippersnapper finds it. After a fight, the sweetheart recovers it only to be jugged and haled before Mabel's daddy on the bench. The subsequent revenge of the judge is very amusing. Mace does some excellent character work. "On His Wedding Day" is about a bouquet with red pepper in it which stops a wedding. The bridegroom has a diverting experience. *Mark.*

"A GAME OF POKER"**"FATHER'S CHOICE"** (Keystone).

"A Game of Poker," marked for release April 10, far outclasses the second half of this split Keystone comedy reel that there is no comparison. Ford Sterling first does a Stryker Oakley stunt by going through a poker game in imaginary fashion. He, Fred Mace and Mark Sennett, then play a very funny game of poker in which Sterling's royal flush which he had "fixed" in his vest pocket is stolen by Mace who, in trying to pass it under the table to his partner, has it pinched by Sterling. Well played up and good for genuine laughter. "Father's Choice," with an old story, will gain a certain percentage of laughter through the wild efforts of a young couple to get married when the girl's daddy would mate her with another. The elopers black up with the bride's father acting as witness and even furnishing the wedding ring. *Mark.*

"THE EYE OF A GOD" (Pyramid).

It's a long picture which is announced for an early April release by the Pyramid Co. In three reels with much indoor action. Just why three reels were necessary to tell an ordinary detective story is not quite clear. The first part shows one Mr. Brockway putting over a forgery and his capture by detectives when trying to escape in female disguise. He has a sudden conviction (off screen) and is put in the pen. His daughter visits him frequently and also meets Leary, a cellmate of her father's. The old man dies and Leary escapes by substituting himself as the corpse. He blackmails the forger's daughter who has married wealthy Frank Hammond. Leary becomes an habitué of a Cabaret. He steals the brown diamond eye necklace from Mrs. Hammond and an attempt to get rid of the same brings about an encounter with a little black mousetrapped sleuth who finally nips him after a struggle and a chase. The end comes with panoramic scenes of Columbus Circle, Fifth Avenue, 42d Street and the Flatiron building from the top of a bus, setting entirely away from the trend of the story. While a lot of reel is wasted the picture may get some money by special billing. It starts out well, swings into a very inanimate stride, then perks up a bit and finally becomes a sightseeing reel. "The Eye of a God" has possibilities that properly worked up with more dangerous hoodoo attendant upon the theft of the eye would have enhanced the action. Then a quick climax where Leary and detects in the rathskeller would also have helped. That lump over the cliff was unnecessary. The Pyramid Co. shows energy and it will improve as the days go by. *Mark.*

MUST BE VENTILATED.

Chicago, March 26.

Health Commissioner Young has issued a bulletin in which he calls upon the owners and managers of all "movies" to ventilate their houses. He has been at work for some time along this line, and a good many of the worst offenders have been brought to time. The owners are notified, and if they do not at once make the alterations, their licenses are revoked. In his bulletin, Commissioner Young advises that the house be thoroughly aired before each performance.

GEN. CO. MEETING APRIL 15.

The annual meeting of the directors of the General Film Co., who are also the entire body of common stockholders, will be held April 15. The meeting was set for March 18, but postponed at that time for 30 days.

It is expected in the trade the meeting will disclose important matters. For one thing the financial statement for 1912 will then be made. It was this statement that Richard A. Rowland demanded. The failure of the General Co.'s directors officers to satisfy his demand was one of the influences which led the former renter to bring suit for an accounting of General funds distributed to the common stockholders.

The meeting should have been held during January, but was put over from time to time.

SAVAGE WON'T RELEASE.

Henry W. Savage has refused to release "Everywoman," "Madame X" and several of his other productions for picture purposes. When they have exhausted their road and stock value there may be a chance.

WARNER'S STOCK COMPANY.

Gene Gautier, formerly leading woman with the Kalem Co., has allied herself with the Warner Feature Film Co. The Gautier Company also embraces Jack J. Clark and Sidney Olcott (also former Kalemities). The Gene Gautier Features Players, Inc., are located at Jacksonville, Fla., where they will turn out an exclusive three-reel product.

The first release was entitled "A Daughter of the Confederacy," two weeks ago. The latest is entitled "The Mystery of Pine Creek," which deals with the convict labor problem.

The Satex, Pyramid and Imperial Companies are also placing their releases through the Warner Service.

The Pyramid Film Co. of New York, which is staging some pictures in its Bronx studio, is working on a three-reel story entitled "The Eye of a God." It will be released early in April.

The Satex Film Co., now quartered in its own studio, Austin, Tex., is featuring Martha Russell, formerly of the Essanay Co., in all its reels. Scheduled for an early April release through the Warner Feature Service is "Mexican Conspirator Outgenerated" (three reels).

"The Capture of the Land Swindlers," featuring Detective William J. Burns, in three parts, will be released April 1 by the Kalem Co. It is receiving considerable advance billing.

Frank Mastyn Kelly is now actively engaged in picture work.

"Robinson Crusoe" is to be picturized. Otis Turner will stage it.

Jack Kerrigan is one of the handsomest leading men before the camera. He's with the American Co. His sister, Kathleen Kerrigan, is with Henry W. Savage's "Everywoman."

Jack Hopkins, formerly with Lubin, is playing leads with the Ramo Co.

A picture studio, claimed to be the only one between New York and Chicago, will be built in Elvira, where the Kleesue Film Co. (R. J. Morris, president) has purchased two acres of ground.

Kathlyn Williams, leading woman of the Selig Co., was wedded this month to Frank R. Allen, also a photoplayer.

The Ramo made its third release March 26, with "The Grip of Jealousy."

Stewart Edward White, novelist, has given the American Co. the right to reproduce in pictures his story entitled "Ashes of Three."

The Louisiana State Exhibitors' League will meet in New Orleans March 28. The Mississippi Exhibitors meet in Gulfport March 28.

SPEEDING THE CAMERA.

The Pathe Co. is sending out a signed communication by J. A. Berst, vice-president, which announces the release of "The Analysis of Motion" on April 11, and which the Pathe people think will start something with the exhibitors.

The Pathe Co. wishes to go on record as being the first to manufacture a film taken at the rate of 1,200 pictures per minute, and projected at the rate of 16 pictures per second. This enables the spectators to see the detail of happenings, which occur so quickly that they cannot ordinarily be followed.

EL-KAY'S 3-REEL.

The El-Kay Film Co., which is importing a series of Englishmade films, is offering its first release in three reels entitled "His Life For the Cause."

\$25,000 NEW STUDIO.

Joseph Conoly, formerly identified with the Beverly B. Dobbs' pictures, "Atop the World in Motion," is now with the Helen Gardner Film Co. exploiting all its releases.

With Conoly's connection with this firm comes the subsequent announcement that the new studio, costing \$25,000, located at Tappan, N. Y., was completed last week and that Miss Gardner will pose for a special 6,000 foot picture of "Hamlet" which will be released June 15.

VITA'S LOCAL STUDIO.

The Vita Film Co., John Child and Hudson E. Olcott, New York managers, has landed a site for the construction of an American studio and expects to get work started within the near future. The Vita Co. has offices in Ireland and England.

Child and Olcott have arranged for American exhibition a series of comedies in which Lew Lake, the English comedian, and a company of Londoners posed for abroad.

DOC DOUGHERTY MOVES.

Lee Dougherty (Doc), for 16 years publicity man and scenario editor of the Biograph Co., stirred the coast picture circles by resigning from that company to join the Kinemacolor staff in the same capacity. "Doc" went to the colored motion concern Monday.

Frank Woods, formerly picture editor of a New York dramatic weekly, who has been directing for the Kinemacolor, has resigned to accept a similar position with the Universal Co.

WORKING WITH POWERS.

Charles V. Henkel, who recently severed connections with the Universal Film Co. and moved from the Mecca building at the same time Pat Powers quit the concern, is back in the business with the Crown Film Co., which expects to make some important announcements after April 1.

Henkel is handling the Milano Co.'s product and is working wholly independent of any other connections.

He will continue to act in close harmony with Powers, who is now running an opposition concern to his former love, the Universal.

GENERAL WON'T COLLECT TAX; BREAK WITH TRUST WIDENS

Manufacturers Take Amazing Stand Against Patents Co., in Throwing Immense Burden Back Upon it. Must Now Do Its Own Collecting and Face the Uproar of Outraged Exhibitors Whose Impositions of \$2 a Week Have Been Borne by Exchanges.

The General Film Co. (which is another name for the association of the licensed manufacturers) issued an order by telegraph late last week to all its branch managers in the United States and Canada, notifying them they were no longer to act as collectors for the weekly hold-up of \$2 upon the exhibitors.

The General company, since its inception, and the license exchange men before the formation of the trust subsidiary, have acted as the agent of the Patents company in the collection of the tax.

This overt move on the part of the manufacturers is taken to indicate a positive split between the manufacturers and the Patents Co. which licenses them, and it is understood to be an outcome of the mess stirred up by the Patents Co.'s cancellation of the Proctor theatre licenses.

The refusal of the big exchange to collect the weekly graft for the Patents Co. is expected to cause that concern serious embarrassment. Not only will it make necessary the formation of a huge and unwieldy organization throughout the country, but it will thrust upon the Edison-Biograph coalition a mass of argument with exhibitors and a tangle of credits, a subject that has been an endless source of trouble for the exchange men.

It is not unlikely that the shift of the burden of collection to the Patents Co. will bring about also a wholesale lot of cancellation of theatre licenses.

When the \$2 tariff was first imposed there was a tremendous uproar from the exhibitors. Hundreds balked and refused to pay. At that time there were more than 50 exchanges in competition, and the exchange men did not dare risk the loss of clients by insisting upon the payment. Instead of holding out, the exchange men paid the licenses themselves and, where it was possible, added the item somewhere in their bills for service. When the rental business was absorbed by the General, this system was continued, and the General made returns of "royalty" to the Patents Co.

With the return of the business of collector to the parent concern it is expected that the original uproar will be renewed. If the past performances of the exhibitors are to be taken as a standard of judgment, hundreds of theatre managers will flatly decline to give up. There will then be but one course for the Patents Co. to follow. That is cancellation of license.

Cancellation of license and suspension of licensed service have lost most of their terror to the exhibitors; for, since the formation of the Patents Co., the independent manufacturers have

steadily advanced, until it is estimated that the business of the country is divided about equally, one-half going to the Patents Co. coterie and the other scattered about among the independents, big and small.

With the aggressions of the independents occupying a good deal of the Patents officials' attention, that concern does not regard the issuance of wholesale cancellations with any degree of pleasure. So serious is the split between the Patents Co. and its licensed manufacturers said to be, that the manufacturers (acting, of course, as directors of the General Film Co.) may decline to reduce their service bills by the amount of the royalties, so that the exhibitor would get an even break, and it is said that the General directors would be pleased to add the further embarrassment upon the Patents Co. of enforcing an added payment on the exhibitor.

There is nothing in the exchange license under which the General Film Co. does business with the Patents Co. which compels the rental concern to act as the collector of royalty. The collection system grew up as a side issue, designed to facilitate the business, and was not regarded in the agreements with exchanges.

It has been estimated that there are about 7,000 theatres in the United States and Canada holding Patents Co. licenses. This would make a weekly income from the side line \$14,000 a week, or about \$728,000 a year.

While these sensational doings are going on in New York, Frank L. Dyer, president and general manager of the General Co. is golfing at Pinehurst, S. C., and the indications are that the manufacturers are running the business. H. N. Marvin, president of the Patents Co., is still kept away from business by illness.

It is declared among exhibitors that the rule has been for theatres in the New England district to pay their royalties as a distinct item of expense. In other sections the tax was covered in the service bills of the exchanges. In many instances the exhibitors did not actually pay any royalty, for when the tax went into effect they continued to receive service at the old rate and the renters (independent at that time) paid the freight out of their own pockets.

Arthur Mackley, who plays the sheriff in many of the Essanay pictures when G. M. Anderson isn't working his "Broncho Billy" poses, is considered one of the best actors before the camera.

"Rescued from the Burning Stake" is the release this week of a new style of Indian pictures by the Imperial Feature Co. The scenes were all cameraed in and around Albuquerque, N. M.

V. B. Johnson is handling the publicity for the Warner Feature Film Co. This company takes care of 20 films on its exchange list.

NEW PICTURE PLANTS.

According to the present plans, two of New York's prominent picture manufacturing concerns will have new and commodious studios before the current year has passed.

The Biograph Co. is building a big plant at 176th street near Prospect avenue. It will be in complete readiness when the Biograph photoplayers return here this summer from the coast.

The men financially interested in the Kessel-Bauman Co. have everything cut and dried for the construction of a big studio in New York and the directors are now looking for a suitable site.

In the west there has been much building activity among the picture makers. The American Co. is out with an announcement that ground will be broken soon for the new studio at Santa Barbara, Cal.

Falls Creek, Pa., sports a new picture house. It started March 15 under J. W. Stone's management.

The Hestor school, San Jose, Cal., will have a picture machine to help its students on certain educational topics.

Frank Dart, camera expert of the Universal, is the boy who cameraed pictures in Mexico shortly after Madero was killed. Dart says they destroyed his machine but that he saved the film by hiding it in the lining of his coat. The New York dailies gave the pictures much deserved publicity, and first page prominence at that.

Dorothy and Lillian Gish are the two girls who look very much alike in the juvenile roles of the Biograph pictures.

F. Henius, president and general manager of the Kinograph Co. of America, will be back in the New York office April 1. The Henius company here works in conjunction with the Kinografen Co. of Copenhagen.

The North Star theatre, Fifth avenue and 106th street, recently opened as a movie.

Marie Eline and sister, Grace, known as the Thanhouser kids, will do a special act with a reel of pictures, in vaudeville, opening at the Alhambra, Cleveland, March 31. The engagement is limited.

Henry Vernet is publicity chief of the press department for the Belair Co.

Horace Vinton has left the "A Call of the Heart" and has returned to Broadway to write script and direct pictures with a New York picture concern.

Traversa Vale, now a picture director and scenario writer, has been averaging the inspection of about 600 scripts a week. Many are declared useless after one look. Vale says that budding writers all wish to turn out two and three reel pictures.

Animal plays have become the rage. There is hardly a company that hasn't either turned out one or more or isn't busily engaged in working up one for feature purposes.

Mattie and Early played the leading juvenile leads in the Powers photoplay, "The Rivals." Quite a number of kids were used in this reel staged by H. C. Matthews.

The new \$150,000 Hippodrome at Dallas has been opened as a picture house, playing the Mutual film program. T. P. Finnegan is manager.

The Kinemacolor Co. is showing a series of travel scenes through the United States and Canada and at the Travel Show at the Grand Central Palace. A. Bert Samuels is introducing the subjects.

Jean Durrel, a stock actress of San Francisco, has joined the American Picture Co.

William Sloane, who at one time played with "1492" and "The Belle of New York" is now a member of the Reliance Co. He worked in "A Regained Reputation" which was released the middle of this month.

Alfred Gosden, Kinemacolor camera expert, according to the press bureau of the colored picture concern, was initiated into the tribe of Pagan Indians while taking pictures of their tribal home in the Glacier National Park. Gosden's Indian monicker now is Koy-slow or Bear Knife.

The Vitagraph Co. has 12 comedies on its April release list.

Wallie Van is playing the Cutey role in all the Vitagraph comedies with the Nash twin.

Marion Brooks, playwright and author, has sold the camera producing rights to her drama, "The Judge's Vindication." April 2 it will be released by the Reliance with Irvin Cummings, Ralph Lewis, Mae Roth, E. P. Sullivan and Sue Ralfour in the leading roles.

L. A. PICTURE GOSSIP.

Los Angeles, March 28.
THE WEEK'S WEATHER.
March 10-15.
Monday } Fair.
Tuesday }
Wednesday }
Thursday } Fair.
Friday }
Saturday }
Average Temperature for the Week -57°.



CHARLIE MURRAY
Now on the Coast engaged in picture posing for the Biograph Company.

Another week of gorgeous sunshine for the picture folks. Old Sol is certainly a friend (in this latitude) to those who need his kindly light.

Russell Bassett, who is doing splendid work with Nestor, has just completed the 45th year of his successful stage career.

We have all been saddened this morning by the announcement of the death of Mrs. Charles Avery who failed to survive the birth of her fifth child. This is the first occasion on which the Photoplayers' Club has been called upon to tender a vote of condolence to one of its members.

The Pathe-West Coast-Young Deer Studio is at present closed for overhauling.

Members of Keystone have been taking turns recently in appearing on the local stage "jolly" for Keystone films. Ford Sterling of this company, must have been gratified by his reception at the Garrick last week.

Harry Carey, a well-liked Biograph member, was held up the other night while returning to his home. Although just convalescing from a bad attack of influenza, Harry found his right arm still good enough to put the yegman to flight.

The hit of the much-talked-of Policemen and Firemen's Benefit March 13 was a number called "Some Quartettes." The quartette consisted of Charlie Murray, Gus Pixley, Dave Hartford and Fred Mace. It was a scream.

Dorothy Davenport, who has been working in pictures here for about two years and is now taking a well-earned rest, is the daughter of Harry Davenport, the niece of the famous Fanny and grand-daughter of E. L. Davenport of that wonderful quartet of players, Booth-Barrett-Bange-Davenport, who for nearly two years filed the old Booth's theatre formerly at 6th avenue and 23d street, where now a department store flourishes.

Pattie Lehmann, director of Keystone, has just purchased a Cadillac car for \$2,250! (Is there money in pictures?)

R. H. Hammer, executive head of Biograph, is expected here from the east.

Jack Brammal, of Kinemacolor, has taken a cottage at Venice for the summer months.

Edwin August, formerly with Biograph and Powers, has joined the Vitagraph and is at Catalina Island, where that company is making a feature film, "The Sea Maiden."

Otis Turner is out on an island in the Pacific with a big company doing a "Robinson Crusoe" film for Selig Company.

David Miles, director for Kinemacolor, goes east in April to stage Lillian Russell's next effort.

Wilfred Lucas, formerly with Biograph (now with Elson), has been entertaining Charles Baldmore, the celebrated tenor of the Chicago Grand Opera Company. Mr. Lucas was in opera before attaching himself to pictures.

I understand Viola Allen is considering a tempting offer to appear before the camera in her successful play "The Christian." They say the offer is \$25,000!

"Movie Parties" are quite the rage here, where actors in picture stock meet one another "face to face" and enjoy an evening's fun.

Dot Farley has just left here and gone to Albuquerque, New Mexico, to join the St. Louis Picture Company.

Exhibitors throughout the country are trying to ascertain from David Belasco the route of his "Good Little Devil" company, with a view to following it up with films of "Little Mary" Pickford.

Lady Hug.

VIRGINIA HARNED NEXT.

Virginia Harned will be the next of the legitimate stars to pose before the camera for the Famous Players' Film Co.

Under Daniel Frohman's stage direction she will appear in "Tribby," which photoplay will be released later.

The marriage of Miss Harned and William Courtenay two months ago was announced this week.

Mayor Gaynor sent a thrill through the New York Cabarets Tuesday when notifying the 46 holders of all-night licenses the official permission to remain open after hours would be revoked April 1. The edict includes all all-night licenses granted in New York, taking in Jack's restaurant on Sixth avenue, where meals and drinks only are served. It is a direct blow at the Cabarets, and is said to have been caused by a complaint to the Mayor. As a matter of fact, the restaurant and dancing Cabarets in the large majority do little after one o'clock, excepting Saturday night. The two or three dancing Cabarets that remain open until a late hour will be about the only ones to feel the full effect of the order. A few all-night ordinary Cabarets, some coming under the heading of "dumps," will be hurt by the closing order, which means that no liquor can be served after one in the morning and twelve Saturday night. The dancing cabarets may be able to beat the closing order to the extent of holding up the normal business if they will start dancing at 10 p. m. or even earlier. It is the belief now that the dancers will only come in after theatre hour, but this is disproven by the Sunday night business—when the dancing Cabarets commence to draw as early as nine o'clock. Early hours is merely a matter of education, and for that matter New York is ripe now for afternoon Cabarets (entertainers) in the restaurants.

The **Folies Bergere** business picked up wonderfully this week. The dancing floor in the restaurant has been down but about ten days. The Folies seems to have them coming and should hold them. The Cabaret entertainment has been cut down to three or four singers. Even these interfere with the dancing, for the singers sing mostly rags. There is no reason why, when a singer is on the stage using a rag that the dancing should not go on, allowing those who want to hear the songs to hear them and those who prefer to dance to dance. Several Cabarets follow this idea of holding the dancers off the floors while a song is being sung. Since it is the dancing floor that draws in the crowd, why not let 'em dance all the while?

A number of burlesque teams, now on the road, have written New York agencies for some Cabaret dates.

The **Chateau Laurier**, Canada, is getting ready for a busy summer season and is lining up New York talent for its Cabaret shows. It and the New Russell, Ottawa, Can., which opens its Cabaret season April 15, is receiving acts through the Fifth Avenue Entertainment Co.

Jack Manion is topping the bill at the Pekin. The Cabaret now offers quite a diversity of minstrel features.

Lola Chalfonte is heading at Murray's this week.

Matt Silvery, tenor, after an absence of five months at the Princess, is back there handling the Cabaret shows.

The **Westons**, dancers, are the top

NEWS OF THE CABARETS

feature of the Cabaret at the Cafe Boulevard this week.

Arlington and **Wallace** have been added to the Garden bill. **Leon St. Clair** is the official fixer of the Cabaret performances and features.

The **Tokio** is featuring the American Harmonists in their third week.

Harvey Shorts is doing well with ragtime numbers at Miller's. There are something like ten acts bidding for favor at the former Metropole.

Adelaide Fesit and **Caroline Lane** are at Maxim's.

Ruth Brooks, of the Ted Snyder vocal forces, is doing extra duty at Lane's Cabaret.

Ensemble numbers have become quite the rage at some of the New York Cabarets.

Another Oriental cafe is to be opened in the old White Rats' rooms above the erstwhile Madrid Cafe.

Maurice Levi and his band closed a successful engagement at the Folies Bergere Saturday night. Plans are now afoot for Levi and his musicians to play vaudeville. If the deal is made he will take about 20 men.

The **New Marleborough** hotel cabaret got a nice start last week with an attractive show under Manager Downey's management. **Billy Gibson**, a rag singer, formerly at Martin's, was one of the big favorites.

Sam Pike, who has been working clubs lately, will go south shortly on a Cabaret inspection and club tour.

Margaret Folsom, the rag vocalist, for a long time at Reisenweber's, is now at Healey's 66th Street cabaret.

Jack Evans and **Ada Hoffman** have returned from a successful tour of the John E. Franklin Cabaret circuit which embraces Gloversville, Albany and Utica.

Shanley's Cabaret bill this week is Sheehan, Adams and Fields, Mme. Zonotte Trio, Chinese Tommy Dancers, the Coursors, Cunningham and Hoffman, Victor Hyde, Steffo Berko, Paula Loomis, Florence Crossman, Irene Tucker, Irene Ilse, Wallace and Guersney, McMahon Sisters, William Halley (23 people besides the orchestra).

The **Winter Garden's Cabaret** (dancing and restaurant) was to have opened Wednesday night (but it will start April 2 instead), under the direction of Everett Brawner and Edward Davidow. The location is one of the best in town.

The expectation of seeing chorus and show girls about should draw the transients. The **Winter Garden** Thursday night of last week put on a Cabaret that would have filled the Madison Square Garden. It was to celebrate the second anniversary of the Shubert house. After the regular performance the principals of "The Honeymoon Express" and many other Shubert show people grouped themselves about the stage. **Marie Dressler** did a turn, also **Trentini**, **Weber and Fields**, **Sam Bernard**, **Molly King**, **Norah Bayes**, **John L. Shine**, **Harry Fox** and several others. When "The Whip" principals came down the staircase the audience hissed the villain, though he was in his own evening dress. About 200 professionals were seated on the stage.

Rector's (downstairs), at Broadway and 44th street, has been about the only restaurant in New York without music of some sort. The downstairs grill adjoining an enclosed bar has drawn from a cosmopolitan set that included almost every type one sees on Broadway. Trouble had been predicted in the place. It happened Wednesday night of last week. A couple, man and woman, were seated at a table, when another man attempted to flirt with the woman. This led to words and then to blows. The escort of the woman finally picked up the water caraffe, throwing it at the flirtatious fellow. It missed him, went over the heads of several diners and struck a bus boy, who was removed to the hospital. He was reported the next day to be in a serious condition. Efforts were made to hush the affair up. A large number of people in the restaurant at the time hurriedly made their exit, before giving the police a chance to secure their names as witnesses. The following evenings of the week all the restaurants along Broadway had their sprinkling of the former Rector patronage. **Churchill's** seemed to get the best known of the theatrical crowd. **Arthur Herbert**, who represents an English cigarette, and the thrower of the bottle, was held in \$10,000 bail on the felonious assault charge. **Jack Shaughnessy**, a sporting man, was the other party to the affair.

The **English soldiers** have the rag habit. A letter from London says that during a march of the troops the band played "Alexander," when the uniformed boys changed their regular pacing to a trot step, while the crowds on either side of the street swayed in unison. People returning from the other side have said that one may see soldiers in Scotland any day waltzing down the streets with a bear movement.

Chicago, March 26.

Cabaret night at the Empire (the Western Burlesque Wheel house on Madison street) has developed into a sort of song publishers' contest. Last

Wednesday the publishers were there in force. The announcer for the Cabaret mentioned both the publishing houses and singers. All men participated. A good woman singer would have held up the show. **Maurice Ritter** started with a couple of **Theo. Morse's** specials. Maurice was evidently well known, for he received a reception. "Bobin Up and Down," a good novelty number, he put over nicely. "Whistlin' Jim" was second, and he also did well for this song. **Harold Rossiter** got a good play with **Frank Corbett** doing the honors. "Sail on, Silvery Moon," started him evenly, and "Back to Carolina," a corking song, finished him in big style. **Remick & Co.'s** single offering was "Down in New Orleans," a good song not over well done. (The Remick force seem to be very quiet, an unusual circumstance for the general wide awake methods of this house.) **Dick Satchelle** sang "A Little Bunch of Shamrock" for **Harry Von Tilzer**. It is as poor an appeal to the Irish as had been heard, and appears a hopeless number to boost. "Good-bye, Boys," a march number of the old school, did rather better, although "A Little Bunch of Shamrock" about killed what chance it had. **Ted Snyder** Company had a few representatives present and did not let up until they had sung all the Snyder hits. **Butler and Fink**, a good comedy team, had "In My Harem," "Snooky Ookums," "Goody Goody Good" and "Devil's Ball." **Bob Ferns**, just in from New York, in his regular evening dress clothes, put over the new Berlin song, "San Francisco Bound," a number that looks like a sure fire. **Al Leland** was there for **Witmark** with "Georgialand." There were one or two others present who did not start anything. The audience seem to take keen delight in the competition of the song boys and picked the best songs with enthusiasm.

The **Planter's** had two fall downs last week on their special programs. Monday was listed as "Follies" night, but for some reason "The Follies" bunch could not get over and it passed away, although there was a good crowd on hand, who were disappointed. Friday night was slated as **Irving Berlin** night, but the song writer's call to New York broke that up. The program at the **Planters** included **Vera Long**, **Fell and Wheeler**, **Jane Barber**, **Charlotte Stien-del**, **Sadie Helf**, **Marjorie O'Brien**, **Frank Vesey** and **Maude Van Bergen**.

Dave Beeher has booked an **Eugene Dial** Lady Orchestra for **Rector's**, to open April 7, following the departure of **Patricola** from the restaurant. There will be 14 in the troupe, which will be made up of specialty artists.

The following are billed in some of the more prominent Cabarets: **States**—**Elin Hendricks**, **Tom Patricola** and **Ruby Myers**, **Blacl Bros.**, **Lillian Sieger**, **Charles E. Hay**, **Chipoli Twins** and **Bear**, **Sidney Lachman** and the **States Quartet**. **Natalby's**—**Magley** and **Bingham**, **Betty Stokes**, **Grace Pardy**, **Curtis Sisters** and **Caesar Linden** and Orchestra. **Olive Morgan** is featured at the **Baltimore**.

Dobbs and Borrell sail April 8 to open at the **London Hip**. Later they will seek music hall dates on the Continent.

STOCK

THE NEW PHILLIPS CO.

After lasting one week the pop vaudeville policy at Phillips' Lyceum, Brooklyn, was quickly shelved and Monday stock was resumed with Cameron Celmons and Arline Bennett playing leads. Alice Meredith is with the company for one week. Others engaged are Geraldine Russell, Charles F. Haines, F. W. Taylor, Charles Eggleston, Florence Hartley, Jack Reagan, Boyd Turner and H. H. Forsman, stage director.

The policy for the present will be melodramas. The opening bill was "Josie, the Little Madcap," with "The Blackmailers of New York" advertised for next week.

Business was big the opening night. The former stock favorites got such big receptions that the show ran late. There were flowers for nearly everybody.

HALL'S STOCK VENTURES.

Louis Leon Hall is knee-deep in stock ventures. Monday, heading his own company, he opened a new stock regime at the Novelty, Brooklyn, offering "By Right of Sword." The leading woman is Mary Nichols, with Beatrice Bentley playing the ingenue roles.

Perhaps opposition had something to do with the opening house, the audience being smaller than anticipated. The Novelty formerly ran stock under Percy Williams' management.

Hall has leased the State Street theatre, Trenton, where he opens a company headed by Louis Dean in "Madame X."

F.-B. CO.'S PARKS.

Pittsfield, Mass., March 26.

The Franklin-Baggot Co., which has been operating the Empire Players here with Victor Brown and Phyllis Gilmore as leads, for some time past, will close the stock troupe next Saturday night.

The Franklin-Baggot Co. expects to have three park stocks going this summer, opening June 1. They have landed the Olympic, Newark, Gloversville and Albany, N. Y. parks and will offer musical comedies and comic operas.

IRENE TIMMONS IN LOWELL.

Lowell, Mass., March 26.

Irene Timmons, formerly leading woman of the Prospect, has been engaged for the lead of the Lowell Opera House stock, managed by Lester Longorgan. She had a most successful premiere here last week.

"PALS" STOCK PIECE.

"Pals," the piece which James J. Corbett formerly starred in, is now being played in stock.

GOING TO UTICA.

Robert Hyman, leading man, and his wife, Marie Balshar, ingenue, have signed with the stock company which Wilmer & Vincent will install in their theatre in Utica.

NEW PIECE IN STOCK.

Niagara Falls, March 26.

"The House That Kraut Built," by Hiram Moe Greene, editor of the Illustrated Sunday Magazine (Norman Mack's Buffalo publication), is a new comedy drama which will have its first presentation on any stage here March 31, by the International Theatre stock company.

Robert Dempster will play the principal role.

HOPE FOR LONG RUN.

Albany, March 26.

Bert Lytell and Evelyn Vaughan, after a long stay in stock on the Pacific Coast, opened here Monday at Hermanus Bleeker Hall in what they expect to be a stock run of 25 weeks.

POLI PAYING LESS.

From stock rumors emanates the story that the Poli stocks are paying less salaries than they have in other seasons. It is understood that many of the people under contract are receiving a reduction from last season.

O'NEIL CO. ORGANIZED.

The newly organized Nance O'Neil stock company will start at Wallack's Monday. The management has been notified that, inasmuch as the O'Neil company was in business at Boston several seasons ago, that it is classified as a road show, and must therefore have a "road crew" during its Broadway stay.

The Alliance will insist that the O'Neil company work two stage sets of union men before the first performance is given.

The opening bill will be "Anne Boyd," which Lucille LaVerne dramatized from Will N. Harbin's novel. Miss O'Neil will play the title role. In her feminine support will be Miss LaVerne and Grace Scott. The show was produced for three weeks in Boston by the Shuberts.

LEASING FOR STOCK.

The Shuberts are planning to lease at least six of their theatres in different sections of the country for summer stock, turning them over the second and third week in April.

Those available are the Belasco, Washington; Auditorium, Baltimore; Princess, Montreal; and the Shubert theatres in St. Paul, St. Louis, Kansas City and Rochester.

OPEN TO STOCK.

The Mishler theatre, Altoona, and the Cambria, Jounstown, Pa., are said to be angling for summer stock propositions.

A new stock company is also expected to be organized for the Academy, Roanoke, this summer.

A.-Z. SUMMER STOCKS.

The Anderson-Ziegler firm reports it expects summer stock to run as usual this year in its middle-western houses at the close of the present season. The Park, Indianapolis, will be the first to fall in line.

EARLY POLI START.

Springfield, Mass., March 26.

Poli's vaudeville theatre here will make an early start with stock this spring. The date for the policy to change has been set for April 7.

POP IN COLLEGE.

Chicago, March 26.

The College theater, considered one of the handsomest in Chicago, and which has been devoted to stock since it was built, opened Monday as a vaudeville and picture house. It is under the management of George W. Wiley. He pays \$6,000 rental. The bill consists of three reels of pictures censored by the priests of St. Vincent's Church, who own the house, and three selected vaudeville acts. T. C. Gleason has operated the theatre for the past two years. The stock company which occupied the house during the winter closed about a month ago.

COMING EAST THIS SUMMER.

Emma Bunting, after a short season as leading woman of the Tootles theatre stock, St. Joseph, Mo., has closed her engagement there to go under the management of Ed. Schiller.

Miss Bunting and a big company will be placed in an eastern house for a summer season of stock.

HAS AGNES BARRINGTON.

Youngstown, March 26.

Agnes Barrington, late of "The Concert," has signed with the Youngstown Players who open a summer stock season here early next month under John Pollock's direction.

FORMING FOR DAYTON.

Dayton, O., March 26.

Johnson Sainpolis, with "The Return of Peter Grimm" last season, will head a new stock company which is forming for a spring opening here.

The town was flooded this week through a dam breaking. This may interfere with theatrical plans at present.

CARRIE IN LANCASTER.

Lancaster, Pa., March 26.

Carrie LaMont, late of "The Code of the Underworld," has been signed for ingenue leads of the George Arvine stock opening here Monday.

WILL SUSPEND.

North Adams, Mass., March 26.

The North Adams stock, formerly headed by Lewis F. Cody, is announced to suspend business a week on Monday night.



LOUIS BERNSTEIN

The Shapiro Music Pub. Co. has been succeeded by Shapiro, Bernstein & Co., a corporation formed a week ago in Albany, of which Louis Bernstein is the president.

Mr. Bernstein was the managing director of the Shapiro Music Pub. Co., which business he took charge of upon the death of the late Maurice Shapiro, and the new firm style of Shapiro, Bernstein & Co., is the same under which the late Maurice Shapiro and Louis Bernstein started in business on 28th street about 15 years ago. When Mr. Bernstein retired from the firm about seven years ago, and two years ago again assumed the general management of the business (upon the death of Mr. Shapiro), a new business was incorporated by Louis Bernstein and Mrs. Fannie Shapiro (widow of the late Maurice Shapiro), and it was understood that there would be no change whatsoever in either the methods conducted by the Shapiro Music Pub. Co. or in any of its staff.

Mr. Bernstein has succeeded in making the Shapiro Music Pub. Co. a very successful concern and will no doubt do the same for the firm with the new name, this being the only change made in this firm. **THE NAME.** Business will continue as usual at Broadway and 39th street, New York.

BILLS NEXT WEEK (March 31)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit, "U. B. O." United Booking Offices, "W. V. A." Western Vaudeville Managers' Association (Chicago), "S-C," Sullivan-Considine Circuit, "P." Pantages Circuit, "Loew," Marcus Loew Circuit, "Inter," Interstate Circuit (booking through W. V. A.), "M." James C. Matthews (Chicago), "Hod," Chas. E. Hodgkins (Chicago), "Craw," O. T. Crawford (St. Louis), "N-N," F. Nixon-Nirdlinger (Philadelphia).

New York.
COLONIAL (ubo)
 Itay Samuels
 Dr Carl Herman
 Elsa Ruegger
 Master Gabriel Co
 Norton & Nicholson
 American Dancers
 Dooley & Sales
 Chick Sales
 Cedora
 Adonis & Dog
 4 Bards
ALHAMBRA (ubo)
 The De Havens
 Sam & Kitty Morton
 Mack & Raubach Co
 "Court by Girls"
 Karl Emmys Pets
 McDevitt, Kelly & L
 Edgar Berger
 5 Martells
 McKay & Cantwell
 Kenney, Nobody & P
5TH AVE (ubo)
 Carter
 Jas Thornton
 Louise La Gal Co
 A & P Stedman
 Empire Comedy 4
 Diero
 Bros Bradshaw
 The Kratons
 Kaufman Bros
 Maude Gray
BRONX (ubo)
 "Arcadia"
 Maggie Cline
 Madelle Adams Co
 Iticrey Bros
 Austr Woodchoppers
 "The Movies"
 Whiting & Burt
 Loobe & Dale
PROCTOR'S 125TH.
 "The Hold Up"
 Sanders & Carr
 Al Burton
 Brown Bros.
 Kipp & Kipp
 Alura Sisters
 Harry Fenn Dalton
PROCTOR'S 58TH.
 DeWans Circus
 Sherman Graney Co
 Kay & Irving
 Morrissey & Rich
 Dave Bryson
 Heuman Trio
PROCTOR'S 23D.
 Mahons Porter Maids
 von Nitzel & Maynard
 Joe Denling
 Cleary & Tracey
 Southern Quartet
 Irene Hians
 Karl Girdella Dog
AMERICAN (loew)
 Rosaire & Prevost
 Gene & Arthur
 Gertrude VanDyck
 Wilson & Hills
 Princeton & Yale
 Leonard & Louie
 Herman Lieb Co
 Cooper Bros
 (1 to fill)
 2d half
 LaVolita & Stone
 Walter Daniels Co
 Leonard & Dempsey
 Dan Mason Co
 Tom Moore & Stasia
 Wozorum Troupe
 (1 to fill)
7TH AVE (loewe)
 Viola Duval
 Ben Harney Trio
 Edwin Keogh Co
 Klein Bros
 Staines Circus
 (1 to fill)
 2d half
 Rhoda & Crampton
 Aearn's Wheelmen
 Geo Richards Co
 Great D'Amour
 (2 to fill)
DELANEY (loewe)
 Mile Emerle
 LaVolita & Stone
 Night of Wedding
 Billy Falls
 Lunch Room Cabaret
 Green McHenry & D

Abern Wheelmen
 (1 to fill)
 2d half
 Young & Young
 Girard & Gardner
 "Boys in Blue"
 Leonard & Louie
 Mabel McKinley
 Wilson & Hills
 Bounding Pattersons
 (1 to fill)
AVENUE "B" (loewe)
 Rhoda & Crampton
 Spiegel & Dunne
 Dorothy Rogers Co
 Monarch Comedy 4
 LaPello Bros
 (2 to fill)
 2d half
 LaFrance & McNabb
 McCloud & Roberts
 Gene & Arthur
 Herman Lieb Co
 Shriner & Weller
 Rosaire & Prevost
 (1 to fill)
LINCOLN (loew)
 Ida Rose
 "As It May Be"
 Darcy & Williams
 Maglin, Eddy & Roy
 (2 to fill)
 2d half
 Evelyn Clark
 Watson's Farmyard
 Helen Page Co
 Ben Harney Trio
 LaPello Bros
 (1 to fill)
GREELEY (loew)
 Walter Daniels Co
 Luella Bialdell
 LaFrance & McNabb
 Ryan & Richfield
 Klass & Bernie
 Dennis Bros
 (2 to fill)
 2d half
 Hullo Bros
 "The Welcher"
 Anthony & Ross
 Ryan & Richfield
 Cooper Bros
 Mile Emerle
 (2 to fill)
YORKVILLE (loew)
 Capitola
 Morton-Jewell Troupe
 Geo Richards Co
 Weston & Flynn
 Alexander the Great
 (1 to fill)
 2d half
 Luella Bialdell
 O'Neill Trio
 LaWanna Trio
 Howard Truedell Co
 Patsy Doyle
 Dollar Troupe
M.T. MORRIS (loew)
 Marian Munson Co
 McCloud & Roberts
 Ed Jose & Co
 Leonard & Dempsey
 (2 to fill)
 2d half
 Waring
 Dorothy Rogers Co
 Felix Adler
 Dennis Bros
 (2 to fill)
 2d half
 GRAND (loew)
 Chapman & Barube
 Clem Hevins Co
 "Mirthful Mermaids"
 (3 to fill)
 2d half
 Hogan's Visit
 "Mirthful Mermaids"
 (4 to fill)
NATIONAL (loew)
 Craig & Overholt
 Mary Keogh
 3 Vagrants
 Howard Truedell Co
 Sandberg & Lee
 Bounding Pattersons
 (1 to fill)
 2d half
 LaVolita & Stone
 Walter Daniels Co
 Leonard & Dempsey
 Dan Mason Co
 Tom Moore & Stasia
 Wozorum Troupe
 (1 to fill)
7TH AVE (loewe)
 Viola Duval
 Ben Harney Trio
 Edwin Keogh Co
 Klein Bros
 Staines Circus
 (1 to fill)
 2d half
 Rhoda & Crampton
 Aearn's Wheelmen
 Geo Richards Co
 Great D'Amour
 (2 to fill)
DELANEY (loewe)
 Mile Emerle
 LaVolita & Stone
 Night of Wedding
 Billy Falls
 Lunch Room Cabaret
 Green McHenry & D

FULTON (loew)
 Evelyn Clark
 Watson's Farmyard
 "The Welcher"
 Briere & King
 "Fun Barber Shop"
 (1 to fill)
 2d half
 Salla Bros
 Princeton & Yale
 "As It May Be"
 Klass & Bernie
 "Fun Barber Shop"
 (1 to fill)
SHUBERT (loew)
 Great D'Amour
 Patsy Doyle
 Bloomquest Players
 Tom Moore & Stasia
 Koners Bros
 (3 to fill)
 2d half
 Spiegel & Dunne
 Alexander the Great
 Briere & King
 Edwin Keogh Co
 3 Vagrants
 Salla Bros
 (1 to fill)
BLJOU (loew)
 O'Neill Trio
 Stoddard & Hines
 Anthony & Ross
 Helen Page Co
 Sampson & Douglas
 Dollar Troupe
 (1 to fill)
 2d half
 Ida Rose
 "Help Wanted"
 Sandberg & Lee
 4 Koners Bros
 (3 to fill)
COLUMBIA (loew)
 Crojean & Maurer
 "Kidney Stew"
 Marie Dorr
 Juggling Barretts
 (2 to fill)
 2d half
 Clem Bevans Co
 Sansone & Dellia
 (4 to fill)
LIBERTY (loew)
 Ywoxy
 Keles & Leighton
 Williams & Williams
 (2 to fill)
 2d half
 Crojean & Maurer
 "Kidney Stew"
 Juggling Barretts
 (2 to fill)
JONES (loew)
 LaWanna Trio
 (2 to fill)
 2d half
 Joe Brennan
 Hurst, Watts & H
 Jack & Foris
Alton, Pa.
HIPPODROME
 Whitfield & Ireland
 Armstrong & Clark
 2d half
 Dale & Boyle
Atlantic City
SAVOY (ubo)
 Wm Weston Co
 Geo Roland Co
 Mae West
 Rose & Ellis
 Herbert & Dennis
 John Geiger
 Porter & Sullivan
 Flying Russell
Baltimore
PLAZA (n-n)
 Beth Stone (8)
 Harry Antrim
 Bayonne Whipple Co
 Matt Keefe
 "Girl in Vase"
Billings, Mont.
 (sc)
 (2-3)
 (Same bill as at Miles
 City this issue)
Boston
ORPHEUM (loew)
 Carter & Waters
 Swan & Bamard
 Kelly & Galvin
 "The Way Out"
 Francis Ford
 Sig & Edith Franz
 (2 to fill)
 2d half
 Little Robert
 Rialto
 Stewart & Donahue
 Kelly & Galvin
 Arthur Rigby
 Juggling Bannans
 (2 to fill)
KEITH'S (ubo)
 Cliff Gordon
 Macart & Bradford
 Mack & Walker
 De Lasso Troupe
 4 Rianos
 Buckley's Dogs

Pauline Moran
 (Two to fill)
ST JAMES (loew)
 Little Robert
 Rialto
 Stewart & Donahue
 Kelly & Galvin
 Arthur Rigby
 Juggling Bannans
 (1 to fill)
 2d half
 Carter & Waters
 Swan & Bamard
 Kelly & Galvin
 "The Way Out"
 Francis Ford
 Sig & Edith Franz
 (1 to fill)
Brooklyn, Mass.
CITY (loew)
 Gypsy Countess
 Georgia Trio
 Great Higo
 2d half
 Bernard & Lloyd
 "His Father's Son"
 Lucier, Evans & L
Buffalo
SHEA'S (ubo)
 Ethel Green
 Edmund Hayes Co
 Stuart Barnes
 Una Clayton Co
 Kimberly & Moore
 Dunedin Troupe
 (Two to fill)
Butte
EMPRESS (sc)
 Jere Sanford
 Waterbury Bros & T
 Hayden Stevenson Co
 "Marguerite"
 Boganny Troupe
Calgary, Can.
EMERALD (m)
 (Open Thurs Mat)
 Shaw Circus
 Reeves & Warner
 musical Elliotts
 June Roberts Co
 Ed Morrell
 Carl & Lil Mueller
Cedar Rapids, Ia.
MAJESTIC (wva)
 "Phantom Paintings"
 Harvey De Vora 3
 Fred & Eva Mozart
 La Bonata
 Rother & Anthony
 Toko Kisebe
 2d half
 Frey Twins
 Bruce Richardson Co
 Ward Bros
 3 Dancing Mars
 Ross & Shaw
 Mabel Harper
Champaign, Ill.
WALKER OPERA
HOUSE (wva)
 Chas Edenberg
 Eda Frost
 The Banjoists
 Fay, Coleys & Fay
 2d half
 "Running for Congress"
Chester, Pa.
WASHBURN (n-n)
 Arthur Lawrence
 Woode Comedy 4
 Clara Pholz
 Royal Tokio Japs
Chicago
MAJESTIC (orph)
 Andrew Mack
 Nina Morris Co
 Joe Jackson
 Bronson & Baldwin
 Lolo
 Cecile Beresford
 Jordan Girls
 Apollo Trio
PALACE
 "Little Parisienne"
 Fregoleska
 McConnell & Simpson
 Herman Timberg
 Van & Schenck
 Felix & Barry Sis
 Carrie Reynolds
 Carpos Bros
EMPRESS (sc)
 Haisted St
 (Open Sun Mat)
 Elliott & West
 Hugh Herbert Co
 Dolly & Mack
 Wilton & Merrick
 Thompson's Horses
 Gaylord & Herron
Cincinnati
EMPRESS (sc)
 (Open Sun Mat)
 Emma Francis Co
 Hilbert & Kennedy
 Hope Booth Co
 Pisano & Pinham
 "Models de Luxe"

Colorado Springs
 (sc)
 (8-5)
 (Same bill as at
 Pueblo this issue)
Columbus, O.
KEITH'S (ubo)
 Valerie Bergers Co
 Lillian Shaw
 Searle Allen Co
 Ed Morton
 Reinsner & Gores
 The Dooleys
Dallas
MAJESTIC (inter)
 Brent Hayes
 Capt Geo Auger Co
 Hall & Gilfill
 James Grady Co
 Jack Gardner
 "California"
Dayville, Ill.
LYRIC (wva)
 "Running for Congress"
 2d half
 "Time, Place and Girl"
Dayton, Ia.
AMERICAN (m)
 Julia Ring Co
 4 Victors
 Marks & Rosa
 Joe Carroll
 Lelliott Bros
 Gertrude Gebest
Decatur, Ill.
EMPRESS (wva)
 Miller & Cleveland
 Ed Reynard
 Tony & Norman
 Matunaway Monks
 (One to fill)
 2d half
 Ling & Long
 Hager & Sullivan
 Electric Troupe
 (Two to fill)
Denver
EMPRESS (sc)
 (Open Sun Mat)
 Manning Sisters
 Great Westin
 DeLand-Carr Co
 Lucille Savoy
 Frances Clare Co
 Ratty Bros
Des Moines, Ia.
ORPHEUM
 "Detective Keen"
 Casawick Trio
 Grant & Hoag
 Hess Sisters
 Alburton & Miller
 Clara Halprin
 Henry Lewis
Detroit
TEMPLE (ubo)
 Gallaway & Kaufman
 Zerbo's Dogs
 Marshall Montgomery
 4 Entertainers
 M & J Standish
 Devine & Williams
 Zeno, Jordan & Z
 La Toy Bros
B WAY (sc)
 Bennett Sis
 Joe Barnes
 Passenger Wreck
 Palace Quartet
 White's Animals
 Daly & O'Brien
Dubuque, Ia.
MAJESTIC (wva)
 Frey Twins
 Bruce Richardson Co
 Ward Bros
 3 Dancing Mars
 Ross & Shaw
 Mabel Harper
 2d half
 "Phantom Paintings"
 Harvey De Vora 3
 Fred & Eva Mozart
 La Bonata
 Rother & Anthony
 Toko Kisebe
Elia, Pa.
COLONIAL (ubo)
 Fred Renello & Sis
 Lloyd & Zarina
 Darrell & Co
 Pettie Sisters
 Claudius & Scarlet
 Whilds Sims Co
 Billy McDermott
 (One to fill)
Evansville, Ind.
NEW GRAND (wva)
 Sam Barton
 Milt Armanan
 "Spority Days"
 Ryan & Lee
 4 Castors
 2d half
 Celest
 Fox & Fox
 Ten Banjoists
 Carl McCullough
 Falls & Falls
Full River, Mass.
ACADEMY (loew)
 Pike & Calane
 Evans, Lucier & E
 Mort Sharp
 "His Father's Son"
 2d half
 Hyland & Farmer
 Marian Munson Co
 LaBella Comiques
 (1 to fill)
Pt Wayne, Ind.
EMPRESS (sc)
 (Open Sun Mat)
 Marcou

Lightner & Gordon
 "The Trainer"
 Exposition 4
 Booth Trio
 Reilly & O'Neill
TEMPLE (wva)
 Snyder & Buckley
 O'Hariscott
 Lucas & Fields
 Holden & Harron
 Albert Hall Co
 Al Carleton
Hammond, Ind.
ORPHEUM (wva)
 Reid Sisters
 Moore & Towle
 Leonard & Russell
 "Maxims Models"
 (One to fill)
 2d half
 2 Nifty Girls
 Frank Rogers
 Al Lawrence
 Sherman Circus
Harrisburg
ORPHEUM
 Davis Family
 Leonard & Russell
 Klutings Animals
 Ray Conlin
 Martin Howard
 Geo Beban Co
 (One to fill)
Hartford, Conn.
POLIS (ubo)
 "In the Barracks"
 Hanlon & Clifton
 "Just Half Way"
 Venita Gould
 Hunting & Francis
 (One to fill)
Mekehen, N. J.
LYRIC (loew)
 Allen & Dale
 "The Decision"
 American Comedy 4
 Wozorum Troupe
 (1 to fill)
 2d half
 Williams & Williams
 (4 to fill)
NEW AMSTERDAM
 (loew)
 "Hogan's Visit"
 Jack & Foris
 (3 to fill)
 2d half
 Kelso & Leighton
 Allen & Dale
 Chapman & Barue
 (2 to fill)
Kansas City
EMPRESS (sc)
 (Open Sun Mat)
 Lee Adlers
 Lola Paulisch
 Leonard & Meredith
 Marie Stoddard
 Gilbert Loece
 "Skating Chris"
Lafayette, Ind.
FAMILY (wva)
 Jack Murphy Trio
 McPhee & Hill
 Westha & Leon
 Mr & Mrs J Henley
 Geo & Isabel Ferero
 2d half
 6 Abdallahs
 Williams & Wolfus
 Coleman & Francis
 3 Dancing Buggs
 Ah Long Foo
Lincoln, Neb.
ORPHEUM
 Musical Gormans
 The McGreeveys
 Thos P Jackson Co
 3 Glinserettes
 Louis Stone
 (Two to fill)
Los Angeles
EMPRESS (sc)
 (Open Sun Mat)
 The Cilers
 Mamie Fleming
 Morrissey & Hanlon
 Lawrence Crane
 Loja Troupe
PANTAGES (m)
 (Open Sun Mat)
 Banda Roma
 Gray Trio
 Chas Leder Co
 Felix Quick
 Williams & Sterling
Louisville, Ky.
HOPKINS (m)
 Tojetti & Bennett
 Amy Francis
 Martini & Trolas
 Riley & O'Neill Twins
 Beaumont & Arnold
 Wilhard's Kids
Miles City, Mont.
LIBERTY (sc)
 (31-1)
 W C Hoefler
 Broughton & Turner
 Frank Stafford Co
 Al Herman
 Marjoe Bygs
Milwaukee
EMPRESS (sc)
 (Open Sun Mat)
 Lohse & Sterling
 Barrett & Earle
 Fay & Mydd
 "Arm of Law"
 Creighton Bros
 "Roaring House"
Minneapolis
UNIQUE (sc)
 (Open Sun Mat)
 Alvin & Kenny
 Julia Rooney
 Archer & Belford
 Hanna Bros
 "Piano Bugs"

Montreal
ORPHEUM
 Chip & Marble
 McMahon & Chapelle
 Hufford & Chalm
 Chas Mack Co
 Max Welton Troupe
 Phil Staats
 (2 to fill)
Newark
PROCTOR'S (ubo)
 Wm Hawtreay Co
 Silvers
 Marguerite Dongrie
 Minnie Allen
 Hoey & Lee
 Ray Fenton & Lads
 Lena Pantner
 "At Sea Shore"
 (Three to fill)
Newburgh, N. Y.
OPERA HOUSE
 (loew)
 Young & Young
 "Help Wanted"
 Nelson Waring
 Martini & Maximilian
 (1 to fill)
 2d half
 Klein Bros
 May Ellwood Co
 Mary Keogh
 "Lunch Room Cab"
 (1 to fill)
New Haven
POLIS (ubo)
 "Made in New Haven"
 Governor's Band
 May Kelsey
 Donovan & Austin
 Wood Bros
 Dolly Morrissey
 Harry Brooks Co
 Kirk & Fogarty
 Alice Cutler
 Metropolitan Min-
 strels
New Orleans
ORPHEUM
 Sallie Fisher
 Joseph Jefferson
 George Watt
 Lewis & Dody
 Mignomette Kokin
 Gaglietta Monkeys
HIPPODROME
 Greater City 4
 Barnella
 Admont Mitzke
 Harris & Harris
 Klein & Yost
 (Two to fill)
New Rochelle
 (loew)
 Clark & Verdi
 Dan Mason Co
 (1 to fill)
 2d half
 Kraft Bros
 Darcy & Williams
 Will Hutchinson Co
Oakland
ORPHEUM
 Great Tornadoes
 Will Dillon
 Digby Bell Co
 Sidney Baxter
 4 Hunting
 Lawrence Johnson
 Dorothy Harris
PANTAGES (m)
 (Open Sun Mat)
 "Lads & Lassies"
 Magee & Kerry
 Ollie Eaton Co
 Karl
 3 Nevarros
Ottawa
DOMINION (ubo)
 Roehms Girls
 Conlin, Steele & Co
 Chas Leonard Fletcher
 Emperor & Empress
 Henry & Francis
 Ernie & Ernie
 (1 to fill)
Philadelphia
KEITH'S (ubo)
 Rice & Cohen
 3 Travillas
 Vanderbilt & Moore
 Raymond & Caverly
 Lambert
 Primrose 4
 Lettzel Sisters
 Marie Fenton & Bros
 Polzin
 Talking Pictures
BLJOU (ubo)
 LeRoy Wilson & T
 Geo Yeoman
 Metropolitan Trio
 Francella
 (One to fill)
PEOPLE'S (n-n)
 Treas Seals
 Olympic Comedy 4
 Musical Girls
 "His Nerve"
 Oakley, McBride & M
 "Dorothy's Playmates"
NIXON (n-n)
 Harry Leader Co
 Hal Merritt
 Robert Hayes & R
 Luigi Del Ora
 Lozano Troupe
Pittsburgh
HARRIS (ubo)
 "Day Ellis Island"
 Teed & Lazell
 Aurora Trio
 Sully & Larson
 Farley & Butley
 Lee & Perrin
 May Walsh
Portland, Ore.
EMERALD (sc)
 Stitt & Gartner
 Padock & Padock
 3 variety acts
 The Paulsides
 Neil McKinley
 "New Leader"
PANTAGES (m)
 Williams & Tucker
 4 Prevosts
 Leonard & Drake
 Ed Gray
 Willie Hale Bro
 Lloyd & Black
Portland, Me.
KEITH'S (ubo)
 Tom Terris Co
 Gallagher & Fields
 Chris Richards
 "Vision's D'Art"
 Juliet
 Connolly & Webb
 Handers & Mills
Rockford, Ill.
ORPHEUM
 (sc)
 (31-2)
 Lee Jardy
 Campen & McDonald
 Moore & Elliott
 Pierce & Mazie
 Grant Gardner
 Jas Corbett
Rockford, Ill.
ORPHEUM (wva)
 Rondas Trio
 Anita & Raumer
 Milton & D Nobles
 Thos Potter Dunne
 Sherman's Jay Circus
 2d half
 "Frivolous Geraldine"
Sacramento
ORPHEUM
 (31-2)
 Guerrero & Caruen
 Rock & Fulton
 "Giri Milwaukee"
 Bedini & Arthur
 Reed Bros
 Schooler & Dickerson
St. Louis
EMERALD (sc)
 (Open Sun Mat)
 McConnell & Austin
 Wander & Stone
 Rita Redhead
 Hilday & Carlin
 Moore & Young
 Romany Opera Co
St. Paul, Minn.
SALEM (loew)
 Hyland & Farmer
 Herand & Lord
 4 LaBella Comiques
 2d half
 Gypsy Countess
 Georgia Trio
 Mort Sharp
Salt Lake
ORPHEUM
 Stone & Kaliez
 Volant
 The Hennings
 Hugh Emmett
 Mavin Bros
 Hal & Francis
 Jordan Girls
EMPRESS (sc)
 (Open Wed Mat)
 Robbie Sims
 Floyd & Mack
 Hobson & Mabelle
 Hobby Pandur Bro
 Haverly & Carter
 "Night in Park"
San Diego, Cal.
EMPRESS (sc)
 (Open Sun Mat)
 Jack Ark
 Bessie LeCount
 J K Emmett Co
 Cap Anson
 Horden & Shannon
 Bud Snyder
SAVOY (m)
 Billie Reeves
 Brown & Foster
 4 Regals
 Marie Hardick
 Brooks & Doyle
 Jane Dara Co
San Francisco
ORPHEUM
 Big City 4
 Chas Semon
 Richards & Kyle
 Barry & Mortimer
 Dolores & Valletta
 Sam Mann
 Mile Latoca
EMPRESS (sc)
 (Open Sun Mat)
 Knapp & Cornalla
 Hilda Glyder
 Philippino 4
 Nat Carr Co
 Walter Galvin
 Aiber's Bears
PANTAGES (m)
 (Open Sun Mat)
 John L Sullivan
 Jules Held & Co
 Lemmgwell & Myers
 Seaman & Killian
 Prevost & Brown
St. Louis
HIPPODROME
 (tal)
 LaVenere
 Poute & Christopher
 Leo Sulky Co
 Echert & Francis
 "Hallow'en Hop"
 Kelter & Lasse
 Beulah Poynter
 Davenport & Co
 Lillian Pleasants
 Edward Zoeller Trio

St. Paul
EMPERESS (ac)
 (Open Sun Mat)
Natural Trio
 Barnes & Robinson
 John T. Doyle Co
 The Wheelers
 Willie Ritchie

Seattle
EMPERESS (ac)
 Hall & Clark
 Marie Lavarre
 Mr & Mrs Murphy
 Ernest Rackett
 Vilmos Westony
 Ida Fuller Co
PANTAGES (m)
 Laurie Ordway
 Carlos Manikins
 Walter Percival Co
 Cervo Duo
 Forrester & Lloyd

St. Louis City
ORPHEUM
 "Persian Garden"
 Harry DeCoe
 Mr & Mrs G. Wilde
 Work & Play
 Ethel Barker
 Louis London

South Bend, Ind.
ORPHEUM (wva)
 The Lavoies
 Homer Lind Co
 H. T. McConnell
 DeDios Circus
 2d half
 Rold Sisters
 Eva Prout
 "Circum Evidence"
 Senator Murphy
 Seneca & Elard

Spokane
EMPERESS (ac)
 Major & Phil Roy
 Holmes & Wells
 "Crap Santa Claus"
 Joe Kelsey
 Slayman All's Arabs
PANTAGES (m)
 (Open Sun Mat)
 Tetsuwaru Japs
 Laskey's Hoboes
 Violet McMillan
 Jerry McAuliffe Co
 Noble & Brooks
 Ella Fondeller & Bro

Springfield, Ill.
MAJESTIC (wva)
 "Time, Place, Girl"
 2d half
 Sam Barton
 Chas & M. Dunbar
 Sam Liebert Co
 Weston & Leon
 Ed Reynard

Springfield, Mass.
POLLY (ubo)
 DuCallion
 Johnstone & Wentworth
 Milton & De Long Sis
 Hilma Hawthorne
 "Purple Lany"
 Cheyenne Days
 Bobbie Goruone

Stockton
ORPHEUM
 (3-5)
 (Same bill as at Sacramento this issue.)

Tacoma
EMPERESS (ac)
 The Waytes
 Agnes Kayne
 Kenny & Hollis
 "Aeroplane Ladies"
 Carabet Trio
 Diving Girls
PANTAGES (m)
 5 Columbiads
 6 Pattersons
 Bert Melburn
 Cotton, Darrow Co
 Wolff & Zedella
 Brooks & Lorella

Terre Haute, Ind.
VARIETIES (wva)
 Spadoni & Co
 Mr & Mrs W. Robyns
 Williams & Wolfus
 3 Dixie Girls
 Celeste
 2d half
 Faye, Coleys & Faye
 Fred Ireland Girls
 Mr & Mrs A. Young Co
 The Bigney
 Milt Arnsman

Vancouver, B. C.
ORPHEUM (ac)
 The Tauberts
 Black & White
 Alfred Kelsey
 "Mayor & Manicure"
 Creighton Sisters
 "My Lady's Fan"
PANTAGES (m)
 La Graciosa
 Grimm & Elliott
 Diamond & Beatrice
 Devil, Servant & Man
 Donita & Co
 Rizal & Atima
 Victoria, B. C.
EMPERESS (ac)
 Clairmont Bros
 Pia Trio
 Valentine Vox
 LaVine Cimaroon Trio
 Marie Russell

Washington, D. C.
CASINO (n-n)
 Tynia's Animals
 3 Hittners
 George Murphy
 National City 4
 Corr & Elie
 "Night Sculptors"
 Waterloo, Ia.
MAJESTIC (wva)
 "Broken Idol"
 2d half
 Rondas Trio
 Manilla & Abbott
 Milton & D. Nobles
 Coogan & Cox
 Dyer & Dyer

Winnipeg, Can.
EMPERESS (ac)
 Van Cleve & Denton
 Melody Monarchs
 Hal Stephens Co
 Fred H. Elliott
 Mottitt LaReine Co

Yonkers, N. Y.
HAMILTON (loew)
 Mabel McKinley
 Mae Ellwood Co
 Suriner & Weller
 Kraft Bros
 (1 to 11)
 2d half
 Craig & Overholt
 Clark & Verdell
 Bloomquest Players
 Maurice Wood
 Martini & Maximillion

"OH, OH! DELPHINE"—Amsterdam (27th week).
 "PEU O' MY HEART"—Cort (16th week).
REPERTOIRE OF SKETCHES—Princess (4th week).
 "ROMANCE"—Elliott (8th week).
SPOONER STOCK—Metropolis (83d week).
 "STOP THIEF"—Gaiety (15th week).
 "THE ARGYLE CASE" (Robert Hillard)—Criterion (15th week).
 "THE BEGGAR STUDENT"—Casino (2d week).
 "THE CONSPIRACY"—Garrick (15th week).
 "THE COUNT OF LUXEMBOURG"—Grand (15th week).
 "THE FIVE FRANKFORTERS"—39th St. (5th week).
 "THE GEISHA"—West 44th St. (2d week).
 "THE GHOST BREAKER" (H. E. Warner)—Lyceum (5th week).
 "THE HONEYMOON EXPRESS"—Winter Garden (8th week).
 "THE LADY OF THE SLIPPER"—Globe (23d week).
 "THE MASTER MIND" (Edmund Breece)—Harris (7th week).
 "THE POOR LITTLE RICH GIRL"—Hudson (11th week).
 "THE PUNY ROAD"—Liberty (1st week).
 "THE SUNSHINE GIRL" (Julia Sanderson)—Knickerbocker (9th week).
 "THE WHIP"—Manhattan (9th week).
 "UNDER MANY FLAGS"—Hippodrome (31st week).
 "WHAT HAPPENED TO MARY"—Fulton (2d week).
 "WIDOW BY PROXY" (May Irwin)—Cohan's (8th week).
 "WITHIN THE LAW"—Edging (30th week).
 "YEARS OF DISCRETION"—Belasco (15th week).

PHILADELPHIA
 "DISRAELI" (George Arliss)—Broad.
 "A MARRIAGE OF CONVENIENCE" (Lewis Waller)—Chestnut St. O. H.
 "SWEETHEARTS" (Christie McDonald)—Forrest.
 "KINDLING" (Margaret Illington)—Garrick.
 "BIRD OF PARADISE"—Adelphi.
 "THE MERRY COUNTERS"—Lyric.
 "THE ROSE OF KILDARE" (Fiske O'Hara)—Walnut.
 "THE WHITE SLAVE"—Grand Opera House.
 "POMANDER WALK"—Chestnut Street (Stock).
 "THE STRAIGHT ROAD"—American (Stock).
 "SHADOWS OF A GREAT CITY"—National (Stock).

OBITUARY

Sarah L. Bonnell, mother of Harry E. Bonnell, **VARIETY**'s San Francisco representative, died March 21, at the home of her daughter, in Dunnellen, N. J.

Merlet, formerly an operetta barytone singer, died in a home for the aged in Paris March 11.

Albert Darmon, tragedian, died at Chantilly, France, March 11.

M. Froissart, Paris manager of the American Vitagraph, recently died at the age of 57 years.

Billy Brewster, vaudevillean, aged 50 years, died in Buffalo March 10 of apoplexy. McMahon & Dee, Buffalo theatrical agents, are trying to locate relatives of the deceased.

Ethel Hawkins, aged 18 years, a San Francisco girl, who was known in early years as Baby Ethel, appearing in vaudeville with her mother as Hazel and Hazel, died suddenly March 24. She was the daughter of Dal Hawkins.

Frank Clermont (colored) (Clermont & Miner) died March 21 at his home in New York City. The deceased was 43 years of age and is survived by a widow, with whom he worked in vaudeville. Apoplexy caused his death. The remains were interred in St. Michael's Cemetery by the Colored Vaudeville Benevolent Association.

Raymond and Caverly stepped into the Colonial bill Monday, replacing Melville and Higgins, who reported ill upon seeing their billing. Bancroft and Coogan also failed to appear at the opening matinee.

ENGLISH ACT CANCELED.

(Continued from page 3.)

One of these was C. F. Zittel ("Zit"), who has charge of the dramatic department of the Evening Journal. "Zit" has made the Evening Journal dramatically quite odoriferous around New York. Collier's Weekly exposed his work once and did it so well W. R. Hearst sued Collier's for \$100,000 damages.

In past years Zittel was extremely friendly with Marcus Loew. Of late, however, he has been hobnobbing with the big time, associating particularly with a young man of the booking offices with whom he was at one time at loggerheads through a female star in vaudeville. Zittel is said to have attempted to trim this star last summer, but was caught at it and no longer attends to her theatrical business. He is also reported to have lost caste with Mr. Loew. On top of this, as reward for being a "stool," "Zit" was informed last week at the U. B. O. he would have to stop handling acts.

A few weeks ago John J. Murdock attempted to make capital out of a Loew Circuit balance sheet, which he alleged he had secured. It was talked about at the time that "Zit" might have double crossed his former patron, as no other explanation for the Loew balance sheet in Murdock's possession could be arrived at. "Zit" has been a stockholder in the Loew Circuit and may yet hold some of the Loew shares.

Another puppet used by the U. B. O. in the music publisher's affair was Walter J. Kingsley, nominally the press agent for the Keith New York theatres. Kingsley was supposed to have been the press agent in fact as well as in name, but readily accepted the "stooling" commission to "get" the publishers. Edward Darling, once considered around Times Square as a decent young fellow, also fell into the net his bosses set for those who were too young to have gone through the experience of "squaring" thieves and cutthroats on the circus lot.

The publisher of **VARIETY** has decided upon no legal action through the "blacklist" (even if recognizing that advertisers are entitled to protection which they cannot secure unless **VARIETY** should take some action). **VARIETY**, however, on March 14 last printed the "blacklist" story to warn those of the profession who might want to know it as much as for any other purpose. **VARIETY** does not care to stop the "blacklist" by legal proceedings, and is perfectly willing to learn how far the U. B. O. can go in the intimidation of the entire theatrical profession and those aligned with it. That the U. B. O. could frighten business men like music publishers is remarkable in itself.

To apprise the big time managers that the intention not to prosecute is genuine, **VARIETY** will state that it has been advised in the District Attorney's office, through evidence of 20 instances submitted, that this paper can secure an indictment for conspiracy and oppression against three U. B. O. men.

SPORTS

The latest speculative gossip is that the White Kats Actors' Union is favoring the proposed amalgamation with it of the recently organized Baseball Players Fraternity, of which David L. Fultz is president. A number of ball players make a bee line for the stage when the diamond season is over. President Fultz, wishing the union support and protection the amalgamation will give his members, is in favor of the alliance.

Abe Attell, who with John The Barber, is promoting arena features at the 44th Street Athletic Club, returned to the resin mat last week and whipped Fighter Kirk, of St. Louis, to whom he had lost a decision some time ago. Abe helped pull some money into the club, which had been dropping cash of late.

Johnny Kilbane, featherweight champ, and Johnny Dundee cross gloves in Vernon, Cal., April 15.

Jim Jeffries is reported as having the "come back" spirit. Some writers believe Jeff means business.

If racing resumes in New York State there will be much rejoicing in the theatrical profession.

Ty Cobb and Jimmy Archer are still on the holdout list.

The Atlantic Garden A. C., on its first fighting program, with Jack Britton and a young fighter named Brown, registered \$2,924 as its gross receipts. Britton won and got \$731.

Bat Nelson and his wife have patched up their domestic differences. Mrs. Bat made him take her on a month's honeymoon up in Oregon.

Bombardier Wells, whom Gunboat Smith cleaned up in the second round, has gone back to Europe.

Klaus and Papke hooked up in what the French papers called a championship bout. Papke was disqualified for striking foul.

2 BILLS UNDER WAY.

The Two Bills' Wild West will get under way Saturday, traveling to Philadelphia, where it opens April 3. The outfit will take up headquarters in Convention Hall where rehearsals will be held. It was impossible to get the show in shape on the State Fair Grounds, owing to the refusal of the association to permit the horses to maneuver on the turf inside the track, and the lack of room on the track to make the formations possible.

The advance forces are gathered in Philadelphia. The town has been lavishly billed. Maj. Lilie will accompany the show from Trenton to Philly. He was in New York most of the week closing necessary details. Col. Cody was also in the city, being among those who were present at the Barnum opening in the Garden.

Charles M. Thompson, legal adjuster of the Bills, arrived north from Saratoga where he wintered.

SHOWS NEXT WEEK.

New York.

"A GOOD LITTLE DEVIL"—Republic (13th week).
 "A MAN'S FRIENDS"—Astor (2d week).
 "ALL FOR THE LADIES" (Sam Bernard)—Lyric (14th week).
 "ANN BOYD" (Nance O'Neil)—Wallack's (March 31).
 "AUCTION PINOCHLE"—Phillips (19th week).
BARNUM & BAILEY'S CIRCUS—Madison Square Garden (2d week).
 "DIVORCE"—Grace (George)—Playhouse (March 31).
EVA TANGUAY—Park (2d week).
 "FANNY'S FIRST PLAY"—Comedy (29th week).
 "JOSEPH AND HIS BRETHREN"—Century (12th week).
 "LIBERTY HALL" (John Mason)—Empire (4th week).
 "NEVER SAY DIE" (Wm. Collier)—West End.

NEW ACTS NEXT WEEK

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

Carter, Fifth Ave.

Louise La Gai and Co., Fifth Ave.

Maude Gray, Fifth Ave.

Helen Page and Co. (2).

"The Understudy" (Comedy).

22 Mins.; Two (7); One (1); Five (7);

Two (1) One (5) (Special Drop.)

American Roof.

"The Understudy" is an entertaining comedy sketch that contains a pointed object lesson to country girls who are dreaming of a stage career. Una Clayton wrote the playlet. Miss Clayton has quite cleverly covered up what is a "rehearsal act" and could have easily become a "bare stage" affair through weaving in a story that runs logically once it is started, although the commencement is a trifle improbable. That may be allowed for, however, and the author is quickly excused through the speed given to the piece by the characters appearing twice in "two," the same number of times in "one" and using a full stage set once, all in 22 minutes, with a minute lost in the changes. The opening is in "two" before a street drop (special) showing the exterior of a theatre where "The Toils of the Tempter" is playing. The leading lady eloped that afternoon. When the "star" in evening dress appears, he says they must return \$1,500 to the audience because the principal female role is open. Then Betsy Brown from Brownsville, Me., who has been taking a stage course through a correspondence school, says she can play the part. It is given her and the play proceeds in the full stage, supposedly before the assembled audience. This portion is the travesty with the burlesque running somewhat broad at times, but it is funny and Betsy's expression, "Oh, my God!" never fails to help the laughs along. The moments in "one" are spent by the "star" explaining to the "audience" the absence of his leading lady; also apologizing for the poor showing made by Betsy Brown. In the final scene he tells Miss Brown she is a very bad actress, but intimates that personally he is quite strong for her, advises the girl to go back home and asks if her mother takes summer boarders. The credit for a neat and diverting comedy playlet is fully shared with Miss Clayton by Miss Page and her company of two men. Betsy Brown is Miss Page. She gives to the character of the country girl the simplicity it should have, while adding a cuteness of her own with a naive manner that immensely helps. Miss Page is a pretty girl. Besides dressing the role (securing comedy as well from a suit case and a dog) properly, she looks it. The principal man has the "appearance" wanted for a tank star and does it well. The third character is a back stage doortender. This is likewise nicely taken care of. "The Understudy" as it is now played could step into any big time bill, for it has genuine comedy value and would even be better liked on the big than the small time.

Sime.

Wm. Hawtrey and Co. (5).

"Old Nick and Co." (Comedy).

19 Mins.; Full Stage.

Hammerstein's.

Jesse Lasky is back of "Old Nick and Co.," featuring William Hawtrey, late star of "Dear Old Billy," an English farce that experienced a rather jerky existence around the middle-west. It was afterward called "The Old Firm." The skit is said to be a condensation of it, but is rather muddled at present and should be delegated to a first class pruner. The melodramatic section could be jerked out and the entire skit classed up a bit to feature Hawtrey. It starts slowly, but the action increases with every line, finally arriving at a climax that is rather mild considering the possibilities. The story is of an old inventor who calls on Satan to help him out of his financial difficulties. Henri Nicolle (Paul Pinkington) arrives and is mistaken for the devil, naturally enough since he calls himself Old Nick and explains he must have the inventor at any price. The piece carries plenty of good clean comedy, helped by the fact that Hake, the inventor (Hawtrey) is a student of "Faust." The introduction of Nicolle's secretary (Florence Short) allows an opportunity that is partially passed up. The support could hardly be improved upon. The act landed nicely at Hammerstein's, and will anywhere, but it could and should be developed into a great little comedy. It has the goods, but is badly trimmed.

Wynn.

Sam and Kitty Morton.

"Back to Where they Started" (Comedy).

18 Min.; One.

Colonial.

Sam and Kitty Morton are not by any means "Back to Where They Started." Since the days of their novitiate they have learned the art of making honest fun. And besides they now have a mighty host of loyal friends among the public, a following won by their long careers as entertainers. The elder Mortons are of the elect. Together with a handful of veteran players they have the happy gift of unaffected unctuousness that so many of the younger players try laboriously to reflect. At the Colonial there was a glittering array of features, 10 in number, but at almost 11 o'clock, the Mortons walked away with the honors of the show. They appear at the opening in raiment of the most unfashionable sort and fill in an amusing ten minutes or so of talk, songs and dances. Sam fills in a short interval while Kitty is making a change and finally makes a quick change himself in view of the audience, by peeling off his working clothes and disclosing himself in Tuxedo, just as his wife breezes into view in a dazzling creation of skyblue. A capital dance makes the finish. Kitty in spite of adipose handles herself, with a lightness and grace positively youthful and Sam despite all his bulk, can step along with the best of 'em. The Mortons were greeted by the Colonial audience with the enthusiasm and delight that is accorded only to old friends.

Rush.

The Wheelers.

"Tommy" Dancers.

Two.

Tanguay Show (Park).

Richard Wheeler is dancing with a young woman, whose name is also placarded at the Park theatre, where they open after intermission in the Eva Tanguay Show. The dancers open with a trot, going into waltz and finish with a Tommy. In evening dress they look quite well. Unless more may be made from the waltz that is 'hardly worth while. As a "Tommy dancing act" the Wheelers make a neat item for the Tanguay program. If the management wishes a big number in the show without additional cost, however, it might be accomplished by having the Wheelers dance to the music of the Musical Nosses, giving these two turns at one time, having the Wheelers only on the stage while the Nosses play rags. It would not necessarily interfere or injure the act of the Nosses, which would run before and after the dancers' appearance, and give the dancing couple the necessary picturesque background that so greatly helps fancy dancing on the stage.

Sime.

Ed Wynn and Co. (2).

"The King's Jester" (Comedy).

14 Mins.; One.

Palace.

Ed Wynn was one of the contributors to the two-dollar vaudeville show at the Palace this week. His latest "The King's Jester," is similar to his double act, contains better possibilities, but falls about eight degrees below. It's a series of jokes (the lady in front knew them all) told the King (Frank Wunderlee) by the Jester (Ed Wynn). If the King doesn't laugh the Jester dies. (The audience wasn't the King.) Finally Wynn plays ragtime on the piano. The King laughed and so did the audience (Ed can't play). Finis. Small time speed.

Wynn.

Hy Mayer.

Cartoonist.

20 Mins.; One.

Palace.

Hy Mayer has some interesting characters for his vaudeville work, following the usual routine of cartoon acts. Mayer gives a little lecture in addition to his drawings and provides enough interest to hold attention, especially where his reputation has preceded him. Twenty minutes is pretty long for an act of this kind. Cut to twelve, it would work better. At the Palace, before an exceptionally friendly audience, Mayer did fairly well. It's not a standard vaudeville act, although of value around New York, where the artist has a following.

Wynn.

Bokomors' Arabs (7).

Acrobatic.

Full Stage.

Tanguay Show (Park).

Bokomors' Arabs are little different from other Arab acts. They pyramid, cavort, yell and tumble, taking much the same routine as all the others. They are neither better nor worse than most.

Sime.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

"Ann Boyd" (Nance O'Neill)—Wallack's (March 31).

"Divorcons" (Grace George)—Playhouse (March 31).

"Purple Road," Liberty.

Hermine Shone and Co. (7).

"The Last Hope" (Dramatic).

23 Min.; Full Stage (To Special Sets). Colonial.

Richard Warner, as author of "The Last Hope" pulls the strings that jerk eight wooden puppets through nearly half an hour of semi-hysterical melodrama. The characters never once bear any human semblance and the acting is stilted in the last extreme. William W. Cahill was the single exception to the mediocrity of the cast. He at least played with repose and had some idea of reading lines. The scene is set in the office of Warden Watson, head of a state prison located anywhere you please. Mr. Cahill is the condemned murderer Stevens, and Hermine Shone is Margaret the well beloved of the prisoner, who is to be executed at 11 o'clock the following day. A reprieve is on the way in the hands of the governor, but is delayed by the prosaic circumstance of an automobile tire blowout. The electrician of the jail learns that Watson, who is Stevens' rival for Margaret (Miss Shone) intends to spring the gate on Stevens at 12:01 instead of 11 o'clock, in order to get him out of the way. He calls up Margaret at nearby hotel, telling her of these developments. Margaret rushes to the warden's office and promises to wed him at 11 o'clock the next day, while in his arms, she extracts his revolver from a coat pocket and holds him up. Stevens makes a getaway. Margaret is aided by a "trusty," one Hogan (who in the person of Mark Harrison did the plain and fancy "comedy relief"). While Margaret hurries to the Old Bell Tower to prevent the ringing of the alarm, Hogan and Watson, clinch and go through "business of violent struggle" that is the essence of travesty. There is a quick change to the Old Bell Tower and Margaret is disclosed in the act of stealing the aerial stuff from "The Heart of Maryland" while the warden stands trapped below and murmurs brokenly, "Beaten again."

Rush.

Hendy and Hendy.

Singing and Dancing.

11 Mins.; One.

Ordinary man and woman colored team of singers and dancers. Man has a few eccentric steps. Small timers.

Jolo.

Redwood and Gordon.

Songs and Music.

13 Mins.; One.

Hamilton.

The man plays musical instruments and the woman sings. Dress in Mexican attire at the opening. The closing number and the encore selection were new and were vigorously applauded. An act suited for the pop circuits.

Mark.

Laura Guerite.
Songs.
14 Mins.; One.
Hammerstein's.

Laura Guerite is wasting some good time with her present routine, for in no instance does it jibe with her ability. She held a good spot at the corner, but Monday evening failed to register with any degree of success. Opening with an Italian number sung in a spot she goes through a ragtime song and finishes with a descriptive lyric that describes old times and the present, allowing the insertion of a little burlesque drama, etc. Her finish, a dance, is quite the best thing in the act. The opening song is badly selected and dressed with no taste whatever. The succeeding costumes are pleasing to look at, but on the whole the offering is in need of general improvement. Miss Guerite is appearing all alone now for the first time in vaudeville.

"The Girl from Chicago."

Songs.
9 Mins.; One.
Majestic. Chicago.

"The Girl from Chicago" is Juliette Lippy, who has been singing at the College Inn here for the past four weeks. At the Inn Miss Lippy picked up a following after the first week, and her popularity has been growing with each succeeding week. Charles E. Kohl discovered Miss Lippy and figured she would be a draw hereabouts. Many Monday afternoons he came in to hear and see the singer. Three numbers made up her turn. Two were of the semi-grand opera order, and the closing was "Since I Lost You," a ballad she sings beautifully. A straight singing number in vaudeville has always been a difficult act to put over, and the ones that have been successful are few and far between. Miss Lippy stands an excellent chance of being one of the fortunate ones, for she has a peculiarly likeable personality and a certain awkward manner that is attractive and holds attention. Her unusual size (she is over six feet tall and extremely well proportioned) excites comment immediately, and her manner and style of dressing add to her attractiveness. There is something distinctive about Miss Lippy which goes a little beyond the ordinary term of class. Her voice is much better than those who heard her Monday afternoon know, for she was nervous on her first appearance and did not sing as well as usual. There are one or two little things in stage deportment that she must learn, but on the whole her naturalness is a charm and it would not do to tamper with too much. On "No. 4" at the Majestic she worked just long enough and did extremely well.

Dash.

Lambert and Van.
Singing and Talk.
12 Mins.; One.
Columbia (March 23).

Two men, straight and comedian, using ancient routine. Comedian sings one parody, also old, and does a little stepping, not new. Possessed of considerable self assurance.

Jolo.

Du-For Trio.
Songs and Dances.
12 Mins.; One.
Fifth Ave.

The Du-For Trio are English (according to the billing) and have a surprise in the way of a dancing novelty. They work on a pad, make a few changes, offer single, double and triple dancing and sing a song or two. Everything looks good until they strike the number near the closing, "Good Bye Boys." Going at top speed up to this point, it changes the course and gives the act a jolt hard to overcome. The following dance, however, pulled them over, but the reward is hardly worth the risk. The song should be chopped or replaced. As dancers they belong in the A 1 class. Strong enough for second spot on any bill.

Wynn.

Josephson's Icelandic Glima Troupe (5)
Wrestling.
Barnum-Bailey Circus.

The Josephson act would make a splendid vaudeville feature. It is a lightning-fast athletic exhibition. A powerful looking man illustrates curious trick holds in wrestling by which he holds his opponent powerless and buffets him about with ease. Why they have chosen to call it the Icelandic mode of wrestling is a puzzle, for the wrestler wears the costume much affected in Y. M. C. A. gymnasium. One capital detail is the performance of putting the wrestler in handcuffs, in which position he throws an opponent. For the finish the big wrestler is attacked by three armed men whom he throws about and overcomes. Somebody's geography is tangled, however, for besides the Y. M. C. A. costume the attackers were made to appear as Paris "apaches." If they must call them Icelanders, they should give the workers something like a native dress.

Rush.

Josephine Dunfee.
Songs.
12 Mins.; One.
Union Square.

Now and then concert singers and grand opera warblers break into vaudeville. Some come and go like April showers, while a "chosen few" stick around and get the time and money in the "two a day." Of the latest to kowtow for variety approval is Josephine Dunfee. There's no denying Miss Dunfee has a good voice and knows how to use it. Miss Dunfee has a voice that has been trained for the classical compositions. She's a classy vocalist and sings quite naturally the popular numbers taught her. Miss Dunfee carries her own musical director, who is one of those fellers with whiskers as long as his hair and of the type that looks musical from the word go. He sticks to his knitting, however, and makes no pretense as being part of Miss Dunfee's act, like a lot of our baton swallows do. Miss Dunfee dresses with care, and her wardrobe is in sympathy with her blondish looks and avoirdupois. She carries the frame to have both quality and quantity in her voice. Miss Dunfee will be appreciated by some audiences. Others may not care so much. That's the irony of the classics.

Mark.

Macart, Bradford and Co. (4).
"The Second Generation" (Comedy).
24 Mins.; Interior.
Fifth Avenue.

"The Second Generation" has been shown around a few of the big houses during the past month, long enough in fact to receive volumes of praise from such celebrities as Geo. M. Cohan and William Collier, who agree that the piece is the funniest sketch ever written. This sets a pretty fast pace for the principals, and they hardly live up to such gigantic billing, but "The Second Generation" is a great little vehicle. The story is of a Tammany leader, an Irishman, naturally (Wm. H. Macart), whose children have been inoculated with the society bug. He lives on Fifth avenue, has a son in Oxford and a daughter in love with a German count. For the first time in years his throne is in danger. A reformer is on his trail. The action proceeds to tell of the son being expelled from college as a result of a small "souse" party in which he carelessly bumped the heads of six policemen. The papers dubbed him "Knockout" Mulligan. This pleases the old man, who decides to make a ward leader of the boy. The latter arrives arrayed as an English fop, dialect and all. It permits of much comedy. He finally determines to take the situation in his own hands, regardless of his father's advice, and leaves for Tammany. In a few moments he returns with the reformer, who looks as though he had been jerked through a sausage machine. Macart, as the ward leader, is the natural Irishman—clean witted and sure fire. Miss Bradford as the up-town daughter, is his chief support. The act is dressed elaborately. It carries any number of big laughs and some intricate complications that allow for broad comedy. The finish should be improved. "The Second Generation" is good for its present going.

Wynn.

Annie Hart and Co. (2).
Farce.
19 Mins.; Full Stage (Drawing Room).
125th Street.

Annie Hart has a rather conventional sort of uproarious farce, with plenty of knockabout and robust comedy. Interpolated is her specialty of character sketches, including a burlesque of a French soubrette. Miss Hart is the middle aged bride of a young man who seeks to keep her in the dark regarding his engagement to a young woman. The latter calls at his hotel in Atlantic City and the complications arise out of this situation. The bridegroom bribes a life saver to kidnap the ample Annie, who wipes the floor up with him. Miss Hart displays her sumptuous figure in a green bathing suit, and her cavortings threw the Harlem audience into paroxysms of delight and laughter.

Rush.

Brown and Perot.
Songs.
12 Mins.; One.
Columbia (March 23).

Man and woman in evening clothes, singing published songs a little better than the average big small timer. A classy couple.

Jolo.

Marie McFarland and Mme. —?
Singing.
17 Mins.; Full Stage (Interior).
Colonial.

Marie McFarland is a Denver woman and, according to the press notices, a pupil of Massenet. Mme. —? is the masked singer who appeared at the Fifth Avenue some few months ago and left the guessing contest as to her identity open. The two singers are an even match in size and vocal powers. They assault the heights of Old Altissimo singly and together, and finally all the altitude records go smash in a vocal balloon ascension and triple parachute drop by Miss McFarland. Both singers walk to the mathematical centre of the pretty drawing room, concert fashion, and open with an unidentified duet. In order follow "L'île d'Amour," by Mme. —? Huh?, "Caro Noma" by Miss McFarland, and the Barcarole from the "Tales of Hoffman" by the entire company. Then Miss McFarland, bearing a formidable sheaf of music in her hand, essays "My Hero," and with little apparent effort scales the vocal heights. Of course, the audience applauded vigorously on the strength of that high note, and the singers returned to bow their thanks half a dozen times. It would have been much more clubby for the singers to have given an encore together. On the returns Miss McFarland gets all the glory.

Rush.

O'Brien and Calk.
Songs and Talk.
15 Mins.; One.

A sort of sketchy affair which works up several songs and monolog of the Charlie Case brand by one man with interruptions from box by the other impersonating his Irish daddy. The first half of the act is laid behind scenes where the singer is getting ready to go on. His old father calls and after a chatty visit and an Irish song the son goes out before a drop in "one," while daddy goes in one of the upper boxes. After business of father talking to the audience while son is singing and talking, the former rushes on the stage to stop the act. Both exit to an old Irish tune. The idea is bound to get over in the pop houses.

Mark.

Lee and Perrin.
Mixed Specialty.
16 Mins.; Full Stage.

Good looking man and gingery soubret offer a fast special, involving singing, talking, dancing and a bit of juggling. There is rather too much of variety in the offering, but the bits are all well done, and the snappy style of the pair keeps the turn moving nicely. The girl, a cuddlesome "pony," is the strength of the turn. She handles a French song and a lively dance in capital shape, makes a change while the man in evening clothes fills in with a fair talk and a song, gives a short exhibition of simple but smooth juggling and finishes with a dance accompanied by her partner. Both have agreeable voices. Strangely enough, the pair were on first in a show which had two other man and woman acts. It should have followed the others. The girl puts a splendid finish to a whirlwind routine.

J.

WHAT HAPPENED TO MARY

The most obvious thing at hand would be to manufacture a "quip" upon the title of "What Happened to Mary," produced at the Fulton Monday evening. Mary is threatened with many things, but nothing really serious happens to her, excepting that she marries "the right man," or promises to, in the fourth act of what is programmed as "an old-fashioned love story."

It is "an old-fashioned love story"—very—so old that one marvels at the temerity of the management in presenting it before a two-dollar audience in this great metropolis. It seems really incredible; you sit up, rub your eyes and believe you have been dreaming.

Imagine this as the big dramatic "situation" in the third act: A country girl is at work in an office in New York. Her employer's sister leaves her purse on the desk containing \$2,000; the employer's scapegrace son steals the "roll"; Mary (that's the country girl) is accused; the son has the money on him; he passes it to a woman who had been his "light o' love," who in turn slips it into Mary's pocket and then says: "You'll find it in her pocket!" If this isn't sufficient, one might go still farther and tell how Mary turns out to be a great heiress and lives happy ever after in a fine house, with horses and carriages and servants and a husband, and all the villains are foiled, and so on. Oh yes, it's an old-fashioned love story all right, the kind that antedates even the heyday of the author, Owen Davis.

Mr. Davis, it is earnestly suggested, might try his hand at writing a "home-ly" comedy of the rural type. His bucolic types and the comedy scenes of "What Happened to Mary" stood out amid a solid mass of ancient melodramatic gloom. Possibly it merely shone by contrast, but nevertheless it played well and the suggestion is tendered with the best of intentions.

"Mary" was played by Olive Wyndam, with rare ingenuousness and an overpowering tendency to hunch her shoulders whenever the part demanded strength. All the other "types" were irretrievably marked by the clothes they wore. There was no mistaking any. One couldn't go wrong, either in picking them out or knowing what they would eventually do. The main objection is that they were so confoundingly long getting to their allotted tasks; but never at any time, was there the slightest doubt but that eventually they would arrive at the inevitable destination.

Among those who labored conscientiously were Edgar Nelson, Kate Jepson, John D. O'Hara, Ed. M. Kimball, Joseph Manning, Morris Foster, Franklyn Underwood, Alma Krueger and Jessie Arnold. All are entitled to a modicum of praise and pity for the brave uphill fight against odds.

"What Happened to Mary" is not likely to survive in New York beyond the current week.

Jolo.

A MAN'S FRIENDS

For not less than ten minutes after Ernest Poole's play, "A Man's Friends," had ended at the Astor Monday night—and very unsatisfactorily ended, too—the two leading characters stood up and talked things over, each analyzing and commenting on the other's character in the most friendly manner. One was the district attorney, the other "the man higher up," who was about to be indicted. Mr. "Man Higher Up" remarked that he contemplated a trip to his native heath, abroad, and yet Mr. District Attorney permitted him to depart unmolested. Throughout the piece Mr. District Attorney "seen his duty and done it," not even swerved by the fact that his own son-in-law was implicated and the prosecution would wreck the happiness of his daughter.

The play is one of those "timely" dramas—or more correctly speaking, a dramatization of the office of the district attorney of the city of New York under its present administration, which is devoting a goodly portion of its time in search of the elusive "higher up" personages. The piece was probably written immediately after the East Side factory fire which resulted in the terrific loss of life and recently up-dated to include the present graft inquiry. Just why the second of the four acts was introduced is somewhat of a difficult problem to solve, in that it switched away from the original story and did not help the progression of the plot one iota.

In the third act the author returned to his "knitting" and at the conclusion of the fourth and the final curtain the audience is left uninformed as to the fate of the son-in-law, the leading juvenile man, a self-confessed briber of office-holders, with the district attorney resigning his office, having bargained with the governor to appoint a friendly judge to act as district attorney in his stead, so that he can conduct the defence.

The play totally lacks anything of appeal to the female contingent of theatre-goers, and it seems to be pretty generally accepted that no play can succeed without having in it something to draw the women.

George C. Tyler, managing director of the Liebler Co., producer of "A Man's Friends," is justly regarded in the theatrical business as being a wizard at casting pieces. He once more proved his right to the title, in the selection of the two men to portray the principal roles, i. e., George Fawcett and Frederick Burton. An uncommonly friendly first night audience was vastly interested, not in the progression of the piece, but in the character portrayals of a pair of genuine artists. Without these men—or their equivalents as actors—interest in the old-fashioned, crudely-fashioned story could not have been sustained.

Katherine Grey and Vincent Serrano as daughter and son-in-law did all that could reasonably have been accomplished with their parts and Lily Cahill, as the wife of the convicted "man lower down," was capital. Roy Fairchild, the convicted man who went to jail, was very stagey and unnatural.

It is a reasonably safe decision that "A Man's Friends" will not succeed.

Jolo.

BEGGAR STUDENT.

The revival wave brought "The Beggar Student" out at the Casino last Saturday. The Gilbert-Sullivan Company reproduced it.

This is the three-act opera which Carl Millocker wrote. It was first presented in 1884 in English at the Casino. Revived several times since, none of the previous performances had anything on the present production, which is featuring DeWolf Hopper, George MacFarlane, Kate Condon, Blanche Duffield, Arthur Aldridge, Viola Gillette, and Anna Wheaton.

DeWolf Hopper was funny. To help along with the comedy he stepped out of his role a few times and interpolated topical puns. He kidded the New York policeman, and in one of the most humorous curtain speeches imaginable had the house in an uproar at his references to the trouping of the company.

Again he rocked the audience when he instructed some of the men about to pick up Viola Gillette's headgear to let her get the hat herself, as she was supposed to be a boy. Hopper as the revengeful General Ollendorf was immense.

MacFarlane and Aldridge were bright particular stars in the singing. The men outdid the women, although the Misses Condon, Duffield, Wheaton and Gillette acquitted themselves admirably.

Miss Duffield has personality, charm of manner and her voice was excellently displayed in the Casino. In a bigger house she might suffer. She looked very nice in the first-act costume.

Miss Wheaton worked hard. Her song in the last act drew encores. Miss Gillette displayed a pronounced lisp and a shapely pair of legs.

A decided hit was the dancing of Rozsika Dolly and Emile Agoust in the second act. While it didn't seem to fit in the opera, yet their work was enjoyed.

The costumes looked spic and span and the staging was up to a Broadway standard. Melville Ellis' name is on the program with William J. Wilson's and Frank P. Paret's. Mr. Ellis designed the costumes, Wilson directed the staging, while Paret conducted an augmented orchestra. "The Beggar Student" should do business. Mark.

116TH STREET.

Good Friday apparently had no effect on the attendance at the evening show at the 116th Street theatre, for there was one good sized audience which came early and left before ten o'clock. Expert managers of three-day theatres will tell you, however, that in order to make money it is necessary to get not less than one and a half night houses.

It was a most pretentious—and certainly expensive—big small time program offered at the huge theatre. The show started with Willard's Temple of Music, a musical offering that requires the services of six people and what looks like a car load of mechanical contrivances. It makes a pretty stage picture. "Our Own Stock Company," with Stella Tracey as the star, presented a one act farce with musical interruptions, entitled "Whose Husband is He?" The company has 11 people and may be summarized as more quantity than class. The farce employed everything known to show business, such as the old-fashioned comedy duel, rag-time songs, the wrong woman getting mash note, etc.

The Empire State Four are a small time quartet, three straight men in sack suits and straw hats, and one comedian, the latter using bits of business from Ben Welch, the Avon Comedy Four and others. The singing is very strenuous, but their violent harmonizing seemed to please the assemblage.

The Hackett-Morgan Stock Co., another permanent—or partially so—organization of players, presented one of Gus Edwards' old acts, "Kountry Kids," in which the two people whose names make up the title of the company, do all the work and nobody else is permitted much leeway. Gordon and Marx, "Dutch" comedians, were the closing act just before the final picture.

Jolo.

THE SPIRITUALIST

We have had crooky crooks until the stage can't hold 'em. Now the spooky spooks have begun to haunt the stage. The latest to come to town is "The Spiritualist," which Francis Wilson wrote, and in which the comedian appeared at the 48th Street theatre Monday night.

There's nothing to the piece but the second act. It's a foregone conclusion that this, despite Wilson's efforts to keep the piece swinging through its three sections, will not carry the show along to financial success.

Wilson might take this second act (where he goes into a "séance" and has a lively time with the "spirits" who cut up like imps of Satan) and develop it into a desirable comedy sketch for vaudeville.

There's a lot of wishy-washy dialog that never lands, a lot of inane gossip by three servants that bores one dreadfully, and a lot of hard work wasted by the star that calls forth sympathy.

Wilson is the spiritualist who is the chosen one of the "spooks." He sees house furniture move and hears strange sounds; shows apparent fright, but does not entertain any delight having them with him continually, as any pronounced liking for them means the loss of his adored sweetheart, the widowed Eleanor Roywell (Edna Bruns) whose baby boy is being poisoned to a slow death by an English doctor (Wright Kramer). Doc is doing this villainous deed to help out an English relative of the kid's. Steve Atwell, the spiritualist (Wilson), is bugs about the fair, willowy Eleanor, but she chucks him hard when learning Stevey is going to hobnob with the "spooks."

In despair, Stephen calls on the "spirits," and they tell him the cruel Doctor Anthony is doing the dirty work and that Steve must take the child away from him at once. Atwell in entering the "séance" gives Wilson a chance to cut loose the first real fun of the evening.

Miss Bruns can wear pretty clothes better than she can act an emotional role, and Harriet Otis Dellenbaugh did what she could to make a poor part stand out. The latter also displayed a handsome wardrobe.

John Blair was made up as a hideous looking German doctor, while F. S. Peck, Roland Rushton, Lola Fisher and Dorothy Gwynn had minor roles. None had much beyond slangy lines.

Wilson's dynamic arms and legs were lost. It's too bad, and for the sake of the Dear Old Public he should try again.

Mark.

HOWARD'S NEW ACT.

Chicago, March 26.

Eugene and Willie Howard, who left here with "The Passing Show" last week, had in rehearsal during the last two weeks of their stay a new vaudeville act entitled "After the Opera" especially arranged by the brothers for their Sunday night appearances at the New York Winter Garden.

"The Passing Show" will hit Philadelphia in about six weeks. The Howards will do their Sunday shows at the Winter Garden during the Philadelphia run.

THE SILVER WEDDING

Chicago, March 26.

"The Silver Wedding" came to its metropolitan premiere at the Cort Sunday night. It is billed as a human comedy. Humanity is varied, and it has many phases. This piece presents the Teutonic phase.

Edward Locke, who wrote "The Climax" and "The Case of Becky," is the author. H. H. Frazee presents. Thomas A. Wise is the featured member of the cast. As to the plot—well, the plot is contained in one line. The daughter of the house is engaged to marry. Everybody is willing. But—the young man who is to be the husband calls some one a "pig-headed old Dutchman." The father of the daughter thinks he is the one referred to. He is not, but should be.

He balks everything until the end, and does not get rid of his pig-headedness until he hears that there is a baby named for him, and then he wilts.

"The Silver Wedding" is one of those plays that contain many laughs, which are sought after, and it has a tear or two well wrung out. The audience seemed to like the laughter and the tears. Mr. Locke was called out to express his thanks for the reception, and Mr. Wise was also in the picture, where he beamed his thanks. The show will make its appeal to the average person.

The cast does not include many names of prominence, but it does contain numerous people who play their roles well. Mr. Wise is unctuous, but not always at ease in his Pennsylvania Dutch dialect. Richard Malchien, John J. McCowan and Siegfried Schultz, who form the other three of the "Lauterbach Quartet Club," pass with their dialog and help to create the atmosphere which is very necessary to keep this entertainment alive. By far the best acting is that by Alice Gale, as Frau Koehler, the wife. Miss Gale has a convincing style and lines that assist in making the character real.

The scenes are laid in Lauterbach, a Pennsylvania town. Mr. Frazee has mounted the piece with great care. While not a great play, it will serve to fill in where problem plays leave off. It is wholesome, to say the least, and that is something to be thankful for in these days.

Reed.

TOLD TO GET OUT.

The natives of Santo Domingo gave Carl Lewis ten days to leave the island which brought Mr. Lewis back to Broadway the other day. He is now with the Primrose and Dockstader Minstrels.

Mr. Lewis went down to the Haytian Island in charge of construction work for a New York concern. Upon landing there, he found himself the only white in the place. A revolution was all staged for him, and the natives shot one another as they walked along the street. Mr. Lewis grew accustomed to the sight, but the blacks decided for a change in target. The sharpshooters were laying for Lewis when word came that after ten days he would be stopping bullets.

Lewis says it's a great country to keep away from.

BEN WELCH SHOW.

Arrange to have each season's show a bit better than its predecessor and you'll soon be the pride of the wheel. That sounds like the way Ben Welch has doped out the burly-que situation and it looks pretty near right.

Dave Marion fathered that chunk of logic and for a long while was the pride of both wheels, but that was in the good old days, for there is only one Wheel now.

Welch's present outfit looks a lot better than anything he has shown since his entrance into burlesque. It's the usual two part show without an oner, Welch featuring his specialty which occurs during the burlesque.

Those who naturally expected a mediocre cast behind the principal were disappointed, for Welch has gathered a first class bunch of burlesquers for his support. He may be credited with having the best singing chorus on the wheel. And from the back row of Hurtig's they all looked pretty cute, but the back row is a long way from the stage and you have to be pretty far down front to "gaze" a burly-que queen these days.

There are several good numbers, the two best being "Yiddisha Cabaret" (led by Welch and a hit principally because of the business worked up with the girls) and "Rag March" (one of those numbers that sounds like a parade and makes you feel like a cheese patriot if you don't help things along). This march is an improvement on the red, white and blue affairs of old. The girls step around to rag music and do quite as well with their shoulders as with their feet.

Welch is supported excellently by Frank Murphy, Pat Kearney and Leo Kendal, dressing on his side of the fence, and by Etta Hastings, Florence Rother, Maude Heath and Helen Delaney in the skirt brigade. Miss Hastings is exceptionally good looking and carried "Teasing Moon" along to several encores. Miss Delaney is the nifty type of burlesquer and was welcome all through.

Pat Kearney uncorked a surprise in his characterization of the "cissy" copper. Kearney has probably played a million roles during his burlesque experience, but this one overshadows anything he has previously displayed. Murphy and Kendal handled Irish and Dutch parts respectively, both doing exceptionally well. Welch, of course, was his natural self, although he might take himself a bit more seriously. Too much kidding throughout the performance threw a damper over the show at times, something a good disciplinarian will not allow.

The costuming (from the back row) looked about the average with nothing unusual in the way of class. Placards advertising a brand of wine were liberally distributed around the stage, a good way to get wine cheap and a better way to spoil a good show.

Wynn.

PALACE.

(Estimated Cost of Show, \$6,925.)

It has been considered an honor to be delegated to cover the opening of a new house, buckle on your soup and fish for the occasion, date up your leading lady for the show and tuck a long lead pencil conspicuously behind your ear so that all the lobby-mob would give you the long "gaze" and point you out as a real honest-to-goodness critic, but this Palace opening was a bit different.

Formerly a bored expression across the brow was a necessity in order to create the impression you were not there for laughing purposes, but merely to assist the proverbial ghost in its weekly stride, although you could laugh inwardly.

The Palace affair carried the bored expression all right, but it was dead on the level. The inward laugh was on the management. Those long-winded promisers of European novelties "just like they hand 'em out in the London Music Halls," "the higher art," etcetera, dished up a program that looked as though it had been chopped out with a meat axe. "Two dollar vaudeville!" And Hammerstein's only four blocks away, likewise Loew's American.

The house itself is a beauty—cost nearly a million (that will never come in via the box office); and get away from the idea that Barnum meant the theatregoers when he coined the "one born a second" phrase, so it's going to be a tough grind to pull 'em up in the gallery. Incidentally the orchestra floor will never experience a bargain rush with this week's caliber of amusement at a dollar-fifty and \$2 apiece to sit in any one of the many boxes.

It was pleasant to note the absence of the talking pictures. They would have wrecked the opening altogether. La Napierkowska heads the bill and duplicated her Chicago success. That La thing sounds like the bunk. Napierkowska was evidently christened with the La for this engagement only, or perhaps they were trying to kid the Broadway crowd. She's miles ahead of the other dancers who broke into vaudeville last season on their wriggling abilities and good set. Napierkowska doesn't mind blending the artistic with the "cooch." She goes right to it Millideleon-like and gets it over with quick. Maybe that's why she didn't do anything after leaving Chicago.

Ota Gygi (Spanish Court Violinist) preceded Napierkowska, offering two classics and a popular number for an encore. The Spanish Court recommendation and the musical hair-cut complete the novelty. The small time has some eighty odd thousand like Ota. But Ota is from the Spanish Court (no ragtime) and of course classifies with this funny idea of "two-dollar vaudeville."

The Palace Girls opened the show with their usual routine of ensemble dancing, pictured off with a black and white set copped from a Ziegfeld show some years ago. A nice little opening act because it's a bit different, but this is two-dollar vaudeville.

"Speaking to Father" occupied a conspicuous section of the program and managed to eke out enough laughs to warrant its entry into the hit column. Milton Pollock should construct a fin-

GRAND GUIGNOL.

Paris, March 18.

A new show at this curious house is always of interest, as some very clever sketches are invariably seen. This is the case with the present Grand Guignol program.

"Les Fielles" is an imaginary strike among the puppets of a marionette theatre, until a hand over the stage pulls the strings and they at once do their work. C. Giacosa, an Italian dramatist, is the author, and he undoubtedly intended to read the world a sermon by his little play.

"S. O. S.," the wireless signs of distress, is a dramatic sketch by C. Miller and Maurice Level, describing a shipwreck. The passengers are having a fete on board, when there is a shock, the lights go out and a panic ensues. In the melee a man discovers his wife with a lover. For revenge he prevents her getting to a lifeboat, leaving her with the lover, who, however, looks only after his own safety, ignoring the cries of the woman he had professed to adore.

"Le Bonheur," by P. Veber, is a psychological study of some merit, showing we can be happier in life if we are not jealous of those who succeed better than ourselves.

"Le Croissant Noir" is a typical drama by Jean Lallier. A Turkish spy is captured by the Bulgarians. He flaunts the fact that he is inoculated with cholera virus so as to spread the disease. The officers at once shoot the spy, and, fearing that their own sentinel may repeat among the soldiers the conversation he has overheard, and so cause a panic in camp, they decide to blow out his brains. This latter piece is ghastly, but well played.

Kew.

ish that will class with the remainder of the act. It needs a speedy climax and a big break for a close. That is now lacking, although in its present shape the skit is big enough for the time.

"The Eternal Waltz" was about as close to the two-dollar mark as one could expect, that is the second portion of the operetta. The first part is weak in comparison, but the excellent work by Mabel Berra, Cyril Chadwick et al in the finishing section sufficed to make it worth while, even with a "cheap" production, probably built with Des Moines in view. That may be a reason why Martin Beck could never put it over in Des Moines.

McIntyre and Harty were on second, but retired after the Monday matinee and were replaced by Taylor Holmes. The former act is not for big time, although it has played that brand and done well, and Holmes found out the same evening if he's a \$2 monologist. The verdict was "Not Guilty."

The Four Vanis were placed in the center of the bill, a bad spot for them. Nervousness spoiled their matinee showing, several falls taking away from the general value of the offering. They have a first-class wire act, some of the feature stunts touching the hospital walls. The female impersonator is especially clever. Hy Mayer and Ed Wynn and Co. (New Acts).

So Broadway is going to have two-dollar vaudeville, eh? Get the nuts, Zeke, some of the boys are reaching on their hips!

Wynn.

WINTER GARDEN

The program at the Winter Garden Sunday evening ran so much like that of the Sunday night before, the big audience on hand didn't care much for it.

There have been good and bad Sunday shows there since last September, but whether good or bad the house did business, seldom falling below \$2,400 on the night and going as high as \$2,800.

Fifteen acts appeared last Sunday. Among the two or three new ones were Lorraine and Brooks, dancers, who were out with the Valeska Suratt show. Lorraine and Brooks had some wardrobe, but that is about all they did have. Each danced and they danced together, but after the audience became convinced the Suratt show must be in bad shape for clothes with the loss of the dancers, the audience just waited for the next act. Lorraine and Brooks for the dressmakers are there, but for vaudeville need a regular act.

Doyle and Dixon closed the performance. The Sunday lid has been lifted so the dancing couple will now stop, loafing Sunday evenings. When they were not working Sundays they were at the Garden watching the show. The two boys looked like a new act, and did well in holding the crowd, who had started homeward after Charles and Molly King finished next to closing. Though the usual hard spot, but the Kings held the entire audience. It was the third time within a week Miss King had appeared at the Garden in her specialty. Charles King had better secure a couple of new songs if he expects to be called upon again, although he had been too busy probably rehearsing with "The Geisha" to attend to anything else. The Shuberts have the Kings under contract. Molly should develop into a Broadway star. She's a very young girl, pretty and a natural performer.

Al Jolson closed the first half, singing himself hoarse, with a benefit at the Lyric to be played later in the evening. Several of the Garden people did a second show at the Lyric. Gaby Deslys and Harry Pilcer were down there, but did not appear at the Garden, having played in 10 shows during the week. (Gaby is giving nothing away.) Jolson sang a couple of new songs, one called "Snap Your Fingers." He also revived some former hits and just escaped being obliged to use "Yellow Jacket" through ordering the curtain down.

Darcy and Williams, two boys, did a "piano act," singing "Snooky Ookums" ahead of Jolson, who lost this song through another orchestra leader running the Sunday morning rehearsal. It didn't make any difference, however, to either act. Arthur Aldridge, from "The Beggar Student," had to go in late with his English baritone voice. Mr. Aldridge is purely a production singer now, as when first coming over here to electrify vaudeville for Bill Morris. The thing missed fire, but Aldridge has found his place, nevertheless. The Konerz Brothers, with their fast club-juggling work, pleased on an early spot. You know the others—Brice, Fox, Dolly, Morgana, Gypsy Countess, Barti, Nerman, and even Harry Rose, the emergency act, who filled in opening the second part.

Sime.

TANGUAY SHOW

(Estimated Cost of Show, \$4,800.)

The big time managers let a good drawing card slip away from them when Eva Tanguay started off on the road with her own vaudeville show. Monday night at the Park (a house that has not been able to draw any business this season) Miss Tanguay, with summer weather and four new openings in New York as opposition, had an 85 per cent. capacity audience.

The Tanguay Show is a very good performance for the road. There is plenty of variety in it; the bill goes through with speed, and Miss Tanguay herself, as the feature, in two different turns, certainly fills in for full value for visitors drawn into the theatre through "Eva Tanguay" being the big card.

The Tanguay Road Show is framed as a road show should be at the prices charged. Nothing extraordinary besides the star is billed nor given, but the whole performance is a pleasing one, and with Miss Tanguay closing the show in her "Salome" dance the audience will leave satisfied through having seen more of Tanguay in one evening than they could have in vaudeville at the same prices of admission.

Closing the first half, Miss Tanguay sings her songs, some new, and others former hits that are still young apparently. In "I'm Lucky to Get By" Miss Tanguay has a personally conducted lyric that fades "I Don't Care" though the latter will be evergreen with her. "I'm Lucky" is a wonder. It says she can neither sing, dance nor act and a lot of other things, but the house Monday evening wildly applauded it. In another number a couple of lines referred to "The U. B. O." They were also applauded, although the reference was by no means complimentary.

The program opened with the Rose Valerio Troupe of wire walkers, three girls and two boys. Two wires (or slim ropes) are used, which make the work seem very fast. A couple of good tricks near the ending gave the quintet an excellent finish. "No. 3" was "Who Was He?" a sketch by Charles H. Smith, that is too deep for the small time and not deep enough for the big. A slight correction in partial explanation has been added, but it remains a good idea, not getting over. Mary Hampton and the same company previously appearing are still in the playlet.

After Miss Tanguay and intermission arrived The Wheelers (New Acts), a dancing couple, followed by the Five Musical Nosses in their very pretty costumes and setting. With the many musical acts given time in the big houses it's incredible that this act should have been held out. Perhaps they don't know who to give up to in the booking office, but they might take a chance on jewelry. That seems to help some nowadays.

Bokomors' Arabs (New Acts) were next, with Maurice Burkardt in a "single" next to last. It was a big spot for Burkardt to fill. Miss Tanguay's "Salome" closed the show.

The "No. 2" act was Johnny Ford with an accompanist at the piano. This kept up the speed (although Mr. Ford remained a trifle overtime) and the Ford single is too weighty for such an early spot. Mr. Ford is doing some

UNION SQUARE.

(Estimated Cost of show, \$2,825.)

It is doubtful if all the horses in the land could pull the high class stuff over at the Union Square. A long run of pop vaudeville and an avalanche of melodramatic pictures have spoiled that class of entertainment at this 14th street theatre. They like comedy down that way, and the harder you whack it at 'em the better they like it.

Monday night one saw high class music sandwiched in between animal acts and the grating, harsh sounding talking pictures. It's the way of the vaudeville world, though, but the Union Square will never enjoy prosperity with it. The program was changed considerably from its original arrangement. In addition to those listed Mullen and Coogan were added.

Lena Pantzer opened with the people walking in. Ralph Smalley fiddled away with a royal good will, but the audience was cold and undemonstrative. He can play, and plays the old compositions and some later ones; but the 14th Street regulars apparently do not relish the classy compos. Gladys Alexandria, with Laura Laird in Rowenna Stewart's former chorus girl role, pleased. Miss Laird is an acceptable substitute, yet Miss Alexandria could improve the act by getting a girl with a singing voice. The part is supposed to be that of a prima donna's understudy.

Mullen and Coogan were slipped in "No. 4" and Karl Emmy, formerly assigned to closing the show, followed with his dogs. That little clown dog with the frizzly hair seems to have lost his barking ability.

Josephine Dunfee (New Acts) came after. The Edison talkers were next. The subjects were "An Indian Girl's Revenge" and "The Five Bachelors."

Ben Deely and Co. boosted the comedy immensely. Deeley surprised with a splendid rendition of "The Trail of the Lonesome Pine." His Tommy-turkey trot, with the dummy attached to his feet, was the laughing hit of the show.

"Peter," the trained monk, went through his routine, causing hearty laughter with his chase with the dog and his anxiety to get away from the whip while astride his bicycle. The act could be shortened and a big hit registered with the dog and monk scene played up.

After the Wilson Bros. swung the bill into a quicker stride and their yodeling had won them favor the Tom Davies Trio, closing, gave the show its first thrill with speeding motors.

Mark.

very good work as a "nut" who sings, talks and dances. He has a corking idea in starting to dance, aided by the pianist.

The next to closing spot is so important it does seem as though Miss Tanguay might reserve that position for her songs, close the first half with "Salome," have the Wheelers take the "No. 2" spot, place Burkhardt "No. 4," with Johnny Ford opening after intermission, giving the first part five acts and the second part four, the reverse of the present arrangement. The three acts of dancing do not conflict with one another.

Sime.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$6,210.)

The inauguration proceedings attending the formal opening of the new Palace theatre (formerly Martin Beck's), only a few blocks up Broadway, didn't affect the attendance at "the corner" Monday, where a capacity house assembled, both afternoon and evening. At night the crowd included all the "rail-birds," the so-called wise men of the big street, who evidently lamped both bills and easily decided to pass up the dress parade and a long chance for a dollar-fifty at the Palace and stick where they generally get three dollars' worth of good vaudeville for one case.

And Hammerstein's never held a better aggregation of vaudevillists than the current bill contains. Headed by nifty little Carter De Haven and wife, the indicator reels off hit after hit, well selected and placed in such order that the fellow out front doesn't find it convenient to tear off a twenty-minute snooze now and then while waiting for a "live-one" to come along.

Figuring up the hit column of the big bill, the headliners grace the top by a slight margin, the balance of the space devoted to Bernard and Weston, Four Bards, Gallagher and Fields, Courtenay Sisters and Felix and Caire.

Al J. Roberts was elected to start the thing going, his specialty consisting of a series of whistling numbers. Roberts did nicely for those present, but when he strikes the better spots on the small time bills he would do well to tone down.

The Musical Gordon Highlanders, a quartet of musicians, and something novel by the way, landed with a loud smack. They could have handled a better spot, but were quite appropriate for second position. O'Brien-Havel and Co. were rewarded with a number of laughs. They could improve the skit by a better finish. It lacks a punch, although the talk carries it over. Incidentally Havel has the best supporting company he ever carried. The girl would do well to taboo the second gown. It makes her look tall and rather gawkish in contrast to her opening outfit.

After Laura Guerite (New Acts) and Gautier's Toy Shop came Mike Bernard and Willie Weston, whose return to vaudeville as a team seemed an important event. They were handed quite a reception, finally getting away after several encores.

One of the biggest hits of the evening was the Four Bards, who begin in athletics where the stereotyped quartet of ground-hoppers stop. For their return east they have a new routine, and they held the big spot of the show without a struggle.

Felix and Caire, greatly improved as dancers, returned to repeat former successes; likewise the Courtenay Sisters.

Gallagher and Fields in thirteenth spot held every single soul right through to the finish. To those familiar with conditions at Hammerstein's this explains itself. Haydn, Dunbar and Haydn filled in in "one," while the crew prepared for Minnie Amato's "Apple of Paris," which landed with force. Wm. Hawtrey and Co. (New Acts).

And Broadway wants two-dollar vaudeville, eh? Bushwah!

Wynn.

COLONIAL.

(Estimated Cost of Show, \$3,700.)

There is much class to the Colonial bill this week, although the talking pictures punch an awful hole in the middle of the show. This week's subject is "The Indian Girl's Revenge," another chapter in the family story paper series. Some applause came from the top of the house. The same element in the audience represented most of the enthusiasm for Hermine Shone and Co., who delivered a crude melodrama very crudely. It is called "The Last Hope" (New Acts). Monday night called out a light house, the attendance probably being affected by the appearance of Eva Tanguay and her specialty show at the adjacent Park theatre.

There is a new member of the Colonial staff on the job. He is a gruff-voiced husky in the gallery, and his cheery salutation of "Hats Off" just before the overture gives a homelike touch to the Keith establishment that would appeal to the old regulars of the gallery at the Bowery theatre. How long is it since the Colonial regulars had to be told to take their hats off?

The Five Martells opened the show. The family has a splendid fast cycle routine, in which one of the five does striking feats, notably a hand-to-hand atop of a two-high with the understander mounted on a moving bicycle. This same acrobat does some of the fastest spins on the single wheel that have been noted hereabouts.

"Court by Girls" is a fairly amusing version of "Irish Justice." Some of the singing by the company of ten girls and two men is agreeable, but the young women have an uncertain idea of delivering comedy. The number called "The Courthouse Glide" was one of the best bits of action. Framed as a pure comedy bit, it fails to get laughs by reason of the inability of the women to make their fun effective. Raymond and Caverly did nicely with their familiar twisted talk and parodies, putting a comedy number over where it was needed.

Hickey Brothers have something of a novelty with their dancing and comedy offering. On "No. 2" they worked only about nine minutes, but filled that time with unbroken action. The straight dancing is excellent, and the acrobatics are worth watching. Marie McFarland and Madame —? (New Acts) closed the first half.

George Whiting and Sadie Burt picked up the entertainment after the pictures, no simple trick. Miss Burt makes a capital foil for Whiting. Her quiet humor supplements the clever nonsense of her partner. The pair have a delightful closing number most effectively handled. Whiting and Burt are worth the study of singing teams for their easy methods. They get their songs over without straining.

Sam and Kittie Morton (New Acts) drew down the laughing hit of the evening in the next-to-closing position, and Al Rayno's Bull Dogs put a period to the show. The football game has been worked up splendidly, and an amazing amount of speed has been put into the routine. *Rush.*

FIFTH AVENUE.

(Estimated Cost of Show, \$3,500.)

The Proctor house has an all around good layout of vaudeville this week, headed by Jesse Lasky's "Trained Nurses," one of the best big girl acts in present-day vaudeville, made so through the presence of Henry Bergman and Gladys Clark. The act closed the show at the Fifth Avenue, and held a capacity house to the finale. The rearrangement of numbers makes a very noticeable improvement, the comedy striking the right spot and everything combining to make it a first-class act. Lasky has something nifty in the "Trained Nurses," as long as Clark and Bergman remain with it.

The first three acts had the audience on the move during their presence, but John E. Hazard arrived in time to catch them seated. Hazard tells stories, some from the Saturday Evening Post, Everybody's and other magazines and some sounding original. Hazard gets them over, but doesn't exhibit any personality in his endeavors. Consequently when he finished he couldn't come back. Hazard told the one about the colored chap in jail inquiring the time from a friend on the outside. Rather reminiscent of Walter Kelly.

McRae and Clegg opened proceedings with a cycle turn that is both clean and classy. The woman does straight, the man essaying a light character role. He exhibits a few original ideas in comedy wheels and is away from the tramp idea. The girl makes a neat appearance in tights. Good enough to open the best.

After the Du-For Trio (New Acts) came Buckley's Animals, a sure enough big time act of its kind. Buckley has a bear that skates, a drunken dog and a monk that rides a wheel. The dog is hardly up to "Dan," made famous by the late Charles Barnold. Proper exploitation should make Buckley's act a feature. He could consistently improve the general picture, and go after things on a large scale, since he has the goods. The act went big in third spot.

Wilfred Clarke and Co., in "What Will Happen Next," distributed his usual amount of laughs, making it easy for Lyons and Yosco, who pulled a big hit with a well chosen routine of numbers.

Ward and Curran and "The Stage Doortender" were perhaps the biggest hit of the evening, Curran's rendition of the "Lonesome Pine" ballad calling for an unusual number of encores.

Cross and Josephine in next to closing spot did very well, the burlesque drama settling all doubts.

The talking pictures were centered on the program. This week's brand prophesies an early leap into the obituary column. Macart and Bradford (New Acts). *Wynn.*

CIRCUS CROWDS AVERAGE.

Business at Madison Square Garden is reported to be about the average of last year, and only fairly satisfactory. There has been no sensation to draw the people to see the Barnum & Bailey circus. It opened very quietly last Saturday.

AMERICAN

The early half of the show the first half of this week at the American did not promise much enjoyment for the evening, but the second portion of the bill picked up. In it were Helen Page and Co. with "The Understudy," a comedy sketch. They held up the entire performance.

The bill got a light start with the 3 Madcaps, a familiar acrobatic turn of the pony ballet type that never seems to change the routine. Mitchell and Leightner followed, with the comedian getting some laughs. Next were William Raynore and Co. in "Between the Races," a sort of condensed "Futurity Winner," the notable exception being that the horse race in the Raynore act is shown by a moving picture.

Then came Carter and Waters in their "suffragette" skit called "In Vaudeville," which has not undergone sufficient changes to wear well for a repeat. It does seem as though the rag song sung is the same number the couple used at the American when last there. There have been many new and good rags since.

Closing the first half the 13 Boys in Blue partially slipped down through the many mishaps Monday evening. One or two boys in the company were apparently new. The miscues were plentiful and greatly hurt the result. Otherwise it should have been the same fast turn it was on the big time.

Mary Keogh opened the second section. Mary has some new stories for her child impersonation and did very well with them, also with her songs. Miss Keogh played a return engagement on the Roof. She has improved her monolog portion by dropping all suggestive matter, and is much better off without it.

Miss Page and her comedy playlet worked in here for about 20 minutes to the thorough enjoyment of the rather large audience for the very stormy night. Afterward it was Tom and Stacia Moore's turn. Tom Moore is a "coon shouter" and in his day one of the best, but the taste for rag singing has changed since then. Mr. Moo might alter his methods to keep in the swim. The small time likes him, but if he were singing rags without the shouting adjunct there shouldn't be any real reason why he couldn't make the big time as a single.

Three or four Japs did a nice balancing and pedal turn closing the show. They are called the Wozerum Troupe. *Sime.*

125TH STREET.

"Lumping Out," a new organization giving what is substantially the former number "Vacation Days," was the headliner of the Harlem Proctor establishment the second half of last week.

An act employing 10 capable singing and dancing people, of which five are men, is rather an expensive proposition at a 25-cent top price, but the policy appears to have justified itself in the case of the 125th Street. The new organization is headed by Frances Tibbens and Bob O'Neil, a lively dancing pair and singers of unusual excellence for a comedy act playing the pop circuits.

The expensive headliner was surrounded with a light bill of six numbers. The Charlie Twins, girl and boy, singing and dancing turn, opened the show. The Reckless Rocklaw Trio gave their fast exhibition of roller skating and bicycle riding.

Joseph Grashelm and Co. did nicely with their interesting sketch "On the Inside," and Reed and Estrella (New Acts) held up their end of the bill with a singing and dancing specialty having a capital finish. Anne Hari and Co. gave support to the comedy end of the entertainment (New Acts), and Gene Smith, lightening artist, closed. *Rush.*

BARNUM-BAILEY

The Ringling management repeats its revolutionary plan of running the program backward. The pantomime, "Cleopatra," starts the exhibition, and the hippodrome races are introduced as an incidental of the spectacle. The old order is then worked out, beginning with the elephant display and ending with the big aerial return acts of the Royal Viennese Troupe and the Six Neapolitans.

The show is without a thriller. Tuesday evening the Garden was less than three-quarters filled.

The spectacle is the same as last year's, slow and draggy.

Out of the uniformly excellent program of circus specialties, some half a dozen novelties stood prominently forward. The first was a comedy baseball game by the Mooney quintet of "bulls"—a really funny bit of business, in which the unwieldy elephants held a laughable conference between pitcher and catcher and in which the pitcher had an altercation with the umpire (Mooney) and was sent to the bench. Two statue horses in the equestrian display won special attention, and the riding of May Wirth earned a burst of applause.

The aerial display is rather light. The Vienna Troupe featured a double and a half and showed the familiar routine by 11 people, four women, two of whom did catching. The trapeze part was monopolized by Toby Sidons and Lupiti Perea. The former did some remarkable dislocations, and the latter several startling drops into leg-holds. Nearly a dozen other acts were used to dress the picture.

Principal women riders were Dolly Julian, Victoria Davenport and Stella Wirth, and the men, Fred Derrick, Orrin Davenport and Charles Siegrist, all giving pretty displays.

Both platforms and all three rings were given over to the equilibrists, with honors going to the Weise Troupe, four men and a woman. Roland and Adriel were given the centre ring on the strength of a bear-stand on a tall perch.

Cliffe Berzac had a display all to himself in the double turns of unridable donkeys and revolving tables, worked by Mme. Berzac and a man.

Maximo, the Cuban, who does a "drunk" on the slack wire, has been relegated to Ring No. 1, while the centre of the wire exhibition goes to the Bird Millman Co.

The Grimath Sisters were featured in the acrobatic and tumbling number. They are engaged only for the Garden engagement. The Deckers Troupe had a striking series of single hand to hand feats, the top mounters being tiny midgets.

Another feature was the double novelty of the Japanese Wrestlers and Josephson's Icelandic Gluma Troupe of wrestlers (New Acts) who make the only real novelty of the performance.

The 1913 Barnum show is the 1912 show really, with its best, familiar material, and very little to appeal on the score of novelty. There is a certain weakness. *Rush.*

CORRESPONDENCE

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

CHARLES J. FREEMAN
(DASH)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The Talking Pictures are still being run in the middle of the bill at the Majestic and consequently the bills each week seem much worse than they really are. This week's program, however, is not affected by the pictures. It would not be a good show if there were no pictures. It is a short program, running about two hours and twenty minutes, with two sketches each taking up over twenty minutes in the make up. That should tell the story in a nutshell. There is too much talk. Its talk, talk, and not let up until the whole thing takes on the aspect of a sermon. The Talking Pictures went astray Monday afternoon and the audience had a great chance to laugh, which they did with a will. The picture after running a quarter through went off the trolley and the graphophone hit on the word "why," and strung along "why, why, why, why, why," until the audience was howling; all the time the actors were going on with their playing to the "Why" tune. Lily Langtry is the headliner. She is playing an advance playlet "Mrs. Justice Drake," showing how things may be in the next century when women sit on the bench. It is amusing in parts and very talky in others. For this country it is better than her other suffragette sketch which she played in New York. Rube Dickinson next to closing was the hit of the bill, which was something, for he followed much talk and his quiet offering way down was not expected to do a great deal. Merrill and Otto held attention and pleased, but they were not an applause hit. The going was not to their liking and a rough comedy act would have fitted in better at their time. The act is neat, clean cut and classy. Merrill and Otto and Rooney and Bent are using the same line, that is Rooney and Otto are using it, "Why don't you look at me once in a while?" It was the biggest laugh in the act Monday afternoon. Sam Liebert and Co. gave "The End of the World," the Aaron Hoffman sketch, that seems to have an endless life. Several comedians have played it, but none quite as poorly as Liebert does. He misses all the fine points and the business and details, worked up so successfully by Alex Carr (the original) have been overlooked entirely. Eckert Roach as the son is easily the best actor in the cast. It is only a good small timer as Liebert plays it, and has probably outlived its usefulness as a big time act done by anyone. Har-

vey and De Vora Trio were "No. 2," and did splendidly. The act, with two exceptions, gained more applause than any turn on the bill, "The Girl from Chicago" (Nw Acts) and Rube Dickinson being the exceptions. Gasch Sisters were billed to open and Mosher Houghton and Mosher closed. *Dash.*

PALACE (Mort Singer, mgr., agent, Orpheum Circuit).—This week's program is a little dandy. They have moved the Talking Pictures into the centre of the bill again, but even with this handicap the show runs through at rapid pace and finishes out one of the best put together and fastest vaudeville shows seen in some time. Irene Franklin is the headline attraction. Chicago is a sweet spot for the comedienne. They recognized the ability in her before the eastern cities did and they are more loyal as well as wiser in this section. Miss Franklin has come down in weight until she is able to enter the ring at 125, and what a difference it has made. She wears a soubrette frock now that just makes you sit up and take notice, and there is no burlesque about. A more dashing looking soubrette doesn't grow. There is a white frock also that is some creation. This is worn at the finish and several of the called for numbers are given in this gown. Monday night an ovation greeted the singer's appearance and the audience were not contented until she had sung seven songs and begged off in a little speech. The headliner was not the only hit. There were several others. Claudius and Scarlett, moved from No. 2 to No. 4, had the house with them solid from top to bottom with their old time melodies. The capacity and classy audience (and there was an unusual collection at the Palace Monday night which speaks well for Miss Franklin's drawing powers) enjoyed the old time airs and sang them away at a great rate. Claudius and Scarlett are sure fire. They have hit upon a great idea and should receive protection from pilferers. Joe Keno and Rosie Green, "No. 3," were another of the hits. The dancing team went tremendous. The act has improved greatly since first shown in New York. The pair have caught each other's style of working and have become better acquainted with their audiences. They get over all the time. They are still singing "Alexander's Ragtime Band," and what's more, are making them like

it. The rag dance done with the number gets them more than any of the Tommy dances seen. Morris and Allen, No. 2, had a little the worst of the bargain, although by the time they were well on their way the audience was pretty well seated. The boys did very well in the face of it, carrying on the splendid opening of the Asahi Quintet and pave the way beautifully for Keno and Green. Asahi Japs, with their water trick featured, gave the show a start that was a hummer. It took a good show to follow the opening, for their pace was fast. Marshall Montgomery opened in a new manner, singing a song without the dummy and then going into the ventriloquial stuff. The new opening isn't worth while and does not show anything that Montgomery doesn't do in the act proper. The ventriloquist was a neat sized success. Trovato down next to closing also scored roundly, although he did too much. The act should be cut down, which would only make a big hit a bigger one. Harvey Family were one shy Monday night. At the matinee performance one of the girls had a fall and narrowly escaped serious injury. Only one of the two talking pictures were shown. Many

leading characters in a play to be made from the "Potash and Perlmutter" stories.

Bertie Beaumont formerly with "Miss Nobody from Starland" and later with "A Modern Eve," has joined Jack Arnold, formerly of Barnard and Arnold, and is playing in vaudeville.

J. C. Matthews has sold the Lyric, Oak Park, which he has been operating for some time.

Charles LeRoy has been engaged as one of the players in the new tabloid "I Should Worry," to be produced by the Interstate Producing company.

Charles L. Hertzman, here with "Fine Feathers" during the long run of that piece at the Cort, is now manager for "The Silver Wedding."

Fred Eberts, manager of the Great Northern Hippodrome, was in St. Louis this week conferring with officials of the Tate syndicate.

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walked out when it was flashed and there was not a hand at the conclusion. *Dash.*

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.). Gertrude Hoffmann opened Sunday night in "From Broadway to New York." Advance indications hopeful.

BLACKSTONE (Augustus Pitou, Jr., mgr.). Lewis Waller in "A Marriage of Convenience."

COHAN'S G. O. H. (Harry Risings, mgr.). George M. Cohan and his company opened Monday in "Broadway Jones."

CORT (U. J. Hermann, mgr.). "The Silver Wedding," with Thomas Wise, began Sunday night.

COLONIAL (James Jay Brady, mgr.). Ziegfeld's "Follies" still playing to smashing business.

GARRICK (Asher Levy, mgr.). William Faversham Monday night in "Julius Caesar."

ILLINOIS (Will J. Davis, mgr.). Billie Burke in "Mind the Paint Girl" doing good business.

OLYMPIC (Sam Lederer, mgr.). "Hindle Wakes" doing so well retained indefinitely.

McVICKERS (George C. Warren, mgr.). Mrs. Leslie Carter, last week.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.). "The Yellow Jacket" opened Monday for spring season.

PRINCESS (Will Singer, mgr.). "The Lady from Oklahoma," fair houses.

STUBBART (Edward Leonard, mgr.). Raymond, the Great, finding some little favor.

FINE ARTS (Arthur Russell, mgr.; Albert Perry, bus. mgr.). Manchester Players in rep. Arousing interest.

WHITNEY (Frank O. Peers, mgr.). Local performances.

GLOBE (James A. Browne, mgr.). Black Patil and company of negro singers. Fair business.

TOWN (Arthur Spink, mgr.). Traveling company in "Madame X."

NATIONAL (John Parrell, mgr.). "Mrs. Wicks of the Cabbage Patch."

VICTORIA (Alfred Spink, mgr.). "The Divorce Question."

IMPERIAL (Kilmt & Gazzolo, mgrs.). Traveling company in "One Day."

It is announced Alexander Carr has been engaged by A. H. Woods to play one of the

Plans are in the making to build a huge amphitheater in Garfield Park which will seat 30,000. In this, big theatrical productions are to be made. Donald Robertson has been working on the matter for some time and Harold F. McCormick has volunteered to donate \$10,000 to the project.

"The Yellow Jacket" opened Monday night at Power's theatre with a big house. Local scribes praise the play.

Sidney Schallman, booking agent, has been taken to the Alexian Brothers' hospital suffering from a nervous breakdown.

Tommy Gary, of the firm of Gary & Rose, booking agents, will fight Grover Hayes of Philadelphia in Cincinnati, April 7.

Menlo Moore's "Mother Goose Girls" open for a tour of the Pantages Circuit April 17.

Norman Jefferies, the Philadelphia agent who has booked many acts with the W. V. M. A., was in town last week, meeting for the first time the Association staff with whom he has been doing business two or three years through the mails only.

Dave Beehler leaves for New York next week. Dave is reticent as to the whys and wherefores of the trip. He will probably be away three or four weeks.

Through a delay on the railroad the "Stubborn Cinderella" Co. lost a performance at Ft. Wayne last week. The Rock Island made good the loss to the company at the pro rata rate.

Bulah Poynter has been placed for 12 weeks by the Frank Talbot Agency. "The New Doctor" is the title of the piece Miss Poynter will display.

Beth Scott did not accompany the "Passing Show" to Kansas City, but hopped a rattler for New York immediately after the performance Saturday night. She was humming "Come Along My Mandy" as the train pulled out.

Gene Green has gone to Grand Rapids with

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his wife's mother to rest for a time. He will probably remain idle for the next six weeks and then may possibly play the Majestic. In the fall he returns to Europe to fulfill contracts.

George L. Louis is composing the music for the "Press Club Scoop" which will be given by members of the Chicago Press Club, at the Auditorium, April 26. Douglas Malloch is writing the parodies to be used.

Alice Brady, daughter of William A. Brady, will play one of the roles in "A Thief for a Night," which will come to McVicker's next week. John Barrymore is one of the stellar players.

Gustav Kerker will handle the baton and direct the music for "The Seventh Chord" when that offering arrives at the Illinois next week.

Bert Williams has added a new monolog since the departure of Ray Samuels from Ziegfeld's "Follies."

Efforts were made to get Dr. Cook in at the Palace Music Hall with the Wilson and Willard to follow but the deal has not as yet been made.

"Miles Dixon," a play by Gilbert Canan and "Candida" by George Bernard Shaw were week-end plays offered by the Manchester Players at the Fine Arts theatre. They were well patronized.

"The Virginian," which for a long time was the vehicle for Dustin Farnum, opened Sunday in Aurora under the management of Jones & Crane. The piece will play the middle west for a time.

SAN FRANCISCO

By HARRY BONNELL

VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.

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ORPHEUM (Martin Beck, gen mgr.; agent, direct).—That the Orpheumites appreciate good comedy was attested by the way Sam Mann and Co. were received in "The New Leader." The act went over for a clean hit. The Four Huntings, with Harry S. Fern, added more comedy to the bill. Louise Dickinson was reported ill, and her young partner, David Schooler, worked alone with the piano. The boy's music is artistic and pleasing, but without the little singer with him the Schooler "single" is too light for such fast company. Mile. La Tosca and Co. were handed the opening spot. The start militated against the act, but the music went over big just the same. Dorothy Harris, billed as a "singing comedienne," scored mildly. The Great Tornadoes with their aerial and athletic feats, closed. Their work was enjoyed. Of the holdovers Digby Bell and Co. and Will Dillon proved fairly successful. The Edison "talkers" have worn off the novelty here. Reception very mild.

EMPRESS (Sid. Graumann, mgr.; S.C.).—The Romany Opera Co. presented a very pretentious setting in the closing spot, but the act as a whole suffered with such an unfavorable spot for a turn of this calibre. The voicing was excellent. Halliday and Carlin forced their patter into tiresome channels. Moore and Young were qualified as class, the

couple having blue ribbon on neatness. Rita Redfield is a child impersonator whose numbers were liked. She displays ability. Stone and Wander did well enough. McConnel and Astin provided a good opening turn. Bert Grant was one of the bill. Frank Sheridan's sketch, "The Derelict," with a "coast defender" cast, substituted. Al. Hallett in the principal role did some hully work. His supporting company is mediocre.

PANTAGES (Chas. L. Cole, mgr.; Alex. Pantages, agent, direct).—Menlo Moore's "Lads and Lassies" has a satisfactory staging and pleasing numbers, but the act could use a new book. The Three Navarros were in the closing position. Magee and Kerry combined snap and ginger with their routine and a substantial hit was the result. Ollie Eaton and Co. had "Man Proposes and Woman Disposes." While the theme is of light texture the act was satisfactorily interpreted by the Eaton Players. Karl, violinist, did well. What was billed as the Blue Ribbon Four turned out to be the Four Cook Sisters in cork. Collectively the four did not do so well with their harmony, it slipping a few cogs. The act passes on other points. Verna Mercereau, an Oriental danseuse, was on too early to get full measure, yet made good. Opening the show was a handicap hard to overcome.

CORT (Homer F. Curran, mgr.; Shuberta).—"Prince of Pilsen" (Jess Dandy), second and last week.

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—"Isle of Dreams" (Chauncey Olcott) first week.

TIVOLI (W. H. Leahy, mgr.; Ind.).—Chicago Grand Opera Co. (rep.), third week.

SAVOY (Chas. Muehlen, mgr.; John Cort).—Feature pictures.

ALCAZAR (Belasco & Mayer, mgrs.).—First week. Madeline Louis and Chas. Waldron stock.

IMPERIAL (W. I. Sterrett, mgr.).—Pop vau-deville.

Since Bert Levey abandoned the Diefenbrock, Sacramento, that house is reported to be in the dark column except when occasionally playing a combination road attraction.

The present plans of the new Tivoli Opera House management are to close down at the conclusion of the present engagement of the Chicago Grand Opera company and keep the theatre dark until well along in April, when there is planned an auspicious reopening with a light opera entertainment along the old established Tivoli lines of the halcyon days. Theatrical expert opinion that might be regarded of any value by reason of a familiarity with past and present conditions is inclined to doubt the ultimate success of a permanent stock musical venture. This skepticism is largely based on the inability of Kolb and Hill to achieve any marked or lasting success with any of the recent excellent offerings at the Savoy and on the general contention that the San Francisco theatre going public's tastes and desires have changed so very materially within the last decade.

The close students of things theatrical here seem very much inclined to believe that G. M. Anderson (Broncho Billy) is going to be pretty stiffly up against the problem of providing a practical sort of entertainment in his proposed new theatre across O'Farrell street from the Orpheum, when the time draws nigh for the formal opening of the resort next season.

Iroy Sebree, the well-known theatrical hotel man of Chicago, and occasionally impresario of vaudeville novelties, arrived here just about a week ago and has since been quar-

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tered at one of the prominent hosteries where show folks hold forth.

With about every peddler and canvasser of little or no consequence enjoying the entree of the dressing rooms of performers back stage at Pantages' theatre in this city, the "don't enter here" sign has been hanging on the outside to the representative of VARIETY for the last fortnight. Resident Manager Chas. L. Cole passed the exclusion edict from the head of the circuit on to the stage manager and in explanation of the order, accused the writer of these columns of having "knocked the circuit" to itinerate performers. It might be of general public interest to explain that this alleged "knocking" was in the nature of information that on a few occasions had been given to inquiring players both through the columns of VARIETY and in a personal way regarding the character of the Pantages time going east beyond San Diego. As appears to be pretty generally known, both Denver and St. Joe have been and most likely are now "cuts" of two-thirds of the regular circuit salary, and until Pueblo dropped out of the chain a short while ago, the latter is pretty reliably reported to have been another "salary cut" of \$25 less than the above mentioned two-thirds. A striking peculiar phase of the Pantages "cutting" system is that while playing either in Portland or after their arrival in this city, acts are reported to have been advised that the contracts for the Denver and St. Joe time would be given to them by the circuit representative Carl Walker when they reach Los Angeles, but without any mention of the "cut" stuff, so it is said. At the latter point, Manager Walker is understood to have been offering a single contract for Denver with the "two-third cut" clause in it and with the explanation that the Pueblo and St. Joe contracts will in turn be forthcoming from the representative in the Colorado metropolis, and who in turn was delegated to "break the news" about the succeeding "cuts" in the other two towns. This "cut" thing, which seems to have been practiced to the extent of slicing off two-thirds of a week's salary in a general average of four and five cities or thereabouts by the time that the acts reach San Diego, the last stand of the proverbial "ten or more weeks" specified in the booking offices in New York City or Chicago, until it has been no uncommon occurrence here to hear acts declare that they will finish the time "owing themselves money." It is this condition of affairs that has directly led to so many Pantages acts remaining here for a while in this land of sunshine and flowers, and playing a few short-jump weeks for the Western States Vaudeville Association and for Bert Levey, instead of going on eastward with those other two or three "salary cuts" and long "jumps" starting them in the race, and especially as the railroad tickets are known to be valid for months afterward from Los Angeles on. For some apparently selfish reason that cannot be exactly understood by anyone except Pantages and his lieutenants, this thought of his acts playing a few extra weeks hereabouts after he has had the benefit of first call on their services seems akin to a "thorn in the side" of the circuit chief. Frantic efforts have been made to persuade the acts to continue east from San Diego instead of coming back this way. Representative Johnson, manager of the Portland, Oregon,

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house, has been the first one to get busy and his medium is reported to consist of an endeavor to get as many signatures as possible to a little form of agreement to continue east on the time from the Southern California point. Then when the acts reach this city, similar pressure, except that perhaps more of it is brought to bear by Pantages and Resident Manager Cole. It would seem reasonable to suppose that some more of the same kind of "pressure" is applied by Representative Walker when the acts arrive at Los Angeles, although the latter are most likely to have pretty well made up their minds as to just what they are going to do by the time they reach that point. Judging by the vast number of acts that return here from San Diego, the united efforts of Pantages and his aides have not had a very dissuading effect and there is exactly where "the shoe pinches."

The writer has been accused of using his influence to induce acts to accept booking out of the coast circuit offices, but the absence of any personal motive in the movements of the Pantages acts here on the coast simply stamps this contention to be the senseless wall of a coterie of unsuccessful plikers. Getting at the real meat of the thing, the situation is so very plain to the average performer by the time he arrives at San Diego that no advice or suggestions are needed to determine or shape his course from there on.

The Four Cook Sisters have called off their proposed trip to Honolulu with the show that was scheduled to be sent over there under the managerial direction of Sam Blair. Cameron and O'Connor were to head the flat of entertainers, and it is believed now that the latter will cancel the engagement also. The failure

of the recent Dr. Cook tour is thought to have thrown cold water on the project.

Kolb and Dill and supporting company started their road engagement March 23 at the Macdonough, Oakland, in "Holly Toity." At the conclusion of four weeks of one night stands in California, the company is to open at the Majestic, Los Angeles, in "Old Dutch." During their absence from the Savoy, that theatre will be devoted to feature film pictures.

The picking is understood to be pretty barren over in Honolulu at the Popular theatre for the Raymond Teal musical-comedy entertainers and as a consequence that outfit is reported to have taken passage for this city on March 18.

Plans are understood to be under way to open the new municipal opera house, when that proposed institution is in shape for public inspection, with a new opera in English by Joseph P. Redding and Henry Hadley, and with the plot and scenes of the piece laid wholly in this city. Redding is the librettist who collaborated with Victor Herbert in the writing of the grand opera "Natale," sung here at the new Tivoli a week ago with Mary Garden in principal role. In the construction of the book of the proposed opera, the librettist proposes to wander away from the beaten paths by giving it a villainess instead of a villain. This he says he is going to do by giving a soprano the heavy part and casting a contralto for the role of the heroine.

The management of a railway running up to the summit of Mount Tamalpais just across the bay from here is formulating plans for the construction of a mammoth searchlight that they declare will prove to be one of the features of the Panama-Pacific Exposition. The light is to be of unrivaled brilliancy so far as artificial illumination goes and it is figured that a year will be consumed in the construction and completion of the giant torch.

The stage ambitions of Marjorie and Hazel Lovell, two sixteen-year-old cousins of this city, were given a jolt March 18 when they were arrested in a local booking office where they are said to have been seeking chorus positions. Recently the girls were stranded at Stockton, Cal., while there with a small "turkey" outfit and they were taken under the protective wing of the Y. W. C. A., until they could otherwise be provided for. Compared with the glare of the footlights the Association home was irksomely tame and the girls made an early exit. The matter reached the ears of the police here and the booking office soon followed. The Juvenile Detention Home has since been guarding the maidens.

Dora Park in Oakland, and practically the only thing around here in the shape of an approach to a summer park, enjoyed a successful opening March 22. Cesare Lamona and his band supply music. The thrillers are a giant roller coaster and Carver's Diving Horses with Lorena Lorenz, a circus rider, in the act.

The Liberty stock company, Oakland, has recently been recruited by the addition of Lee Willard, Max Walzman and Robert Lawlor.

The plans of Col. D. P. Stoner to take another show to the Orient is reported to be nearing perfection and early in June is mentioned as the probable sailing time. A vaudeville company of 20 people is given as the proposed complement of the outfit.

Arthur Don has recently been made general amusement manager of the old Louvre Cafe,

A. K. CALDERA and CO.

PEORIA "HERALD."

March 18, 1913.

THE PRINCESS.

There is a real live bill at the Princess theatre this week, and St. Patrick's Day was celebrated by numerous Peorians by attending the opening performance. Caldera and company are the headliners and a better attraction would be hard to find. It is a mixture of juggling and magic, and if there is anything that these clever people cannot juggle, then it isn't worth attempting. The little lady opens the act with some wonderful feats in the magic and works with great finish. Mr. Caldera juggles anything from a stepladder to a match and even climbs a ladder balancing a table set for dinner, in the middle of which is a punch bowl, without spilling one drop.

The German Baron and Baroness

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CLASSIEST NOVELTY ACT OF ITS KIND

Here are the results of my first reappearance in America

Representatives, LESTER ROSE and TOMMY GARY

62 W. Madison St., Chicago

EAST ST. LOUIS "JOURNAL."

March 21, 1913.

ERBER'S AVENUE.

A splendid aggregation of vaudeville stars were brought together yesterday afternoon in the new show at the Avenue and the pretty play house was crowded at both performances. Outside on the big electric sign the name A. K. Caldera and Company blazes forth in letters a yard long and the gifted company, which includes himself and wife, are proving themselves worthy of the dazzling honor. Good looking, exceedingly clever, pretty costumes and tricks and illusions that mystify, follow one another in quick succession. There is some magic, a little juggling, more magic and some more juggling; just enough of each to entertain and not bore you. The reception given them means much to the box-office this week-end.

corner of Powell and Ellis streets. A new lease of life there appears to be in evidence.

Ye Liberty Theatre Company of Honolulu is reported to have recently sold its holdings to newly formed incorporation in which two-thirds of the stock is owned by Alfred Magoon and sons, and the remaining interest is held by Robert McGreer. After the sale was made, the original company, in which Chong Lee Chan, Young Chun and other wealthy Chinese were heavily interested, was dissolved. For the present time there will be no change of business policy by the new company.

L. L. Price, proprietor and manager of the Broadway "pop" vaudeville theatre at Broadway and 12th street in Oakland, came over here from that burg (March 20) with a tale of woe about his house having been "picketed" the night before (March 19) by members of some sort of a new labor union that he declares hails from this city and which is supposed to be composed from ex-members of the American Federation of Labor and representing a combination of stage hands, musicians and moving picture machine operators. As far as can be learned the new organization is working under some sort of an I. W. W. charter, the exact character of which has not yet been publicly explained. The situation is complicated as well as unique from the fact that while none but recognized union men are employed in any capacity at the Broadway, the opposition labor organization members, wearing conspicuous red badges, paraded up and down in front of the theatre, keeping up a continuous spiel about the house being unfair to organized labor. Clashes are understood to have been frequent occurrence between the "picketers" and interfering representatives from the local labor council of the Federation of Labor, and a rather peculiar phase of the affair is that the Oakland police are reported to have lent their protection to the visitors, even going so far as to show away investigating labor council officials. The mob aspect resulting from the frequent clashes of the opposing factions is said to have scared off the Broadway's regular and transient patrons to the extent that the usual business for the night was cut just about in half. The "picketers" promised the Oaklanders that they would be on duty again the next night, in which event Manager Price said that most likely the theatre managers of the city would get together after the show and perfect their organization in a way to enable them to collectively devote some practical and effective means of protection. The second night saw the rising "picketers" on hand as they had promised, three in number, and opposed to them as many "picketers" from the local labor council, and with the big red badges in evidence also, but labeled "fair" instead of "unfair." As might be expected, the opposing forces got into a mix-up and the final outcome of the affair was the arrest of the visitors on preferred charges of disorderly conduct.

LOS ANGELES

Mary Garden smashed all grand opera traditions by interpolating a popular song in her performance of "Nadine," given on the last night of the Chicago Grand Opera company's engagement in this city. The added number was "I Love You, California," and was written by Frankenstein, the musical director of the local Orpheum, with words by Frank Sillwood, a well known clothing merchant. The song was dedicated to the Al Malakiah Temple of Mystic Shriners, and Miss Garden's singing the song was in the nature of a compliment to the Shriners who took advantage of the popularization of the Frankenstein song to peddle it in the Auditorium lobby at the conclusion of the operatic performance. Signor Campanini, conductor of the Chicago opera, provided the orchestration for the song and personally led his 65 men as Miss Garden sang the verses with the huge audience joining—or trying to, at least—in the chorus. On the previous night Miss Garden was the guest of honor at a dinner given by the Shriners. During the course of the festivities Miss Garden pressed agent herself very adroitly by giving each of the sixty assembled Shriners a good, rousing sisterly smack, right on their lips. Mary lingered only a second or so on the average pair of lips that were pursed to meet

hers, but when it came to the Potentate Leo Youngworth she dilled in her osculatory devotions for fully half a minute. And Youngworth—in addition to being United States Marshal for Southern California—is a married man who always takes his young wife with him when he goes to the theatre.

The Chicago opera company played to \$73,000 on their week's engagement at the Los Angeles Auditorium. This is the first time Southern California has had a chance to hear grand opera in real grand opera style for seven years—since before the San Francisco earthquake. Andreas Dippel was so well pleased with the results of his first visit to Los Angeles that another trip to the Coast next year is now assured.

Everybody who ever has played the Los

March 30. After playing four weeks here, three weeks will be devoted to the Cort theatre, San Francisco. Then after a week lay off for travel, the company will open in Chicago for what is hoped by the producers will be an all-summer run.

PHILADELPHIA

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—William H. Thompson and Co.; Edward's "Kid Kabaret"; James Thornton; Pauline Moran; Alexander and Scott; Handers and Melles; Brothers Bradshaw; Edison's Kineto-phone.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—Una Clayton; Dunedin Troupe; Quinlan & Richards; Al & Fanny Siedman; Leroy Wilson & Tom; Morris Gold-

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will receive a deed to one high, dry, investment site near Montauk Point. A nominal charge of \$7 will be made to cover cost of deed, taxes and placing surveyor's stake, with number of each lot, together with a signed certificate by surveyor that work has been done. No answers accepted from minors. No one is required to purchase additional lots, but should any successful contestant desire to do so the full price will be \$50, on easy terms. Property near Montauk offers a better opportunity for the real estate investor of moderate means than any other section. The cool ocean breezes in summer, the warm winds in winter, make it an ideal health resort. Thousands of columns of news matter have appeared in the daily papers concerning Montauk as a port of entry. We firmly believe and have evidence to substantiate our belief that within the next few years there will be a wonderful change in Montauk. This contest closes April 15th. Address all communications to

W. C. REEVES & CO., Dept. V.R., 124 E. 23d St., N. Y.

Angeles Orpheum will learn with sincere regret of the death of Mrs. Cralence Drown, wife of the Orpheum manager, which occurred March 13 at her home in this city. Tuberculosis was the immediate cause of death. Mrs. Drown had been ill for about a year. She leaves a young daughter.

Nat C. Goodwin continues to keep himself before the public of California with an avidity worthy of a younger actor. The last dope from the Goodwin press department is to the effect that he is to build a theatre in San Francisco, where he proposes to establish a Goodwin stock company.

Mr. Goodwin very evidently expects to keep himself reasonably busy in the immediate future.

Listen to this: Goodwin is to star in "Oliver Twist," supported by Marjorie Moreland in the role of Nancy Hanks. The chief cities of the Pacific coast will be visited.

Goodwin says he will start a school of acting in Los Angeles, to be under his personal direction.

Goodwin says he will have his book ready for the press very soon. Author! Author! Goodwin says he will star next year in "Gauntlet's Pride," a new play by J. Hartley Manners.

Goodwin says he is not going to marry Marjorie Moreland, now that she has been freed from her matrimonial shackles by a Baltimore judge. According to Goodwin, Miss Moreland is a guest at his home merely in the capacity of his secretary!

It has been a fortnight since Goodwin has made any remarks for publication. He has talked about everything in the world, almost, so his next announcement ought to be uncommonly interesting and diverting.

"The Tik Tok man of Oz," the new musical extravaganza by L. Frank Baum and Louis Gottschalk, will have its first production on any stage at the Los Angeles Majestic theatre

en; Grace de Wintress; Kinemacolor.

BJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—"An Alaskan Honeymoon"; Bert Wilson & Co.; Rogers & Dorman; Will C. Tenney; Bernard & Scott; Wyllish.

ALLEGHENY.—Mile, Martha's Trio; Ward & Belmar; Five Bragdon; Kitty Dorner; "Fixing the Furnace"; Navion & Marino; Metropolitan Trio.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—"The Curio Shop"; Coakley, McBride & Millo; Corr & Elle; Beth Stone & Her Pals; Matt Keefe; Bayonne Whipple & Co.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Ruth Hayward; Sager Midgley; Clar Threpp; Gates & Blake; Tokio Japs. KEYSTONE (M. W. Taylor, mgr.; agent, direct).—"A Night in Jungle Land"; Tyrolean Troupe; Norton & Ayers; The Empire State Quartet; Boutin; Tilson & Parker; Baling & Reynolds.

LIBERTY (M. W. Taylor, mgr.; agent, direct).—Middleton & Spellmyer; Ollie Mack; The Church Sisters; Arthur, Richards & Arthur; The Savannah Four; Kelly & Ashby.

VICTORIA (Jay Mastbaum, mgr.; agent, direct).—Belle Meyers; Edgar Conner & Sambo Sisters; Two Harts; John & Jesse Powers; Arberg Sisters; Fouchre, Hilton & Hughes; Bert Durand; Kinemacolor.

PALACE (E. L. Perry, mgr.; booked direct).—Moon Worshipers; Currie & Scamwell; George Murphy; Eugene Emmett; Price & Price; Lamonic.

BROAD (Nixon & Zimmerman, mgrs.).—"Disraeli," fifth week.

FORREST (Nixon-Zimmerman, mgrs.).—"Count of Luxembourg," fifth week.

GARRICK (Nixon & Zimmerman, mgrs.).—"Rebecca."

CHESTNUT ST. O. H. (Nixon & Zimmerman, mgrs.).—"Maid in Germany," by Mask and Wig Club of U. of P.

ADDELPHI (Leonard Blumberg, mgr.).—"Bird of Paradise."

LYRIC (Leonard Blumberg, mgr.).—"Merry Countess," fourth week.

WALNUT (Samuel Johns, mgr.).—"The Rose of Kildare."

BOSTON

By J. GOOLITZ.

80 Summer Street. KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Henry Woodruff & Co., scored; Travilla Brothers and seal, good; Morgan, Bailey & Morgan, good; Connolly & Wenrich, hit; W. C. Fields, good; Dooley & Parker, should go up on the bill; James Leonard & Co., funny; Kirk & Fogarty, fine; Nip & Tuck, opened well. HOLLI'S (Charles J. Rich, res. mgr.).—"Kismet," with Otis Skinner. Opened big. PARK (Charles J. Rich, res. mgr.).—"Officer 666." Big business. Third week.

COLONIAL (Charles J. Rich, res. mgr.).—"The Pink Lady." Repeating former big business. Last week. Douglas Fairbanks, in "Hawthorne of the U. S. A.," next week.

MAJESTIC (E. D. Smith, res. mgr.).—"The Man with Three Wives." Last week of good business. "Ready Money" will move over to this house from the Shubert.

SHUBERT (E. D. Smith, res. mgr.).—"Ready Money," doing well. Will move to the Majestic Monday to make room for Trentini in "The Firefly."

BOSTON (Al Levering, res. mgr.).—"The Round Up," with Macklyn Arbuckle. Playing at popular prices and should do well.

TREMONT (John E. Schoeffel, res. mgr.).—"Top O' the Mornin'" with Tim Murphy and Gertrude Quinlan. Started well.

PLYMOUTH (Fred Wright, res. mgr.).—"The Irish Players" in repertoire. Opened without a riot.

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand Opera.

CASTLE SQUARE (John Craig, mgr.).—"Stock." "Believe Me Xantippe"; 10th week, a record.

GAITEY (George T. Batcher, mgr.).—Hasting's "Big Show."

CASINO (Charles Waldron, mgr.).—"Jolly Follies."

GRAND OPERA HOUSE (G. Lothrop, mgr.).—"Miss New York, Jr."

HOWARD (G. Lothrop, mgr.).—"Burlesque. Luther McCarty as added attraction.

John B. Schoeffel, manager of the Tremont theatre, offers \$100,000 for a play as good as "Jim the Penman."

Mrs. Martha Buffington, wife of the late Claude Buffington, the acrobat, who died at the Lynn Hospital recently, as the result of a fall on the stage of the Olympia theatre, Lynn, has filed suit for \$15,000 against the Olympia Theatre Co. Buffington was a trapeze artist. She alleges that the agent of the company was negligent in preparing the apparatus used in the act. She had filed a suit for injuries first, but his death followed and now she seeks the damages for his death.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Joe Boganny Troupe, solid hit; Genaro & Bailey, big success; Frank Morrell, applause; Mae West, good; Gillette's Animals, scream; Lorraine, Dudley & Co., did nicely; Elmer Claren, good. Show this week was exceptionally fine—one of the best ever seen here.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Nazimova in "Bella Donna" (24-25); "Within the Law" (27-29).

MILLER DOLLAR PIER (J. L. Young, mgr.; Walter Grooten, bu. mgr.).—M. P.

STEPPLECHASE PIER (Moran & Fennan, mgrs.). Pavilion of Fun; M. P.

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ADDRESS EN ROUTE.

CRITERION (I. Notes, mgr.).—M. P. BIJOU DREAM (H. J. Elliott, mgr.).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ARCADIA (Hall & Mason, mgrs.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P. CENTRAL (Jacoby & Goldman, mgrs.).—M. P.

The Easter holidays brought the usual fashion show with it on the Boardwalk. The great promenade was filled with visitors, but hotel folk claim that the crowd was not quite up to the mark of former seasons. A new prosecutor was sworn into office ten days ago and license holders were rather uneasy as to how the new official regarded the Sunday selling. He gave out a statement which was vague but the general impression was that if there was to be a strict enforcement of the excise laws, it would be later. So almost all the "palaces" kept open as they have done all winter.

Easter-tide was a big boom to Cabarets and almost every cafe put in extra attractions. These bigger entertainments will be in force till and Stella Johnson, Dainty Diana (still end of this week, when business drops off, the Cabarets will be lopped off too. At Old Vienna there are Bill Fagan (well known here), Jack Phillips, the Texas Tommy dancers, Al English and Stella Johnson, Dainty Diana (still very popular) and Howard Dolan. At the Dunlop the Four Robinsons and Babbette (late of Shanley's) are the attractions. Walter Davidson and his orchestra are at the Isleworth for a few days, supplanting Leo Kohles, who went to the Rudolph. Also at the Isleworth are Marion Conway, Freida Klem and several others. The Jackson still has the Three White Kuhns and their wives and are still a big success. George Offerman heads a good Cabaret at Barney's. Blanche English is also there.

The New Era Producing Co., managing director, Jos. F. Bickerton, will present a new comedy entitled "The Love Leash" at the Apollo all of next week. The play was written by Anna Steese Richardson, a magazine writer, and Edmund Bress, the actor. Grace Filkins will be featured. In the cast also are Frederick Truesdale, Jennie Eustace, Anne Meredith, John Flood, Isabel Richards, A. Moreno, Lee Kohlmar and Howard Mitchell. The story of the play briefly concerns Vera and Theodore Knapp who drifted into marriage from a boy and girl understanding. They have hit it off so

well together that he believes for them to be separated for awhile will do them both good. So a year's separation is agreed upon and he leaves for Europe. But he soon returns to find his wife in the centre of many admiring men. So it is up to Teddy to win his wife back.

Monday afternoon on the Million Dollar Pier the Spanish dancers, Eduardo and Elsie Canisino, who are dancing at Shanley's (New York), appeared. They gave a number of dances programed as "The Bull Fight Dance," "Bolero," "The Spanish Tango," "Cuchipando" and others.

NEW ORLEANS

BY O. M. SAMUEL.

DAUPHINE.—Valeska Suratt in "The Kiss Waltz" engaging operetta with Miss Suratt proving surprise histrionically. Good business.

TULANE.—Zoe Barnett in "The Red Rose," entertaining show drawing fairly well.

ORPHEUM.—Les Marco Belli execute and expose conventional tricks. G. S. Melvin, unskilled Scotch comedian. Irene Bercheny, playing cymbal instrument, suggesting xylophone and miramba, but superior in tone, offers season's classiest musical act in "one," "Mein Leib chen," entertaining and wearisome in turn. Joe Welch, scream; "talking pictures" got applause from two balcony patrons; Schietl's Manikins, unsurpassed.

BALTIMORE

BY ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; U. B. O. agent; rehearsal Monday 10).—"The Song Birds" fairly won topline honors; Hardeen, close second; Lamberti, clever; Clark and McCullough, fair; Franklin Ardelle & Co., excellent; Hoey and Lee, laughs; Bronson & Roth, pleased; Mile. Paula, much applause.

NEW (George Schneider, mgr.; direct).—Luken's Wild Animals, showy attraction and excellent headliner; Rockway and Woods, good; Mike Fenton & Co., fair appreciation; Umboltz Bros., good; Charlotte Norton & Co., applause; George Martin, fair. Packed houses Monday.

VICTORIA (C. E. Lewis, mgr.; agent, N-N).—Sailor Boys' Band gained applause; Sagar Midgley & Co., hit; Penn & Clous, entertaining; Palace Quartet, fair; "A Night With the Sculptors," well received; "Fun in a Barber Shop," won laughs. Business excellent.

FORD'S (Charles E. Ford, mgr.).—"The Woman," return. Good sized audience Monday night.

ACADEMY OF MUSIC (Tunis F. Deane, mgr.).—Victor Herbert's new opera "Sweethearts," with Christie MacDonald in title role. Capacity house first performance.

AUDITORIUM (J. MacBrice, mgr.; Shuberts).—Marie Dressler and Co. with the fair, fat and festive Marie carrying along the show, drew in a crowded house Monday night.

GAYETY (Wm. Ballauf, mgr.).—"The Knickerbockers" big magnet Monday afternoon. EMPIRE (George Rife, director).—"Americans," fair drawing card Monday night.

HOLLIDAY ST. (Wm. Rife, mgr.).—Last week of the Premier Stock Co. in "The Man-o-Warman" attracted a big house Monday night.

PITTSBURGH

By F. LANG.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Ethel Berenmore, did well; Willis Holt Wakefield, big hit; Van & Schenck, good applause; A. O. Duncan, very good; Berlin Madcaps, well received; Sharp & Turek, fine; Flying Russels, pleased; Greek Classic Trio, good.

HARRIS (John P. Hill, mgr.; agent, U. B. O.).—Mother Goose, big hit; Al H. Wilder, repeatedly encoed; Lloyd & Zarina, good; Ferris-Bedell, Co., pleased; Lew Fitzgibbon, fine; "Keystone Four," very good; Caron & Farnum, big applause; Billy Daer, well received; Marjorie Barrett, entertained.

PENN AVE. (F. B. Stafford, mgr.; agent, Walter Keefe).—Lind, went big; Uyeno Japs, fine; North Carmen Minstrels, very good; Warren & Brockway, pleased; News & Gordon, well received; Carl Randall, good; Laddie Cliff, pleased; Logan & Ferris, fine; Katherine Selsor, encoed; Major O'Laughlin, entertained.

KENYON (North Side) (J. Immerman, mgr.).—"Isle of Smiles," well received. Number of interesting specialties introduced by various members of company.

ALVIN (John P. Reynolds, mgr.).—"Bought and Paid For," enjoyed by large audience. 31—"The Road to Happiness."

NIXON (Thos. Kirk, mgr.).—"Robin Hood," splendid revival of light opera, well received, big house. 31—"Man and Superman."

LYCENE (C. R. Smith, mgr.).—"Uncle Tom's Cabin," 31—"Mutt and Jeff."

GAYETY (Henry Kurtzman, mgr.).—"Beauty, Youth and Folly." New organization. 31—"The Trocadero."

DUQUESNE (Harry Davis, mgr.; Stock).—"Much Ado About Nothing." Good stock revival.

EMPIRE (A. A. McTighe, mgr.; agent, L. C. McLaughlin).—24-26, Mayer & Hyde, pleased; Mack Coleman & Co., "Good Old School Days," fine; Lewis & Root, good; Gousley & Keenan, scored; Eleanor Savage, pleased. 27-29, Imperial Russian Troupe, Harper & Lavelle, Lear & Rome, Johnny Dee. House doing fine business.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—24-26, Barnum & Carlyle, fair; Rieth, Delaney & Co., entertained; Land, Harper & Bentley, hit; Three Apollos, good. 27-29, Sully & Larson, Harvard & Cornell, Craig Whitney & Co., Ray Knox, Nelsons Flying Ballet.

PARK (J. P. McConnell, mgr.).—24-26, Musical Harringtons, Kelly & Kelly, Hilbert & Dunbar. 27-29, Court & Donn, Harry & Mae Howard, Richard Holden.

K. & K. O. H. (A. W. Krell, mgr.).—24-26, Harry & Mae Howard, Court & Donn. 27-29, Musical Harringtons, Wentworth & Foster.

SMITH'S (J. E. Smith, mgr.).—27-29, Kelly & Kelly, The Calvert Trio, Pictures.

Contracts have been signed and preliminary arrangements made for the premier production of the "Lady of Luzon" in the Alvin week June 2. The opera, which will be presented under the auspices of and by members of the Pittsburgh Athletic Association, will be elaborately staged and the entire production will be in the hands of professional management. Book, lyrics and libretto are all local. The show will require a cast of 80 people; 16 principals and 32 male and female voices each, in the chorus and will involve an expenditure of approximately \$18,000.

The Kenyon theatre, north side, beginning March 31, will change its program Monday and Thursday of each week.

The name of the Kenyon Opera House has been changed to Penn Ave. theatre. Policy remains same.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. 2).—24-26, McPhae & Hill, good; Warren & Francis, pleased; Toomer & Hewins, big; Daisy Cameron, scored; Oberlin College Musical Girls, exceptionally fine. 27-29, "The Military Girl." MELTON.

BATTLE CREEK, MICH.

BIJOU (Harry Lorch, mgr.).—20-22, Graham's Rats & Cats, novel; Kate Fowler, good; Gardner & Vincent, fine; Hodge & Lovell, well presented; Willie Zimmerman, great 23-27, Charles Russell, fine; Ned Malroy, fair Harry Hayward & Co., great; Bush & Shapiro, big; Loyd Childs & Co., feature, to big business. 27-30, "The Cow and the Moon." HEIMAN.

BLOOMINGTON, ILL.

MAJESTIC (Thirlin; A. G. Shade, mgr.).—Mar 17-19, Deodates, magic; Billy Graham good; Eckert & Berg, fair; Son Tucl, hit; W. J. Dyer & Co., "The Big Noise," hit. 20-22, Lowe & De Marie; Clarita Day; Geo. Nagel & Co.; Burnham & Irving; La Joe Troupe; 24-26, Kennedy & Mack, fair; Frank Rogers, good Winsch & Poore, hit; L. Carlton, good; Geo. B. Reno & Co., eccentric. WAG.

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—Hawthorne of the U. S. A. was given a generous reception by a capacity house. Mar. 31 "Milestones."

TECK (John R. O'Shel, mgr.; Shuberts).—"The Bluebird," by original company, played return engagement to large audience. Mar. 31, "The Red Petticoat."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—The Gee-Jays, humorous novelty; Brown & Newman, nifty nonsense Will Rawls & Ella Von Kaufman, many laughs; Harry Lenton & Anita Lawrence, unique; Lulu Glaser & Thomas D. Richards in

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"First Love," many encores; Tom Dingle and the Esmeralda Sisters, exceptional dancers; Radford & Manchester, creditable.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"Mutt and Jeff," back and received a hearty welcome. Mar. 31, "In Old Kentucky."

GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—Bob Manchester's "Cracker Jacks," brilliant.

LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—"The Merry Maidens," provided an entertainment of unusual merit; capacity house.

ACADEMY (Henry M. Marcus, mgr.; agent; Loew; rehearsal Mon. 10).—"The Osaves, funny; Amada, attractive; Morris Samuels & Co. feature; Maud Jones, did nicely; Busses Dogs, well trained; Fanny Fondeller, thrilling; Dave

This theatre will be opened Labor Day by the Columbia Co. and will be the only burlesque house here. It will be 86x110 feet.

THAYER.

CARLINE, PA. OPERA HOUSE (W. F. Pascoe, lessee; Frank Hill, mgr.).—"Officer 666," well rendered; poor house; Schaeffer Sisters, good.

ORPHEUM (P. Magaro, mgr.; rehearsal 11).—Bradley & Tupper, fine; Backman & Gruss, pleased.

HOME (George Yeager, mgr.).—Pictures.

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Vine, satisfactory; Omega Trio, went well; Marengo & Wood, fine; Caron & Collins, amused.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Mon. 10).—Great Apollo, above average; Elsie Clifford, pleased; Newell & Most, good; Six Nursery Rhymes, excellent; Gilbert Craig, passed; Lillian Doone, mysterious.

Ildore Moses has been appointed assistant manager of the Family. This house will be turned into a first-class moving picture house, as the vaudeville attractions heretofore presented will be transferred to the fireproof New Lyric, with A. R. Sherry as manager.

Rapid progress has been made with the New Gaiety, corner of Pearl and Huron streets.

S. Miller Kent & Co.; Bert Levy; O'Mear Sisters; Anna Kent; Brown & Blyly; Romalo & Delano; Pathe Weekly.

BROADWAY (Wm. James, mgr.).—Mark Lea's Musical Comedy Co. in "The Aviator's Marriage," and "Room 44." SOUTHERN (J. F. Luft, mgr.; Shuberts).—"Little Boy Blue," 25-25; Southern & Marlowe, 27-29; Cincione & Italian Band, 30; "The Clean-Up," by the Strollers of Ohio State University, 4-5.

HARTMAN (Lee Boda, mgr.; K. & E.).—

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"The Trail of the Lonesome Pine," with Charlotte Walker, 26-26; "Officer 666," (return), 27-29; "The Enchantress," 31-2.
HIGH ST. (Chas. Harper, mgr.; S. & H.).—"A Fool There Was," 24-26; "The Great Divide," 27-29.
MEMORIAL HALL. Madam Julia Culp, 24.

The Grand has been renamed the Thomas.

The reports are that Frances Ring and Robert Warwick will appear with the Olen-tangy Stock Co. The Olenburgs will open their company at Olen-tangy Park early in May.

"The Follies of 1913" is to be presented by the Seniors of Ohio State on March 23. It is a musical comedy.

H. ACKERMAN.

CRAWFORDVILLE, IND.

MUSIC HALL (Geo. R. White, mgr.).—18. The Strolling Players, fair show and business. 21-22, pictures and vaudeville, pleased, fair business. 26, "The Nautical Knot" (home talent); 28, "The Spring Maid"; 2, "Excuse Me." GEO. A. ROSA.

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; Inter; rehearsed Mon. 10). Lawson & Nannon, very good; Moore & St. Clair, pleased; Edwina Barry & Co., light applause; Bigelow, Campbell & Rayden, hit; Butler Haviland & Alice Thornton, rich comedy; Boudini Bros., hit; Wormwood's Monkey Theatre, excellent.
GARDEN (Stimmet & Brown, mgrs.; Keith & Miller, agents; rehearsal Sun. 6).—Swain's Hats & Cats, interesting; Lillian Sisters, very good; Melbourn McDowell & Co., hit; Joe McGee, pleased; Von Klein & Gibson Co., very good. GEO. B. WALKER.

DES MOINES.

ORPHEUM (H. B. Butler, mgr.; rehearsal Sun. 10).—Week 16, McIntyre & Heath, went big; Mr. & Mrs. Jimmie Barry, scored; Keno & Green, liked; Ida Oslay, clever; Armstrong & Manly, good; Hurshy Troupe, pleased; Louis Stone, different.
PRINCESS (Elbert & Getchell, mgrs.).—Stock.
MAJESTIC (Elbert & Getchell, mgrs.).—S-C vaudeville. JOE.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.).—rehearsal Mon. 10).—"The Dance Dream, very clever; Nellie Nichols, hit; The Berrens, big finish; The Avon Comedy Four, scored; Max's Circus, good; Charles C. Drew, entertaining; Alice De Garmo, pleased.
MILES (C. W. Porter, mgr.; agent, T. B. C.).—rehearsal Mon. 10). The American Girl, hit; Copeland & Payton, good; Billy Link & Blossom Robinson, entertaining; Nadell & Kane, laughs; Swain's Cockatoo, pleased.
BROADWAY (J. M. Ward, mgr.; S-C; rehearsal Sun. 10).—"The Trainer, good sketch; Lightner & Jordan, very good; Exposition Four, went big; Mercant, very clever; Eddie Riley & O'Neil Sisters, pleased; The Booth Trio, darling.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Bernard & Harrington; DeStefano Bros.; Case & Rogers; Tenny & Symonds; Baby Violet; Pantzer Duo; Farley & Butler; Jules Walters & Llewellyn.
COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun.).—The Colvins & Co.; Eric & Nora; Vivian & Hurdell; Holer & Boggs; Dave Roby; Rose Troupe; Seymour & Williams.
NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Helen Pingree & Co.; Dayton; Marimbo Trio; Lawrence & Harvey; The Blanches; Mitchell & Grant; Three Diericks Bros.
GARRICK (Richard H. Lawrence, mgr.).—"Everywoman."

DETROIT (Harry Parent, mgr.). Robert Lorraine in "Man and Superman."
LYCEUM (A. R. Warner, mgr.).—"The Common Law."
GAYETY (William Roche, mgr.).—"Gay Misadventures."
AVENUE (Frank Drew, mgr.).—"Darlings of Paris."
POLLY (Hugh W. Shutt, mgr.).—"Champagne Belles."

Excavating for the new Orpheum theatre will start early in May.
JACOB SMITH.

ELMIRA, N. Y.

MOZART (Felber & Shea, mgrs.).—24-26. Searl Allen & Co., pleased; Fitch Cooper, excellent; Warren Bros., clever; Little & Allen, good.

MAJESTIC (M. D. Gibson, mgr.).—24-26. Nannon's Trained Birds, pleased; Musical Irving, good.

LYCEUM (G. H. Ven Demark, mgr.).—25. "The Old Homestead"; 29, "The Pink Lady." J. M. BEERS.

ERIE, PA.

MAJESTIC (J. L. Gilson, res. mgr.).—Aborn English Opera Co.; Apr. 2, Tyrone Power in "Julius Caesar."

COLUMBIA (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, Gus Sun and U. B. O.).—rehearsal Mon. 10).—Lester Trio, laughs; Romano & Briglio, big; Conroy's Dividing Models, very good; Etta Bryan & Co., excellent; Johnstone & Wentworth, went well; Stuart Barnes, big; Ioleen Sisters, clever; Jean Baldwin, good.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Melley-Dentson Stock Co., in "Charley's Aunt"; business very good.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—24-26, James Byrnes, good; Bloomquest Players, a hit; Norton & Earl, excellent; Rialto, good. 27-29, Little Robert, Ford & Kelgard; Swan & Hamard.

BIJOU (H. M. Goodhue, mgr.; agent, U. B. O.; rehearsal Mon. 10).—24-26, Gregoire & Elmina, very good; Laurie & Allen, good; Dacey & Chase, excellent; Lorello, good. 27-29, Al Sweet & Co.; Lewis & Chaplin; Margaret Helbig; Fitzsimmons & Cameron.

PREMIER (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—Opened Sunday, 23, with vaudeville and pictures for the first time since being burned out.

EDW. F. RAFFERTY.

FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; agent, Bert Levey).—The Travolvas, fair; Jim Derwin, good; La Croix, went well; The Raymonds, appreciated; Four Avolas, much ap-

The hoodoo seems to have been lifted from Teal's by the Ardath company. J. F. M.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—23, "Om-cer 666," return engagement, played to satisfactory business; 24, "Servant in the House"; 29, "Little Boy Blue."

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal, Sun. and Thurs. 11.30).—23-29, "The Duke of Durham."

JEWELL (J. H. Broomhall, mgr.).—28, Francis X. Bushman in talks on motion pictures accompanied by films in which he self appears. QUAD.

HARRISBURG.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Billy Kincaid, good; Larenara & Victor, scored strongly; Cortez & Florence, went well; John T. Murray, applause; LaToy Bros., good; Lambert & Hall, fine; Rolfe's "Arcadia," big.

MAJESTIC (N. C. Myrick, local rep. Rels Circuit Co.).—25, Penn State Theatians in "The Yankee Brigands"; 26, "Dandy Girls"; 27, "Fine Feathers"; 28, "Julius Caesar"; 29, "A Girl of the Underworld." J. F. J.

HARTFORD, CONN.

POLIT'S (W. D. Ascough, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"The Lawn Party," pleased; Those Four Entertainers, hit, DuCillon, went big; Milton and DeLong Sisters, laughs; James B. Carson & Co., good; Four Klans, good; Warren & Conley, went well.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Mon. & Thurs. 11).—24-26, Ebeling Trio, sensation; Coy De Trickle, hit; Hurst, Wats & Hurst, laughs; Gordon & Warren, good. 27-29, "Telephone Girls"; Billy Judge; Strolling Players; Jack Claire & Zimmler; Kitcher & McClay.

PARSON'S (H. C. Parsons, mgr.).—24-29, Robert B. Mantell in repertoire.

The T. M. A. country fair opened at the Park Casino Thursday evening. It closes Saturday night with a Mardi Gras celebration.

Manager Dean entertained 100 members of the General Assembly at a matinee last week, putting on a "Sunday evening moving picture show" that the legislators as well as the general public might see just what a Sunday night show consists of. R. W. OLMSTED.

HOMESTEAD, PA.

GRAND (John Stahl, mgr.; agent, L. C. McLaughlin).—24-26, Imperial Russian Troupe; Harper & Lavelle; Dan Robie; Levitt & Lawler; The Gerards; King & Lee. 24-29, Chas. Gaylor; The Hendersons; Kelly & Francis; Harmony Girls; Baxter & Floyd; Don St. Clair. LANG.

HOOPESTON, ILL.

McFERRIN O. H. (Win. McFerrin, mgr.; Ind.).—28, "The Merry Milk Maids" (home talent).

VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.). 20-22, Fields & Gabellin, pleased; Ned Melroy, good; 24-26, Lynn Cantor; Harry Patrick & Saxton Sisters.

RIGGS.

LATROBE, PA.

TWILIGHT (J. E. Gordon, mgr.; agent, L. C. McLaughlin).—"Daffy Dill Girls"; Brown & Farlardeau; McDonald & Mason; Mae Foster. LANG.

LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Langdon, McCormick Co., good; Williams, Thompson, & Co., good; Steward Sisters, very good; John Gregor, well received; Schreiner & Richards, funny; Pearl Dawson, good; DeVoe Trio, good.
MERRIMACK SQ. (Jas. F. Carroll, mgr.; agent, John S. Quigley; rehearsal Mon. 10).—Grace Young; Howard Liddy; Walter Weeks; Madison & Goldy; Curtis & Colby; Ethel Monro.

OPERA HOUSE (Jules Cahn, prop. & mgr.).—24-29, "Zaza."

THE PLAYHOUSE (Mr. Osburn, lesser. Kendall Weston, mgr.).—Stock.

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COLONIAL (A. P. Weschler, mgr.; Fred Hilton, asst. mgr.; agents, Gus Sun and U. B. O.).—rehearsal Mon. 10).—"Musical Comedy, "Oscar and Adolph in Paris," went big.

11TH ST. (Suerken & Cummins, mgrs.; Ind.).—Musical stock, "The Bell of New York," opened with good show and big houses.

PARK.—Pearl Stock Co., "The Gamblers."
HAPPY HOUR.—Gay Sisters Musical Co. M. H. MIZENER.

EVANSVILLE, IND.

WELLS' BIJOU (Chas. Sweeton, mgr.).—16, Eddie Foy, to a fair house; 18, "The Girl at the Gate" minus Lucy Weston; 19, "The Newlyweds"; 22, Kittle Gordon in "The Enchantress"; 24, Lyman Howe's Pictures; 26, "Kindling"; 22, "Excuse Me."

THE MAJESTIC (Chas. Sweeton, mgr.).—Carl Cook's Stock Co.

NEW GRAND (Wm. McGowan, mgr.).—24-29, "Pool Room Act"; Belle Hathaway Monkeys; Melnotta Twins; Adair & Adair; Paul Thorne; Alb. J. Hall Co.; Hues & Eldrid; Dale & Boyle. Business good three times daily. EDW. SCHUELER.

plause. Last half: James & Sterling, fair; Sterling Bros., applause; LaVallie & Finney, appreciated; Four Olivers, well received; Jack Roberts' Texas Tommy Dancers, hit.

BARTON O. H. (R. G. Barton, mgr.; agent, Cort).—"The Siren," 16, to good business. "Merry Widow," 29.

TEAL'S (Roy Ed Turner, mgr.).—Fred Ardath Musical Comedy Co., packing them in.

The moving pictures of Fresno's Raisin Day were featured all week at the Empire. Manager Hesse's comments were more enjoyable than the pictures themselves.

A new "pop" house is to be built in Fresno by W. Parker Lyon, a local real estate magnate. Plans are being drawn, and Jay and Tuolumne streets will be the site.

Lionel Dalton, author of "The Girl in the Dark," will stage a "society vude" show the latter part of April, at the Barton. Al Joy, sporting editor of the San Francisco Examiner, will put on a new sketch at the performance. Jas. W. Gearhart will be in charge of the musical end of the show.

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MACON, GA.

GRAND (Jake Wells, mgr.).—Week 17, Murphy's Minstrels, large houses.
PALACE (J. B. Melton, mgr.).—Miss Rea Palmist, strong.
MAJESTIC (J. B. Melton, mgr.).—Allen & Kenna Musical Comedies, clev.
ALAMO (Joe Wilson, mgr.).—Vaudeville and pictures fair crowds.
LYRIC (H. P. Dicks, mgr.).—Snowball Jackson Musical Company, hit.
Sun Brothers' Circus, March 31.

ANDREW ORR.

MEMPHIS, TENN.

LYCEUM (Frank Gray, mgr.; K. & E.).—Harry Lauder, 18, business good; 24, Frances Starr; 27, "Butterfly on the Wheel."
LYRIC (B. M. Stainback, mgr.; S. & H.).—16, Thurston, business good; 23, "Don't Lie to Your Wife."
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Joe Welch, headliner, pleased; Les Marco Belli, opened, entertaining; G. S. Malin, fair; Irene Borsany, polite attention; Gus C. Weinberg, "Meln Liebchen," everybody pleased; Schichtl's Royal Marionettes, great, kept everybody in.

MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; K. & E. and Church).—24-26, Leasing, Ahlia & Sweetey, the Monk, fair; Murray Livingston & Co., very good; Two Rags, good; Three Gammons, good; 28, "The Little Millionaire"; 27-29, "The Chalk Line"; Leander & Leander; O'Donnell Bros.; Clinton & Beatrice.

MOBILE, ALA.

LYRIC (H. C. Fourton, mgr.; Wells Circuit, agent, U. B. O.).—24, "Bought and Sold For"; 25 & week, "Around the Clock"; Apr. 1 week, Murphy's Steel Pier Minstrels.
ORPHEUM (John Kellner, mgr.; agent, direct).—24-26, "Escaped from the Harem"; 27, "Among the Ozarks"; 28-29, Society Almanac (amateurs).

Dreamland Theatre has discontinued vaudeville and will run five reels. WILLIAMS.

MONTREAL

ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—Florentine Singers; Davis & Macauley Co.; Albert Cutler; Mario Trio; Ernie & Ernie; Ellmore & Williams; Minnie Allen; Conlin, Steele & Carr; Barneville Bros.
FRANCAIS (J. O. Hooley, mgr.; agent, Aloz).—Dulange, Blanche Gordon; Big Jim; That Kid; Alorton & Arliss; Four Mucha.
GAYETY (Fred Crow, mgr.; Eastern Wheel).—Mollie Williams' Burlesquers.
PRINCESS (H. C. Judge, mgr.; Shuberts).—"Baby Mine."

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—"Omce 666."
FAMILY (Phil. Godell, mgr.; agent, Aloz).—Al & Nan Belmont; Aldina; Great Fredrick; Max Holden & Co.; Langdon & Morris; Irene Gold.
STAR (Frank Foster, mgr.; agent, Aloz).—Peggy LaRay; Hayco & Co.; Larivee & Mayme; Bobby Ryles.
LYRIC (Fred Trudel, mgr.; agent, Aloz).—Fred Norman; Root & White.
LAURIER PALACE (Joe Thomas, mgr.; agent, Aloz).—Warren & Renfrew; Larry Larivee; Max Holden & Co.; Peggy LaRay; Hayco & Co.; Billie Burke.
STARLAND (Chas. Stanford, mgr.; agent, Griffin).—Electrical Wizard; Flora DeLisle; Musical Simpons; Aquarius.
NATIONAL (A. Bourget, mgr.; agent, Griffin).—Tom Eck's Bicycle Girls; Zoryas; Mack & Fox.
LIBERTY (A. Delvine, mgr.; agent, Griffin).—Marvelous Hamburg; Burlino; Sadie O'Neil.
VITSCOPE (A. Dorfer, mgr.; agent, Griffin).—Penney & Boucher; Leduc Sisters.
CANADA (E. Lowry, mgr.; agent, Griffin).—Rand's Dogs; Till's Marionettes.

SHARON.

NASHVILLE, TENN.

BIJOU (George H. Hickman, mgr.; S. & H.).—George Sidney in "Busy Izzy," with Carrie Webber and great company. Business good. Dave Lewis, in "Don't Lie to Your Wife," underlined.
ORPHEUM (George H. Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"My Wife's Family," with John Wise, opened to well pleased house; judging from the big attendance at the Monday evening matinee, the show should do well.
PRINCESS (Harry Sudekum, mgr.; agent, Keith; rehearsal Mon. 10).—"Lower Berlin 13," with Arthur Denning the star. The chorus is lively and pretty. The piece is adequately presented.
"Fire Regained," which will be presented next May by local talent, will be a big pageant. The International Feature Film Company of New York have closed a contract with the committee. W. A. Daniel has been placed in charge as assisting director general.
Manager George H. Hickman was confined to his hotel last week suffering from severe throat trouble.
Oscar Hodge, for several years manager for

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Dockstader, has now taken hold of affairs for the O'Brien minstrels, and has assembled for his start a company of many prominent minstrel celebrities. The attraction at the Vendome shortly will be the first appearance in this city of Nell O'Brien and his "Great American Minstrels."

W. R. ARNOLD.

NEW HAVEN, CONN.

POLI'S (Ollie Edwards, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Caulley & Webb, novelty; "The Class Struggle," strong offering; Cunningham & Marlon, excellent; "Prince Flaro," wonderful; Chick Sales, fine; Vanderbilt & Moore, good; Begs Bros., entertaining cycle; Watson & Flynn, fair; Willis Family, opened.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Jack Dakota Trio, shot well; Murphy & Francis, entertaining; Dorothy Rogers & Co., in "Babies a la Carte," repeat former success; Delro, with accordion, big hit; Norton & Nicholson, another; Eva Fallon, new here, charmed; Kinemacolor, still goes; The Primrose 4, sing nicely; Edward De Coria & Co., amusing sketches; Leonard & Russell, repeat former hit; De Laseo Bros., go to it big.
LYRIC (Proctor's).—Pullman Porter Maids, made good; Bernard & Bernard, amusing comedians; Ray & Tiney, sing well; Joe Deming, comedies; Sands & Carr, entertain; The Human Trio, acro fine; Fred W. Bowers & Co., capable in tab. musical production.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Joseph & Mina Adelman, hit; Diehl Scott & Co., humorous offering; Claude & Marian, Cleveland, well; Isabelle Grey Trio, clever; Goldie Banta, pleased; "Teroni," novel; Maud Alexander, hit.
SHUBERT (Lee Ottelengul, mgr.).—Willie Collier in "Never Say Die," to big business.
NEWARK (George Robbins, mgr.).—"The Governor's Lady," nicely done to great business.

ORPHEUM (M. S. Schlesinger, mgr.).—"Get Rich Quick Wallingford," business always good.
JACOB'S (George Jacobs, mgr.).—"Under Two Flags," better class of plays being staged.
MINER'S (Frank Abbott, mgr.).—"The Gay Widows," doing nicely.
GAYETY (Leon Evans, mgr.).—"The Taxi Girls," getting them.

New M. P. house opened Monday at Bloomfield; seats 750.

A benefit was tendered to Leon Evans of the Gayety Sunday night.

Owing to present burlesque conditions, there is a chance of the Gayety playing independent burly or vaudeville next season, leaving new Miner's (Western) for burlesque.

Among those engaged for the month's engagement of the Aborn English Grand Opera Co. at the Newark, are Edith Helena, Elena

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Kirmes, Jane Abercrombie, Louise Le Baron, Elaine De Sollem, Leonid Samoloff, Eugene Battain, George Shields, William Schuster, Harry Luckstone, William Kreidler, Ivy Scott, Australian soprano Dianetta Alvina, Phoebe Crosby, Mabel Slemmon, Johanna Kristofsky, Jayne Herbert, Henry Taylor, Herbert Waterous, Morton Adkins and Salvatore Sclaretelli as soloists. Mr. Kreidler was with the Metropolitan Opera Co. last fall.

JOE O'BRYAN.

OTTAWA, CAN.

RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).—26-27, "The Heartbreakers"; 28-29, Primrose & Dockstader's Minstrels.
COLLEGIATE HALL.—Leopold Godowsky, pianist.

DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Aank, good opener; Phil Staats, good; "Her First Case," very good; Juliet, big hit; Chas. Mack & Co., excellent; Devine & Williams, scream; Max Wilson Troupe, good.

CASINO (F. H. Leduc, mgr.; agents, Aloz; Griffin).—24-26, Harrison Jones; Langdon & Morris; Wesley & Francis.

FAMILY (Ken Finley, mgr.).—Marie and Bears; "Pauline Cushman, Federal Spy"; "The Strength of Men"; "Tamandra, the Gypsy"; Sherlock Holmes in Weygate Squares.

GRAND (T. L. Bonsall, mgr.; dramatic stock).—Roma Reade Players in "Thorns and Orange Blossoms." This is the second time this play has been produced in the Grand within two months. Dorothy Thayer, ingenue, leaves Saturday for London. This week's production is very good. Excellent Monday night business.

EMPIRE.—"Dr. Jekyll and Mr. Hyde."

OWENSBORO, KY.
GRAND (Keller & Rodgers, mgr.).—20, "Spring Mail," capacity, excellent; 24-26, Rainey's wild animal pictures; 28, "Excuse Me"; 31 (week), McDowell Stock Co.
EMPIRE, PEOPLE'S and NOVELTY pictures. Business good.

Paul Gilmore will be the final attraction at the Grand theatre for the current season. He appears April 26.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—24-26, Taylor & Brown, good; Four Texas Tommy Dancers, great; Charles LeRoy, funny; Willard & Cain, amusing; 27-29, Pons & Pons; Harry & Nona Turpin; Ariot Quartet; Houghton, Mosher & Houghton. Capacity houses.

LYCEUM (E. J. Wilbur, mgr.).—"Get Rich Quick Wallingford."

ORPHEUM (Chas. F. Edwards, mgr.).—24-26, "Cherry Blossoms," 27-29, Pat White, with "High Life in Burlesque."

EMPIRE (Floyd Lauman, mgr.).—24-26, "Taxi Girls"; 27-29, "Winning Widows."
OPERA HOUSE (W. G. Tiedale, mgr.; ind.; rehearsal Mon. & Thurs. 11).—24-26, "Three Lunch Room Cabaret Girls," good; "The Three Spauldings, clever; Harry Firat & Co., good; Rudolph Daree & Co., novelty; Hooey & Moser, funny Hudson Sisters, good; Three Musketiers, amused; Kinemacolor, great; 27-29, The Baldwins; Wright & Benson; Wm. Lamb & Co.; Burns & Gans; Josephine Sabel; Dr. McDonald; Kinemacolor.

The Opera House opened with two capacity houses Monday. The policy will be an eight-act bill, change twice a week. Prices 15 and 25 cents. W. G. Tiedale is resident manager.

PERTH ANDOY, N. J.

PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—20-22, "The Rose of Virginia," excellent; Gus Edward's Sextet, good; Lightning Weston, good; 24-26, "Mrs. Flanagan's Honeymoon," good; Sharp & Flat, scored; Rose de Young, good.

BIJOU (E. A. Kovacs, mgr.).—Stock.

M. A. BRAM.

PORTLAND, ME.

PORTLAND (Joseph McConville, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Leonard Kane, good; Frank Palmer, out of ordinary; Gilmore, Kinky & Gilmore, good; Rag Time Harmony Trio, fine; Larkin & Burns, laugh.

GREELEY'S (James W. Greeley, mgr.; rehearsal Mon. & Thurs. 10.30).—Sullivan Bros., scored; Finlay & Burke, hit; Dorothy Curtis, good; 27-29, Lew Fullerton & Fuller Sisters; Collins & Cole; Henry Myra.

HIPPONDROME (J. M. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Te. Colonial Septet; Jennings, Jewel & Barlowe; Kennedy & Burt; Ben & Caron.

JEFFERSON (Julius Cahn, mgr.).—31, "Country Boy"; Jefferson Stock Co.
NEW PORTLAND.—Le Marie, Keller & Turner, that Ragtime Harmony Trio; Frank Palmer; Leonard Kane; Gilmore, Kinky & Gilmore; Larkin & Burns.

KEITH'S.—Te. Colonial Septet; Jennings, Jewel & Barlowe; Robert Fulgore; Kennedy & Burt; Johnny Bell & Rosamond Caron.

GREELEY'S.—Sullivan Bros.; Dorothy Curtis; Raymond Finley & Lottie Burke; Harry Hoffman.

STAR (Westbrook) (Edwin J. Mayberry, mgr.; rehearsal Mon. & Thurs. 1).—Raiton & Son; 27-29, Fioretta Clark.

H. C. A.

PROVIDENCE, R. I.

BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Raymond & Reeves, good; The Raymond Midgits, amuse; The Lanning, good.

UNION (C. Allen, mgr.; agent, Quigley).—The Austral Four, fine; Dorothy De Schelle Co., entertain; The Itaba Troupe, good; Randall & Mack, amuse.

SCENIC (T. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—"Girls from Huppiland," with Billy Watson.

EMPIRE (Max Heanin, mgr.).—"The Test," COLONIAL (J. Burke, mgr.; K. & E.).—"Where the Trail Divides."

OPERA HOUSE (F. Wendelshofer, mgr.).—"The College Hero."

KEITH'S (C. Lovenberg, mgr.; agent, U. B. O.).—John Higgins, (Cowan, Neely, Edison talking pictures; Madden & Fitzpatrick; Miss Ray Cox; "At the Movies"; Cliff Gordon; The Litzel Sisters.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—The Narkytia, good; McIntyre & Groves, laughs; Kelly & Kavanagh, liked; The Langtons, went well; Noodles Fagan, big; DeWitt's Comedy Circus, laughs.

HIPPONDROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—The Jagmoux, good; Mekara, good; Brennan & Wright, liked; "Just Married," laughs; McAvoy & Powers, nicely; "The Wedding Trip," went well; Kinemacolor pictures, excellent.

ACADEMY.—April 1, burlesque; 2, "Bought and Sold For"; 4, Robert Mantell, "Hamlet"; 5, "Girl of the Underworld."

"The Siren," Lillian Goldsmith and Joseph Herbert, playing Orpheum last week, was stopped by order of Mayor. The act was per-

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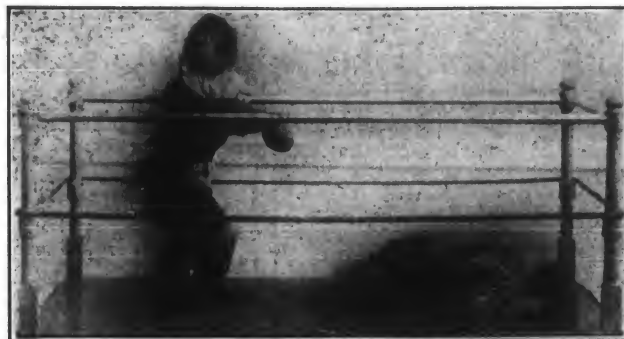
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RICHMOND, VA.

ACADEMY (Chas. Briggs, mgr.)—24. Aborn English Grand Opera Co.; 25-29, Viola Allen, in "The Daughter of Heaven."

HIJOU (Harry McInven, mgr.; S. & H.)—"The Newlyweds and Their Baby."

COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.)—rehearsal Mon. 11).—Robt. Henry Hodge & Co., featured, Lew Wells, hit; Adair & Wyant, very good; Carroll & Coffman, excellent; Ruffin's Monks, clever.

EMPIRE (Blair Meanley, mgr.; agent, U. B. O.)—"The Seminary Girl."

The Lubin theatre has been leased by the Stafford Amusement Corporation, who will operate this house for moving pictures.

WALTER D. NELSON.

ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; agent, U. B. O.)—rehearsal Mon. & Thurs. 11).—20-22. Beatrice Turner, fine; Kennedy & Kramer, excellent. 24-26, Billy Davis, good; Bovis & Darley, fine; 27-29, Dorothy Curtis; Ralston & Son. A. C. J.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.)—24-26, "Uncle Tom"; 28-29, New York Musical Comedy Co.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.)—17-22, Adele Harney; The Parshleys, hit; pictures.

LYRIC (Steve Hurley, mgr.)—17-19, Princess Suzanne, ordinary; 20-22, Barney First & Victoria Second, fair; pictures.

GEM (Fred Trifts, mgr.)—Jimmy Evans; pictures. L. H. CORTRIGHT.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct)—Week 16, Lolo sensation, Mr. & Mrs. Jack McGreevy, good; Chas. B. Lawlor & Daughters, excellent; James H. Cullen, hit; The Beeson Players, excellent; McCormack & Irving put on to open show and clean up good applause. The Gilmoretts, great.

EMPRESS (S. C. agent, direct)—Week 19, Frances Clare, Guy Rawson & Co., take first honors, Patsy Bros., good novelty; Lucile Savoy, good; The Great Westin, ordinary; The Manning Twins, fair; DeLand & Carr, good laugh producers. Excellent business.

SALT LAKE.—Week 17, moving pictures, "One Hundred Years of Mormonism." Excellent business.

COLONIAL.—Wm. J. Kelly & Co., in "The Sign of the Cross."

GARRICK.—Reynolds & Ross Co., in "The Parish Priest." OWEN.

SCHEENECTADY, N. Y.

PROCTOR'S (J. H. Goulding, mgr.; agents, U. B. O. and K. & E.; rehearsal Mon. & Thurs. 9).—24-26, Princess Victoria, hit; Junie McCree's Players in "The Man from Denver," laughs; Al Burton, well hit; Seven Belfords, big hit; Aubrey & Wilson, Capacity business. 27, Jest & Song Club's minstrel show, featuring Saul Lavine, baritone, and Bony Atkinson, eccentric dancer.

VAN CURLER (Chas. H. McDonald, mgr.; Shuberts)—Malley-Denison Co., in an excellent production of "The Blue Mouse," with Ethel Grey Terry in the title role, scoring a triumph; Durward Primrose and Frank Charlton also share honors; very big business; 9th week.

MOHAWK (Ackerman J. Gill, mgr.)—Gotham Producing Co. in a grand revival of "The Fortune Hunter," with Jimmy Crane in the title role, a great big hit, Lenore Ulrich as "Betty" Graham, scored heavily, while Frank Young, especially engaged for "Sam Graham," was excellent; very big receipts; 19th week.

Billy Amsdell and Helen Campbell closed a successful engagement of 17 weeks with the

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Bob Archer is the Original Bozo

Sullivan-Considine Time

Gotham Producing Co. Amsdell joined the Bert Lytel-Ethel Vaughn Co. at Albany.

Hallett Thompson, favorite here, having played an engagement of 14 weeks last summer, returns to the Van Curler next week as leading man of the Malley-Denison Co. This company has already enjoyed 9 weeks of exceptionally good business. "HOWY."

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12.30). 23-26, "Miss Nobody from Starland," big hit, big business. 27-29, Jolly Wild Co.

MAJESTIC (Pat Clifford, mgr.; agent, F. Q. Doyle), rehearsal Mon. & Thurs. 12.30).—24-26, Stevens & Bacon, fair; Vera Parker, good. 27-30, Barelli Turci Trio, one to fill; business fair.

AUDITORIUM (S. W. Pickering, mgr.)—Stock; 23-29, "The Crisis," excellent production; fair business.

OLIVER (S. W. Pickering, mgr.; K. & E.).—31, Leslie Carter; 24-26, Rainey's pictures; poor business. W. H. STEIN.

SPRINGFIELD, MASS.

COURT SQ. (D. O. Gilmore, mgr.; Ind.).—Week 24, "Garden of Allah," practically full houses; well received. 31, Boston Opera solists.

POLIS (Gordon Wrighter, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Sutton, McIntyre & Sutton, opened; Brett Wood, fair; Crouch & Welch, entertained; Amy Butler & Quartet, big; Mercedes, mystified; Mack & Walker, very realistic; Four Londons, held house till finished; unusual.

NELSON (Wm. Fox, mgr.; direct).—24-26, Beatrice Harlow & Co.; Fred Peters & Co.; Trainor, Duffy & Glidden; Gertrude Everett; Lordy's Dogs; Monahan & Monahan.

GILMORE (Grace Damon, mgr.).—24-26, "Girls of the Gay White Way," very good. 27-29, "Billy the Kid."

GEORGE A. PRESSL.

SYRACUSE, N. Y.

EMPIRE (Frederic Gage, mgr.).—27-29, Blanche Bates, "Witness for the Defence"; Apr. 30, Godowsky, pianist; Apr. 1-2, Nazimova in "Bella Donna."

WIETING (Francis Martin, mgr.).—31, Knights of Columbus Minstrels; 1-2, "Within the Law"; 3-5, "Every Woman."

BASTABLE (Stephen Bastable, mgr.).—31-3, Marlon's "Dreamlands"; 3-5, "Where the Trail Divides."

TORONTO, ONT.

ROYAL ALEXANDRA (L. Solman, mgr.).—The Red Petticoat, with Helen Lowell; 31, "The Blue Bird."

PRINCESS (O. B. Sheppard, mgr.).—"The Girl from Montmartre," with Richard Carle and Hattie Williams.

GRAND O. H. (A. J. Small, mgr.).—"In Old Kentucky."

SHEAS (J. Shea, mgr.).—"The Providence Players; Albert Von Tilzer; Robert T. Haines & Co.; Kaufman Bros.; Mary Elizabeth; Jertho's Dogs; Blanch Sloan.

STAR (Dan F. Pierce, mgr.).—"Colonial Belles."

GAYETY (T. R. Henry, mgr.).—"Bon Ton Girls."

Percy Haaswell, with a carefully selected company of players will open annual summer season in stock at the Royal Alexandra theatre about the end of May. HARTLEY.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12).—16-19, "A Broken Idol" Co., excellent; 20-22, "Love Pirates" Co., fair.

ROYAL (H. A. McLean, mgr.; agent, Webster; rehearsal Mon. and Thurs. 12).—17-19, Russell & Hayes, good; Yomoto Trio, fine; 20-23, Marsden & Greenwood, good; Remington & Reichman, applauded. "RANGE."

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TIGHT WIRE ARTISTS
THIS WEEK (MARCH 24), PALACE, NEW YORK

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 31)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre 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 face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A
Abeles Edward Lamba Club N Y
Adler & Arline care Variety New York
Ahearn Troupe care Variety New York
Albini Great S-C Heidelberg Bldg. N Y
Allen Arch Marquette Bldg. Chicago
Anson E J care Variety N Y C

B
Barnes & Crawford Majestic Milwaukee
Barnolds Animals Variety London
Barry & Wolford Orpheum Omaha
Belfords The Loew Circuit
Berger Edgar care White Rate New York
Bowers Walters & Crocker care Variety London
Brady Basil 152 E 108th St N Y
Braham Nat care Variety N Y
Breton Ted & Corinne Direction Jas E Plunkett

6 BROWN BROS.
Featured this Season with the Primrose and Dockstader Minstrels.

Brown & Foster Savoy San Diego
Brown, Harris & Brown Riverside R I
Burke John & Mae Variety London
Byron & Langdon 174 E 71st St N Y C

C
Caltes Novelty 1334 6th St Philadelphia
Cameron Grace Variety N Y
Carr Ernest care Variety N Y
Cartmell & Harris Freeport L I
Clark & Hamilton Variety N Y
Clifford Beale Variety N Y
Collins Jose Shuberts 1416 Bway N Y
Conway Charles 423 Putnam Bldg N Y C
Conway John 2308 Grand Ave N Y C
Corelli & Gillette care Variety N Y
Cross & Josephine Polls Scranton

Crouch and Welch

Next Week (Mar. 31), Poll's, Scranton.

Curson Sisters Third time Orpheum Circuit

D
Dazie Mille care Jenie Jacobs Putnam Bldg. New York
Deely Ben & Co Variety New York
Diamond & Brennan Orpheum Los Angeles
Donnelly Leo Friars Club New York
Drew Virginia Care Variety N Y
Duffy P J 2 Ashland Pl Bklyn N Y

Jim Diamond and Brennan Sibyl

Next Week (Mar. 31), Orpheum, Los Angeles
Direction, M. S. BENTHAM.

E
Edwards Shorty Altmeyer McKeesport Pa.
Elizabeth Mary care Variety New York

KATE ELINORE and WILLIAMS
Direction, MAX HART.

Elliott Sidney A 247 Harvey Ave Detroit
Eitlinge Julian Eitlinge Theatre Bldg N Y

F
Flemen Wm care Variety N Y
Four Korner Bros Loew Circuit Indef
Four Regals Savoy San Diego
Fox Harry Variety New York
Fox & Ward care Variety New York

MAE FRANCIS
"THE FASHION PLATE COMEDIENNE"
Personal Direction, Fred G. Nixon Nirdlinger.

Frey Twins Vaudeville Comedy Club N Y C

G
Godfrey & Henderson Beehler Bros. Chicago
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Pantages Tacoma
Green Burt Lamba Club New York
Green Ethel Sheas Buffalo
Guerro & Carmen Sacramento & Stockton

H
Halligan & Skyes Grand Pittsburgh
Hanlon Bros Alhambra Paris France
Hardcastle Teddy care Variety N Y C
Harrah Great 3747 Osgood St Chicago Ill
Haywood Harry Co Majestic Kalamazoo
Herold Virginia care Variety Chicago
Hines Palmer & Girls Variety N Y C
Holman Harry Co Empress Duluth
Hopkins Sisters care Variety N Y
Houdini care Days Agency E Arundel St Strand London
Hufford & Chain Casey Agency Putnam Bldg New York
Hunter & Ross Variety N Y

I
Ioleen Sisters Variety New York

J
Jarrot Jack Variety New York

K
Karrel Great care Variety N Y
Kaufman Reba & Ines Variety Chicago
Kenna Charles care Variety N Y

L
Lamba Manikins Scenic Pawtucket R I
Lawson & Namon Variety Chicago
Langdons The Colonial Lancaster Pa

Lee Isabelle care Variety N Y
Louden Janet care Variety N Y
Lynch T M 212 W 141st St N Y C

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Maurice & Walton Variety New York
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McCarthy William Green Room Club N Y
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Perry Charlotte Variety London
Priest Janet care Woolfolk Ashland Bldg Chicago

R
Rafael Dave 1101 Grant ave San Francisco
Ramsey Sisters Loew Circuit Indef
Rathskeller Trio care Variety Chicago
Readrick Frank care Variety N Y
Reeves Alf 321 W 44th St N Y C
Reeves Billy care Variety San Francisco
Reisner & Gore Kelths Columbus
Rice Elmer & Tom care Variety London
Rice Fanny Blanchard Farm Franklin N H
Ritchie W E care Variety London

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Roehms Athletic Girls Variety N Y
Rogers Will Variety Chicago

Rush Ling Toy
This Week (Mar. 24), Kelth's, Indianapolis.

S
Savoy Lucille Empress Denver
Sherman & De Forest Orpheum Hammond Ind
Solis Bros 4 Pantages Denver
Stanton Walter The Giant Rooster care The Billboard Chicago Ill
Stephens Leona Variety Chicago
St. James W H & Co care Jenie Jacobs Putnam Bldg New York
Suratt Violanta 1556 Bway N Y C

T
Terry & Lambert care Friars Club New York

Tinchard Fay care Arthur Hopkins Putnam Bldg New York

V
Van Billy 4613 Forrest Ave Madisonville O
Velde Trio care Variety Chicago

W
Wander Sada & George Stone care S-C Heidelberg Bldg N Y

KATE WATSON
UNITED TIME.

Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie care Variety N Y
Wynn Bessie Variety New York

WILLARD
THE MAN WHO GROWS
Direction
ERNEST EDELSTEIN
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Palace, Manchester, Eng

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SULLIVAN-CONSIDINE CIRCUIT STARTING MAY 12

BURLESQUE ROUTES

WEEKS MARCH 31 AND APRIL 7.

Americans 31 Lyceum Washington 7 Penn Circuit
 American Beauties 31 Olympic New York 7-9
 Empire Paterson 10-12 Empire Hoboken
 Auto Girls 31 Empire Philadelphia E Casino Brooklyn
 Beauty Youth & Folly 31 Empire Cleveland 7
 Gayety Toledo
 Behnman Show 31 Gayety St Louis 7 Gayety Kansas City
 Ben Welch's Burlesquers 31-2 L O 3-5 Bridgeport 7 Westminster Providence
 Big Review 31 Empire Newark 7-9 Orpheum Paterson 10-12 Columbia Scranton
 Bohemians 31 Krug Omaha 7 Century Kansas City
 Bon Tons 31 Garden Buffalo 7 Corinthian Rochester
 Bowery Burlesquers 31 Gayety Detroit 7 Gayety Toronto
 Cherry Blossoms 31 Trocadero Philadelphia 7 Empire Baltimore
 College Girls 31 Gayety Omaha 7 L O 14 Star & Garter Chicago
 Columbia Girls 31 L O 7 Columbia Chicago
 Cracker Jacks 31 Corinthian Rochester 7-9
 Dastable Syracuse 10-12 Lumberg Utica
 Daffydils 31 Grand Milwaukee 7 Gayety Minneapolis
 Dandy Girls 31 Star Cleveland 7 Peoples Cincinnati
 Dante's Daughters 31 Star Toronto 7 Lafayette Buffalo
 Dazzlers 31 Gayety Boston 7 Columbia New York
 Follies Day 31 Empire Chicago 7 Grand Milwaukee
 Gaiety Girls 31-2 Empire Hoboken 3-5 Empire Paterson 7 Gayety Newark
 Gay Masqueraders 31 Gayety Toronto 7 Garden Buffalo
 Gay White Way 31 Gayety Brooklyn 7 Olympic New York
 Gay Widows 31-2 Orpheum Paterson 3-5 Columbia Scranton 7 Trocadero Philadelphia
 Ginger Girls 31 Star Brooklyn 7-9 Empire Hoboken 3-12 Empire Paterson
 Girls Happyland 31 Casino Boston 7-9 Gilmore Springfield 10-12 Empire Albany
 Girls Joyland 31 Avenue Detroit 7 Star Toronto
 Girls Missouri 31 Penn Circuit 7 Star Cleveland
 Girls Reno 31 Empire Indianapolis 7 Folly Chicago
 Golden Crook 31 Gayety Montreal 7-9 Empire Albany 10-12 Franklin Sq Worcester
 Hastings Big Show 31-2 Gilmore Springfield 3-5 Empire Albany 7 Gayety Brooklyn
 High Life in Burlesque 31 Peoples New York 7 Empire Philadelphia

Howe's Lovemakers 31 Gayety Baltimore 7 Gayety Washington
 Jardin de Paris 31 Century Kansas City 7 Standard St Louis
 Jolly Follies 31 Columbia New York 7 Star Brooklyn
 Knickerbockers 31 Gayety Washington 7 Gayety Pittsburgh
 Lady Buccaneers 31 Lafayette Buffalo 7-9 Columbia Scranton 10-12 Orpheum Paterson
 Marions Dreamlands 31-2 Dastable Syracuse 3-5 Lumberg Utica 7 Gayety Montreal
 Merry Go Rounders 31 Standard Cincinnati 7 Gayety Louisville
 Merry Maidens 31-2 Columbia Scranton 3-5 Orpheum Paterson 7 Peoples New York
 Merry Whirl 31 Westminster Providence 7 Gayety Boston
 Midnight Mads 31 Gayety Louisville 7 Gayety St Louis
 Miss New York Jr 31 Bronx New York 7 Empire Brooklyn
 Mollie Williams 31-2 Empire Albany 3-5 Franklin Sq Worcester 7 Casino Boston
 Monte Carlo Girls 31 Folly Chicago 7 Avenue Detroit
 Moulin Rouge 31 Howard Boston 7 Grand Boston
 New Century Girls 31 Peoples Cincinnati 7 Empire Chicago
 Orientals 31 Buckingham Louisville 7 Empire Indianapolis
 Pacemakers 31 Casino Brooklyn 7 Eighth Ave New York
 Queens Follies Bergere 31 L O 7 Krug Omaha
 Queens Paris 31 Murray Hill New York 7-9 L O 10-12 Bridgeport
 Reeves Beauty Show 31 Gayety Toledo 7 Columbia Chicago
 Robinson's Crusoe Girls 31 Gayety Philadelphia 7 Gayety Baltimore
 Rosebuds 31 Empire Baltimore 7 Lyceum Washington
 Rose Sydells 31 Gayety Kansas City 7 Gayety Omaha
 Runaway Girls 31 Star & Garter Chicago 7 Standard Cincinnati
 Social Mads 31 Music Hall New York 7 Murray Hill New York
 Star & Garter 31-2 Empire Paterson 3-5 Empire Hoboken 7 Casino Philadelphia
 Stars Stageland 31 Eighth Ave New York 7 Howard Boston
 Taxi Girls 31 Casino Philadelphia 7 Music Hall New York
 Tiger Lillies 31 Empire Brooklyn 7 Empire Newark
 Trocaderos 31 Gayety Pittsburgh 7 Empire Cleveland
 Watson's Beef Trust 31 Gayety St Paul 7 L O 14 Krug Omaha
 Whirl of Mirth 31 Grand Boston 7 Bronx New York
 Winning Widows 31 Gayety Newark 7 Gayety Philadelphia
 World of Pleasure 31 Columbia Chicago 7 Gayety Detroit

Yankee Doodle Girls 31 Gayety Minneapolis 7 Gayety St Paul
 Zallah's Own 31 Standard St Louis 7 Buckingham Louisville

Due Family
 Duffy & Bartlett

E
 Edison J P
 Elliott Fred
 Elliott Opal
 Elliott Mr
 Everett J W

Howard Frank
 Howard Jos (C)
 Howard Sam (C)
 Lloyd Hal (C)
 Huntington Val

J
 Jack & Fortis
 Jackson & Mar (C)
 Jacobs Marie
 Jennings Mrs E D
 Jerome Austin
 Jessop Wilfred
 Jewell Lillie
 Jordan Leslie
 Julina Frankie

K
 Kane Leonard
 Kaplan Miss
 Keith Lester
 Keith Eugene
 Kelley & Lafferty
 Kiefe Bill
 King Dorothy
 Kinsey & McKay
 Klass Chas
 Knowles R G
 Krembs Felix
 Krinsada & Scale

L
 Lambert Bros
 Lamar Edwin
 La Maze Chris
 Langdon Harry
 Langwood Florence
 Layden Harry
 Lee Geo M (C)
 Le Van Nat & Helen
 Le Vere & Palmer
 Levey Bert
 Lewis Miss
 Lind Great
 Linney Horace J
 Little Ann
 Lloyd Earle
 Longbrake Arthur
 Lydell & Butterworth
 Lynd Doc

M
 MacDonald Maybelle

LETTERS

Where C follows name, letter is in Chicago.
 Advertising or circular letters of any description will not be listed when known.
 P following name indicates postal, advertised once only.

A
 Adde & Coulter
 Albert Mr (C)
 Alburus & Miller (C)
 Aldra Agnes
 Alexis Mr
 Allen Violet
 Alpha Troupe
 Alvara Eddie
 Atkinson Harry
 Ayers Rose (C)

B
 Barnes Fred
 Baker & Co
 Barry Katherine
 Beckwith Linden
 Bell Jack
 Bennett Lilly
 Bera Florence
 Bernard Arthur
 Birchett Ross (C)
 Blaisdell Mrs (C)
 Blaisdell Wm
 Bordley C T
 Boyle Jack
 Boyne Hazel
 Braddock & Leighton
 Brady J
 Browning W E
 Bruce Dan
 Brunner Laura
 Burkhardt Chas

Burns Jim
 Hurt Sadie

C
 Carter Mrs B D
 Cate B J
 Carter & Bluford
 Champney Agnes (C)
 Childers & Gagon
 Chip & Marble
 Clark Myrtle
 Clayton Drew Players
 Clegg Gertie
 Cloverdale & White
 Clyde Andrew
 Connors Ralph
 Corners Jos
 Creasy Will (C)

D
 Dainert Dolly
 Dean & Silby
 De Boise Grace
 Delmore & Oneida
 Denison Sheridan
 Desmond Robert
 De Perrier Miss
 De Veau Mr
 De Voe & Mack
 Dickinson Louise
 Dixie Girls
 Dixon Maree
 Dorr Monroe
 Doyle & White
 Droper Bessie (C)

F
 Farber Girls
 Farmer Miss Flo (C)
 Farrell & Tyson
 Fay Cooleys & Fay (C)
 Feiber Jesse
 Ferguson & Mack
 Fitch Tom
 Fitch F E
 Flo & Wynn Misses (C)
 Flora & Mack
 Ford Mabel & Dora
 Ford Mr & Mrs Max
 Forde Hal
 Frank Harry
 Franklin Irene (C)
 Franklin Mac
 Frawley John T
 Friendly Dan
 Fuller Arthur
 Furnam George

G
 Gahan Mrs Wm
 Gally Harry
 Galt J Murray
 Garvin Fred (C)
 Germaine Florrie
 Goodhue & Burgess
 Gordon Dan

H
 Halligan Jack (C)
 Hamilton Richard
 Harkins Jim
 Haven Clara
 Haward Miss
 Hayes Frank E
 Hearn C A
 Helen Miss
 Hick Phil M
 Hodge John (C)
 Hoey & Lee
 Holman Harry (C)

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Merle Mille		Rogers Wm
Metzetti Troupe		Roland Geo S
Montgomery James		Rome Bert C
Murphy Big		Ross Edward T (C)
Murphy & Lineman		Rother & Anthony
Murray Edward H		Rowley Eddie
		Runnell Albert
		Ryan & Ryan
N		
Nehr & Kapel		
Nichols & Croix (C)		
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Norton Ruby		
Novak Chas		
O		
Olein Emily		
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3 MUSKETEERS 3



(Dunham)



(Farrell)



(Edwards)

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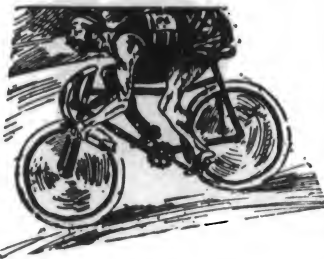
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