

TEN CENTS

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VARIETY

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NEW YORK, FRIDAY, MARCH 6, 1914.

PRICE TEN CENTS.

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THE ACTORS' FAIR

Under the Auspices of the

WHITE RATS

Will be held at the

Club House, New York City

May 16-23, 1914

It is the wish and desire of the White Rats that the entire theatrical profession, including every branch and all people in each, become interested in this Fair, the first ever held by the White Rats, an organization recognized as the representative (and only) protective society for the American player, of both sexes, at home and abroad.

White Rats and all members of the profession en route or permanently located are invited to communicate with the New York office for information regarding advancing the general interest in the Fair, preliminary to the opening of it.

Address communications on this subject to

WILL J. COOKE,

Business Manager, White Rats of America
West 46th St., New York

(Further details of plan, scope and progress of Fair will be announced from time to time in VARIETY).

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VARIETY

Vol. XXXIV. No. 1.

NEW YORK CITY, FRIDAY, MARCH 6, 1914.

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ASTOR, LENOX AND

TILDEN FOUNDATIONS

PRICE 10 CENTS

"PINAFORE" AT HIPPODROME; SHIP SCENE IN THE BIG TANK

**Shuberts Preparing Revival of Gilbert & Sullivan's Opera
For Hip's Massive Stage, With 500 People in It. "America"
To Be Withdrawn Earlier Than Usual Closing
Season There To Give Production An Early
Start for Long Run.**

A revival of Gilbert & Sullivan's "Pinafore" on the scale that will fit the immense stage of the New York Hippodrome, is said to be the plan contemplated by the Shuberts for the playhouse after the closing of the regular season with "America" there. This may be shortened some, according to the story, to give the revival as long a run as possible into the summer.

The scenic feature of the reproduction is to be a shipwreck in the Hip's tank, the entire stage at that time to be taken up with the scene.

SAVAGE'S 2D SHOW ON 42D.

Henry W. Savage will have a second show on 42nd street when "The Little Cafe" leaves the Amsterdam, probably March 14, to open at the Colonial, Boston, the Monday following.

Mr. Savage's production to take its place will be "The Key to the Mountains," which may be renamed "The Maid of Athens" before shown in New York. His other play on 42nd street is "Sari" at the Liberty, also a Klaw & Erlanger theatre.

GABY OUT; MAY BE SHOW'S OFF.

The deal for the revival of "The Girl from Kay's," with Sam Bernard and Gaby Deslys starred, is off. Gaby insisted Harry Pilcer have the leading juvenile role.

Bernard also feared to play alongside Gaby on the theory that her French accent would not serve as a good foil to his German eccentricities. He also experienced other difficulties in recruiting a suitable cast.

REIS CIRCUIT SOLD.

The papers were signed Monday afternoon whereby S. Morton Cohn, the picture magnate, took over the M. Reis

Circuit of theatres in New York, Pennsylvania and Ohio.

No consideration was reported, but the amount involved for the leases of the various houses is said to have been below \$200,000.

Mr. Cohn will retain John L. Kerr as general manager, and has laid out a policy for the houses that will keep them continuously open, possibly with legitimate combinations to play the theatres off and on.

RUSS WHYTALL IN SKETCH.

Russ Whytall, and not Oliver Doud Byron, will play the Vicar in the sketch, "Should A Woman Tell?" to be presented at Hammerstein's March 16. The playlet is by Rev. A. J. Waldron of England, as per billing. It hinges upon the proposal of marriage to a young girl by a man who inquires whether she is innocent of wrong. The girl goes to the Vicar for advice. Four people play the piece.

MURPHY'S FIRST STOCK JOB.

Tim Murphy is playing his first engagement in stock at the Shubert, despite his many years on the stage.

ACTORS ATTENDING SERVICES.

Actors playing in Cleveland during Lent are attending noonday services at the Priscilla theatre, which are conducted by the Brotherhood of St. Andrew.

The services were started last week and will be continued every noon until April 10. So far the Priscilla has been packed every day. Many 100 members of the Chicago Grand Opera company were present.

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

PLAYER

appears on Page 8 of this issue.

PLAY FOR CHRISTINE NORMAN.

Los Angeles, March 4.

Oliver Morosco has selected a play for Christine Norman, who will have the lead in it. Miss Norman created the role of "Ethel" in the original "Peg O' My Heart." She has but recently returned from a visit in Europe.

"UNSEEN EMPIRE" POSTPONED.

A postponement until next season is reported to have been ordered by Klaw & Erlanger of "The Unseen Empire," originally announced for Elsie Ferguson, who was to have taken the principal role after leaving "A Strange Woman."

MUFFLER ON "MA CHERIE."

Tuesday after the New York dailies had suggested the police visit Hammerstein's and see the "Ma Cherie" dance there, the Agost-de Beryl act at the house had a muffler placed on it, but still leaving enough exposed during the action to interest the crowds.

\$2,500 FOR FAVERSHAM.

The vaudeville salary for William Faversham's invasion with ten people, to occur at the Colonial, New York, March 9, is said to be \$2,500. Mr. Faversham will play a condensation of "The Squaw Man."

MRS. MORISON WILL APPEAR.

Lynn, Mass., March 4.

Mrs. Rose Morison (wife of Lindsay Morison) and Edna Oliver (with the Playgoers' Company recently) will soon appear together in a new vaudeville sketch.

BLISS REPRESENTING COX.

Cincinnati, March 4.

Jerry Bliss, private secretary to George B. Cox, has assumed his new duties as a director of the Shubert Theatrical Co. and is in New York.

Cox's recent purchase of additional stock in the company entitled him to another director. He picked Bliss, who will assume many of the responsibilities that heretofore were Cox's.

WOODS MANAGING FIELDS?

The Lew Fields-Joe Weber show is expected to start its proposed summer tenancy atop the 44th Street Music Hall the first week in June.

It's reported that next fall Fields will be seen in a new piece entitled "The High Cost Of Living." In connection with this report is another that Fields is to be under A. H. Woods' management in this new production.

Nat Goodwin, Ernest Lambart and William Norris are slated for Wood's new comedy piece.

SKETCH FOR COGHLAN.

Chicago, March 4.

Mrs. Augustus Pitou, Jr., wife of the manager of the Blackstone, is to return to the stage and will play in a sketch called "A Lesson in Bridge," written by William Hodge.

Mrs. Pitou is known on the stage as Gertrude Coghlan and is the daughter of the late Charles Coghlan.

Errol Will Stage New "Follies."

Julian Mitchell will not stage the new Ziegfeld "Follies" show. Julian and Florenz love each other like a pair of Kilkenny cats.

The task of putting on the new show will be allotted to Leon Errol.

LONDON'S INVESTMENT TOMB POSSIBLE RESTAURANT-CABARET

Alfred Butt Reported Concerned in Proposed Plan to Turn London Opera House Into Dining and Amusement Establishment. Liquor License Grant Holding It Up.

(Special Cable to VARIETY.)

London, March 4.

The London opera house is being negotiated for with a view of transforming it into a dining and amusement establishment on the lines introduced in the former New York Folies Bergere. The license grant is the only obstacle.

Alfred Butt is said to be interested in the proposed venture.

The opera house represents an enormous amount of money and energy lost. From Oscar Hammerstein, who built it, to the late dispensers of musical comedy there under the name of a revue, the opera house has become a tomb for all investments.

ENGAGED FOR REVUES.

(Special Cable to VARIETY.)

Paris, March 4.

For the revue by Delorme, due at the Cigale in April, Claudius has been engaged. For the production at the same house, in June, Sergius will be on the bill.

The leads in the revue at the Marigny will be Mmes. Anne Dancrey, Lucy Jousset, Davrigny, Williams, Messrs. Raimu, Fred Pascal. J. W. Jackson will arrange the dances.

For the revenue by Rip and Bousquet at the Femina in the spring there have been engaged Signoret, Magnard, Marguerite Deval, Baltha.

At the Olympia, for the "Operetta of Ten Composers," the clown Footit, Alice O'Brien and Yvonne Printemps are already listed.

GOOD PIECE WELL PLAYED.

(Special Cable to VARIETY.)

Paris, March 4.

"L'Epervier" ("The Hawk"), by Francis de Croisset, succeeded "The Danse Before the Mirror," at the Ambigu, Feb. 27, and went well. The plot tells of an aristocratic gambling couple. The wife has love intrigues to restore their lost fortunes. The story is nicely told and essentially feminine. It is a well written comedy and was well received, also splendidly played by Gabrielle Dorziat, Andre Brule, Jean Coquelin, Armand Bour, Roger Monteaux and Rosa Bruck.

Tiarko Richepin has written some incidental music which was not required.

"BELLE ADVENTURE" HERE.

(Special Cable to VARIETY.)

Paris, March 4.

The American right to "Belle Adventure" now playing at the Vaudeville, have been obtained by Charles Frohman, of New York, who will present it on the other side next season.

CAFE SINGERS IN FAIR SHOW.

(Special Cable to VARIETY.)

Paris, March 4.

"L'Orgie a Babylon" is the promising title of the new "operetta" by Edouard Adenis, music by Rudolphe

Berger, presented at the Moulin Rouge, Feb. 27.

"The Red Mill" has a special clientele for its premieres, which gave it a good send-off. The production is only fair.

The principal roles are held by local cafe concert singers, Girier, Rivers, Ransard, Marche, Vissieres, Mmes. Timmy, Lucette de Landy, Sancy.

The dancing has been arranged by Annetta Pelucci.

NOISY AND TALKY "PEGGY."

(Special Cable to VARIETY.)

London, March 4.

At the Royalty "Peggy and Her Husband" is a noisy and talky play of the undress type.

Thrilling Meller With Song Title.

(Special Cable to VARIETY.)

London, March 4.

"You Made Me Love You" is the title of a melodrama produced at the Lyceum. It is thrilling and successfully attracts patrons to the cheaper seats.

ANOTHER EMPIRE MANAGER.

(Special Cable to VARIETY.)

London, March 4.

Walter Dickson has resigned from the management of the Empire. The future conduct of the house is said to have been offered to Arthur Collins, Walter Gibbons, Walter DeFrece, Alfred Butt, with Collins the most likely starter.

WINTERGARTEN BILL.

(Special Cable to VARIETY.)

Berlin, March 4.

At the Wintergarten the Piccolo company, Mado Minty, Moran and Wiser and the Bradshaws are going very good; Bremonval, Amann, Perezoffs, Camille Trio and Juelrich are going well.

Alhambra Acts Open.

(Special Cable to VARIETY.)

Paris, March 4.

Joe Jackson opened at the Alhambra March 1 successfully; also the Norins, Lamaze Trio, Johnson and Dean Sextette, Paris Trio (trapeze), Marck's Lions did well. Beatrice Sinclair, posing act was fair.

P. B. Closes Coliseum.

(Special Cable to VARIETY.)

Paris, March 3.

The Coliseum has closed owing to poor business. It is proposed to change the style of the house.

London Co. Sailing March 21.

The "Potash and Perlmutter" company organized to play in London sails March 21 on the Minneapolis. Charles Dickson has been engaged to play the part of the Chicago buyer created here by Lee Kohlmar.

BAD IN ITALY, TOO.

(Special Cable to VARIETY.)

Paris, March 4.

Not only is the theatrical business passing through a moment of depression in Germany, but conditions are no better in Italy.

The Scala, at Milan (the famous opera house) shows a deficit of nearly \$12,000 on the season's exploitation.

In France business at the theatres, and particularly the vaudeville houses (with few exceptions) remains good, but it is expected that a calm spell is coming for legitimate.

NEW PLAYS ACCEPTED.

(Special Cable to VARIETY.)

Paris, March 4.

Sarah Bernhardt has accepted a new play by Paul and Guy de Cassagnac, to be entitled "Tout a coup." A new play by Paul Gavault is in hand at the Variétés theatre.

At the Comedie Française "Les Autres," by Alfred Capus and Pierre Decourcelles, will be mounted after "L'Envolée," by Gustave Devore, which has been delayed.

ENTHUSIASTIC FOR GENEVE.

(Special Cable to VARIETY.)

London, March 4.

Adeline Genee's farewell at the Coliseum as the most enthusiastic reception she has ever received.

WILLARD, HAMBURG HIT.

(Special Cable to VARIETY.)

Berlin, March 4.

Willard, "The Man Who Grows," opened at the Hamburg Hansa and scored a big hit.

GREAT SUCCESS AT OPENING.

Berlin, March 4.

(Special Cable to VARIETY.)

At the Saarbruecken Stadt-Theater, Rose's comedy "His Majesty the Money Bag" is a great success.

BERLIN THEATRE'S DIVIDEND.

(Special Cable to VARIETY.)

The Metropol theatre has declared a dividend, claiming business is much better this year than last, with lighter expenses.

Bernard Comedy Tiresome.

(Special Cable to VARIETY.)

Berlin, March 4.

At the Trionon the Tristan Bernard comedy "Deux Canards" proved tiresome.

WOODS ROUTING 60 SHOWS.

According to the booking plans of the A. H. Woods offices at least 60 shows are being given road routes for the new season, the routes being laid out for the Selwyn & Co. plays as well as those under Woods' management.

The list includes eight "Within the Law" companies, eight "Potash and Perlmutter" organizations, four "Under Cover" shows, four "Yellow Ticket" companies, the Julian Eltinge company, Thomas E. Shea, the Lew Fields company. Fields going it alone next fall under Woods' personal direction.

There are others, but these are the most important of the list at present. Vic Leighton is doing most of the routing.

If you don't advertise in VARIETY, don't advertise at all.

SAILINGS.

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

March 4, Mr. and Mrs. Leo old Gadowsky (Olympic);

March 7, Mr. and Mrs. William Chester (Minnetonka);

March 10, from Vancouver, Croton and Skrenka (Sonoma);

March 10, Elsie Janis, Mrs. Daniel Norris, Mrs. Gene Howard (Lusitania)

March 5, Mr. and Mrs. Arthur Mueller (Cincinnati).

(Special Cable to VARIETY.)

London, March 4.

Feb. 28, (Mr.) Billie Burke (Lusitania).

Paris, Feb. 23.

Feb. 18 (South America), 4 Maxims, Melany, Duo, Tom-Jack Trio, Marie Gerlache, MadDoissy.

Feb. 18 (for Australia), Wirth Circus; (from Genoa) Wessan's Arab Troupe, (from Antwerp) Albert Toulouse.

Paris, Feb. 25.

Feb. 20 (for South America) (Seguin Tour), Miss Odile and Siko, Leo Nina, Salvarus Brothers, Ferra.

PLAY FOR GROWN-UPS.

(Special Cable to VARIETY.)

London, March 4.

"The Land of Promise," Somerset Maugham's play, presented at the Duke of York's, Feb. 26, is considered a strong piece, but only for grown-ups.

The splendid acting by Godfrey Tearle and Irene Van Brugh in the leading roles helps materially.

AMERICAN PRODUCERS MAKE.

(Special Cable to VARIETY.)

London, March 4.

American producers are greatly in demand here at present. Frank Smithson is at the Hippodrome, Edward Temple at the Empire and Gus Sohlke at the Palace, all hard at work on revues.

FINE NOTICES, BUT—

(Special Cable to VARIETY.)

London, March 4

At the Palace, Nijinsky receives great press notices, but actual reception is much less than that accorded Pavlova.

SINGING BARON ENGAGED.

A baron of Holland, who has appeared in opera over here as plain Robert Dore, is engaged to be married. Sallie Green, of Richmond, Va., is the future baroness.

Dore's baronial title is Baron Durycia Van Benzel, son of the late Baron James Van Benzel.

The marriage date will be set for some time in April.

GEORGE COHAN WILL WAIT.

The storms of the past few days decided George Cohan that March was not the month to breast the ocean just for a pleasure trip on the other side.

Mr. and Mrs. Cohan had arranged to sail Wednesday on the Olympic, with Frank X. Hope for company. Their going has been indefinitely postponed.

60% PHILLY'S SCHOOL PUPILS EXPRESS VAUDEVILLE PREFERENCE

Vote Taken Over in Sleepyville Indicates Varying Desires of Student Youngsters for Amusements. Drama Lightly Cared For. Different Ages Call For Different Picture Subjects.

Philadelphia, March 4.

Much interesting information resulted from the series of questions which were submitted to public school children in all parts of the city to determine which they preferred, pictures, vaudeville or legitimate shows. The questions were asked by the Social Workers League. Answers were received from more than 2,500 children, and among the facts ascertained are the following:

High school boys showed a marked preference for the movies. Out of 144 boys in one class in the high schools 130 reported an average of six visits a month to the picture houses. High school girls, on the contrary, seem to be less interested in the pictures, and among the older girls a decided preference for the legitimate drama was exhibited. Out of 2,531 grammar school children, 2,170 reported having attended picture shows during the preceding month on an average of 4½ times each.

Sixty per cent. of all the children reported they liked the vaudeville shows better than the legitimate performances.

Boys expressed a decided preference for "funny" pictures, but as the ages of the boys advanced their liking for rough jokes abated and interest in pictures of historic events and scenes in foreign lands increased.

The Italian and Jewish children exhibited marked interest in pictures bearing on their school work. Military scenes were high in popularity, especially for those portraying American historical incidents.

OLDEST ACROBAT IN KANSAS.

Chicago, March 4.

Bob Sherman has unearthed the oldest acrobat in captivity, living at Winfield, Kansas. The old boy claims to be the first acrobat with the first circus, and modestly answers to the age of 98 (four years younger than Hank Alardt).

According to Sherman, whose veracity in matters of this kind goes unquestioned, the old tumbler hasn't been active since his 89th year, having sprained a tendon in his left nether limb at that age while doing a round-off flip-flap from a moving wagon.

WEEKLY SALARY, 10 CENTS.

Barnes and Crawford are playing at the Palace, New York, under a bona fide contract calling for their services for the week in return for ten cents for salary.

When the storm broke Sunday and continued into Monday Tom Barnes called up George Gottlieb, of the Orpheum Circuit booking office, and told Mr. Gottlieb he would probably be in trouble for a matinee show. As

they (Mr. and Mrs. Barnes) were neighbors (Somerset Hotel), and as he believed in neighbors helping each other in any way when there was no danger of being caught at it, Barnes suggested that the Palace take him, for the week, and to avoid argument, have the contract read ten cents for the salary.

The figure was set by Barnes through having had a difference with the booking offices over his vaudeville salary, neither side having been able to reach an agreement.

This is Barnes and Crawford's last open week before Mr. Barnes starts rehearsing for the revival of "The Red Canary." It commences Monday with Adele Rowland in prima donna role. Gertrude Vanderbilt may be with the same show. Her vaudeville partner, Oscar Odee, was taken ill Monday, after the two-act had "broken in" out of town.

MYSTERY OVER NEW HOUSE.

Philadelphia, March 4.

There is considerable mystery in this city about the identity of "a New York theatrical syndicate" which, according to report, has purchased a site at 52d and Market streets for the erection of a \$250,000 theatre with a seating capacity of 2,500. The price paid for the site is said to have been \$100,000.

As the new theatre will be just around the corner from the Nixon-Nirdlinger house (Nixon), the report has given rise to much speculation and all concerned have said nothing that might clear the mystery. Dakin & Kilpatrick, real estate brokers, admitted that the deal was made through them, but added that they are bound not to reveal the names of the purchasers.

HAD POLICE FOR GUARD.

A safe belonging to L. Lawrence Weber slumbered in 48th street all one night last week. The safe men informed Mr. Weber (who was then moving to the Longacre theatre building) they had taken wrong measurements and were hungry besides, so had placed the safe near the curb in order not to inconvenience him. Mr. Weber asked the safe movers to engage a watchman. As he hit the hay that night, Weber remembered he didn't know the watchman. Calling up the 47th Street police station, Weber told the officer at the desk about the safe and perhaps unsafe watcher, asking that an officer be detailed to guard both for the night. Mr. Weber believes it was attended to as he found the safe very tired but still on the curb and quite chilly when he strolled along the next morning on the way to his new office that has a concert grand piano for added "class."

CHICAGO POLICE SENSITIVE.

Chicago, March 4.

Joseph L. Withers, author of "Police—A Dramatic Sketch," has secured a temporary injunction restraining the city of Chicago from preventing the production of the act.

Withers' position recites the play has nothing objectionable in it, but states that it simply shows methods used by police in this and other countries to obtain confessions from suspects.

The police have been active of late in censoring all acts and pictures in which police are held up to ridicule or are shown in a brutal light.

"Zigamor," a film, was censored Saturday, and an opium den scene, dancing girls, masked men compelling men to open a safe, holding up occupants of an automobile and tying and binding a girl to a horse and dragging her to death were eliminated.

In a picture called "Opal Ring" the scene showing a man stealing a jewel case was cut out. "Legend of the Phantom Tribe" had to cut out the scene showing a girl being tied to a tree and burned.

"CREATORE" GRABBER TAMED.

New Orleans, March 4.

Pursued for seven years throughout every city in the United States by the established and accredited Createore, Francesco Createore, whose real name is Giuseppe Ficeto, was arrested by Government officials no sooner than he landed in New Orleans. The officials were armed with a decree from the United States District Court of Maryland, in which Createore-Ficeto is perpetually enjoined from using the name of Createore.

Ficeto has been playing all over the country with a band. At times it has been styled "Banda Verdi," but more often Createore's. As Createore's, his band stranded in the south last week, as reported in VARIETY. After the closing of the organization, nearly all of the members drifted into New Orleans, seeking and procuring work during the Mardi Gras season.

Ficeto is now very much tamed. He asserts that never again will he employ the name of Createore.

SHEA'S HIP EASTER MONDAY.

Buffalo, March 4.

In spite of much strike trouble, the Shea Hippodrome people say the big theatre will be opened Easter Monday. The Hippodrome will be devoted to popular vaudeville and will have a capacity of 3,500.

Al. Sherry, former manager of the Family, will guide the destinies of the new house.

MISS DES ROCHES, "MUFF GIRL."

Gertrude des Roches, formerly appearing with Charles Wayne in vaudeville, is "The Girl in the Muff," billed for Hammerstein's next week. Miss des Roches returned from London recently and commenced to prepare an act for herself. Hammerstein appears to place the most dependence upon the title of the turn, which has been "tried out" at one or two of the outlying small time vaudeville theatres.

If you don't advertise in VARIETY, don't advertise at all.

N-N IN TROUBLE AGAIN?

Philadelphia, March 4.

It looks as though Fred Nixon-Nirdlinger was in trouble again with bookings, this time with the United Booking Offices of New York, with which he lately affiliated.

Nirdlinger did not go to New York Tuesday, for the first time in some weeks, that being his customary day over there.

What the difference is that kept N.-N. at home has not become public.

The Family Department of the U. B. O. is said to have taken away a theatre at Frankfort, Pa., from Nirdlinger.

RATS ACTORS' FAIR MAY 16-23.

The White Rats has set the dates for the Actors' Fair to be held at the Rats' Clubhouse in New York for May 16-23, running eight days.

Active preparations have started for the event, in which the interest of the entire profession will be enlisted.

ELSA RYAN IN JUNE.

One of the "Pegs," Elsa Ryan, now touring in the title role with a road "Pep O' My Heart" show, is around with her annual intention to take to vaudeville in the summer, starting with June.

Miss Ryan is having a skit written for her debut.

JONES' "BATH" ACT.

Walter Jones has selected a sketch named "A Knight of the Bath" as a vehicle for vaudeville. M. S. Bentham will place Mr. Jones in it, also attend to the bookings for E. J. Radcliffe, who has a playlet entitled "A Foul Play."

BIG TIME AT MOBILE.

New Orleans, March 4.

Mobile is again to have U. B. O. big time vaudeville, the Lyric having started with that brand of entertainment Monday. The theatre has been playing legitimate attractions switched from Jake Tannebaum's house, which was burned. The Lyric is under lease to Jake Wells.

Diving Girls' Contest Feature.

Boston, March 4.

A contest of diving girls is the new feature unearthed by Manager V. J. Morris, of Loew's Orpheum. It begins March 9. Mr. Morris intends to put on the diving girls' contest every Monday night at the Orpheum and Thursday night at the St. James.

U. B. O. Pop House Reported.

Indianapolis, March 4.

It's newspaper gossip here that this city is to have a brand-new pop house which will play acts from the Family Department of the United Booking Offices. J. J. Murdock was here recently looking over a site, an option being held on three convenient locations.

Damage Suit for Plot.

Kansas City, March 4.

It is said Mrs. Minnie Bond, whose suit for damages against Senator Gore attracted nation-wide attention, has received vaudeville offers.

The plan is that Mrs. Bond shall appear in a sketch something on the order of the allegations made in her suit.

SULLIVAN-CONSIDINE SALE FALSELY REPORTED IN PAPERS

Nothing Yet to Printed Purchase of Western Popular Price Vaudeville Circuit by Marcus Loew, Aaron Jones and Adolph Zukor. In Same Condition As Previous United Booking Offices Negotiations Left It. Martin Beck Also West.

The Pacific Coast will have quite a delegation of New York vaudeville managers but there shortly. Martin Beck left last Friday, to be away from New York for three weeks. He was accompanied by Frank Vincent.

Saturday Marcus Loew, Jos. M. Schenck, Aaron Jones and Adolph Zukor started westward. A report spread they intended looking over the Sullivan-Considine Circuit with a view of purchasing it. Before leaving two of the members of the party positively denied any such idea.

Several papers printed positive news of the sale. No grounds existed for it other than a possibility of Messrs. Loew and Jones looking over the S-C properties, with an offer from the late Senator Sullivan's Estate the inspiration. The Sullivan executors would like to realize on their S-C stock, amounting to 45 per cent. of the whole. John W. Considine controls the remainder of the capitalization. Mr. Considine is in Seattle and will meet the Eastern managers there. He will also sell, according to report, if his figure is met.

The S-C reported sale at present is very much like the previous reports when United Booking Offices interests were in negotiation for the S-C chain.

The Loew press department received a wire Tuesday from Marcus Loew asking it to make emphatic denial of the newspaper stories of the S. C. purchase, the wire stating the men were bound for the Coast on a pleasure trip only.

In the party travelling to the Coast are Marcus Loew, Aaron Jones and Adolph Zukor.

Washburn's 26-Car Midway.

When Leon W. Washburn's new "Mighty Midway Shows" open the season, May 4, in Chester, Pa., it will carry 26 double-length cars. After a short tour in the middle east the shows will move north to Canada.

Among the features will be Mlle. Morock in "The Dip of Death," Elma Meir, "The Diving Venus," and a band of women (twenty in all) playing under Madame Gotsz's directorship.

Victor D. Leavitt will be general agent for the Washburn offices.

AUSTRALIANS IN CHICAGO.

Chicago, March 4.

Sam Blair, for the past several years American representative for the amusement corporations of Honolulu, arrived in Chicago last Sunday accompanied by his wife, who vaudevilles under the name of May Taylor. Blair has no immediate prospects, but will in all probability hook up with someone in the business end of middle-western vaudeville.

A. R. Sheppard, who supplies the

Brennan-Fuller circuit in Australia with American talent, is also in this city having made another booking visit from the coast. Sheppard may continue east this week to spend a fortnight in New York, but it is not certain.

Hugh McIntosh, managing director of the Richards' time in Australia, is expected along this way within the next month. It is understood hereabouts, McIntosh has already left Australia and should arrive here late in April. His mission is for American acts also.

MARRIED.

Mrs. A. Louis, of 452 Manhattan avenue, New York, announces the marriage of her daughter, Gladys Eugenia Louis, to Stephen W. Stoll, of Rochester, N. Y., at Weehawken, N. J., Rev. F. A. Licht officiating.

NEW TWO-ACT DISSOLVES.

Chicago, March 4.

Martin Van Bergen and Hazel Hickey have dissolved partnership. Van Bergen left for New York with his baritone voice.

Miss Hickey will probably double with another girl in an act similar to the one offered by herself and Janet Adair.

"Dare Devil" Proves Title.

Kansas City, March 4.

Those who may not believe "Dare Devil" Mack is a real dare devil consult the license clerk's records at Nevada, Mo. The "death defier" was married last week to May Simpson.

Ben Starr Managing K. C. Hip.

Kansas City, March 4.

Ben F. Starr, of St. Louis, has taken the reins of Talbot's Hippodrome here. J. F. Gerspacher resigned as manager last week and went east to look after his theatrical interests there.

HAL FORDE RETURNING.

Vaudeville will get Hal Forde once more, when "Adele" leaves the legitimate boards. Mr. Forde has been scoring in that attraction since it opened at the Longacre, New York. M. S. Bentham is preparing for his re-entry.

Railway Official Fined \$750.

Cincinnati, March 4.

Brent Arnold, a railway official of the L. & N. railway, when arraigned here on a charge of contributing to the delinquency of Mildred Crane, 16, with two show girls, Alma Landemann, Covington, and Ruby Clark, of this city, as witnesses, pleaded guilty and was fined \$750. Hugo Goldsmith, Newton Fox and Charles House, also named in the charge, did not appear when the case was called.

ELSIE JANIS' LONDON ACT.

St. Louis, March 4.

Elsie Janis, who is out of "The Lady of the Slipper" tri-star company, is robbing St. Louis tangoists of their favorite pianist. Last week at the Olympic was Miss Janis' last with Montgomery and Stone.

While at the Planters' Hotel last week Miss Janis met Eugene F. Rodemich, son of a South St. Louis doctor, and known as the "Paderewski of ragtime." Miss Janis was dancing for a half dozen society friends in her suite and they introduced Rodemich. In the midst of one of his ragtime improvisations, Miss Janis is said to have interrupted him to ask how he would like to go to London. Sunday he signed.

An act is being planned for the Palace, London (in a revue) in which Miss Janis roasts the musicians and they quit, whereupon she wrings her hands in despair because no one can play her real tango. Rodemich, seated with the audience, comes to her rescue. He declares he has been earning \$150 a week playing for society dancers here, but Miss Janis' offer was too attractive to refuse, so it's London for 'Gene.

Four days' rehearsal in New York is planned before they sail on the Lusitania, March 10.

J. C. LEWIS, JR.

J. C. Lewis, Jr., and his family this week occupy the front cover of VARIETY. J. C., Jr., bears the distinction of being the youngest comedian on the stage, making his debut at the age of two years and nine months and since that time has traveled throughout the United States as a feature in high class vaudeville. He has also been a feature abroad. His sister, Arletta Lewis, commenced her professional career quite young also, being just three years old when playing a prominent part in a four act comedy drama. Maxine Lewis, J. C.'s younger sister, has been toddling on and off since two years old and at present is a big hit in her brother's act in cities where she is allowed to appear. Her singing and dancing are featured. J. C.'s mother has been appearing before the public since she was a Miss.

J. C., Sr., the daddy, has been in the profession for 37 years. For many seasons he starred at the head of his own company in his own piece, but is now contented to play in his son's company and give the youngster the benefit of his experience and direction.

A governess accompanies the little Lewises on their travels.

FIFTH AVE. MISCUE.

Someone seems to have made a miscue over VARIETY's story last week that F. F. Proctor's Fifth Avenue theatre would probably take on a picture policy before long. It is now playing big time vaudeville.

VARIETY's information on the matter was confirmed before publication by one of the chiefs in the Proctor office, he admitting the matter was under consideration. Immediately after the paper appeared the Proctor press department sent out an absolute denial of any such intention.

MARY ELIZABETH MARRIED.

Memphis, March 4.

Announcement was made here Sunday of the marriage of Mary Elizabeth (Harnish) and Ralph Davis, one of Memphis' leading lawyers. The wedding occurred at the Church of the Transfiguration in New York, June 4, last. She is known on the vaudeville stage as Mary Elizabeth and appeared here last season on the Orpheum Circuit, when she and Mr. Davis first met.

CANADIAN CIRCUIT BUILDING.

Montreal, March 4.

The Canadian Theatres, Ltd., owning the Orpheum (vaudeville) and Gayety (burlesque) in this city, and vaudeville houses in Ottawa, Hamilton and London, announce the building of a new Orpheum this spring, to seat 2,500.

Directors Dymont, Duffield and General Manager Clark Brown are said to have completed a deal today for the site, which is not yet announced.

SHUT PANTAGES VAUDEVILLE.

Minneapolis, March 4.

The Bijou, which Hitchcock & Blaising manage, closed its season of Pantages vaudeville, and commencing Monday put on stock at 10-20-30c. "St. Elmo" is played this week.

Harry Blaising is leading, with Florence Johnston leading woman. Others are Davenport LaMotte, Charles Silvers, Virginia Douglas and Georgia Bessette.

TOM SMITH ALONE AGAIN.

Tom Smith will become a "single" once more, breaking in next week at Trenton.

MAY FOLLOW SHANK.

Spokane, March 4.

Hi Gill, recalled last year as mayor of Seattle, and yesterday elected again to that office, was to-day offered a contract at \$600 a week by Manager Jos. Miller, at the Orpheum theatre here, representing the Sullivan-Considine circuit.

NEWARK HOUSES SHIFTS.

Newark, N. J., March 4.

The Newark Theatre Co. which controls the local Odeon, has assumed the lease of the new Majestic which will hereafter play pop vaudeville. The Majestic opened five weeks ago under Harry M. Hyams' management, playing Stair & Havlin attractions.

Until the house is gotten ready for its vaudeville policy feature films will be offered.

The Odeon has been leased to Samuel Ross, a Newark theatrical man, who plans to stage grand opera there at popular prices. Ross is manager and lessee of the Ross Theatre here.

Road Shows Still Drawing.

New Orleans, March 4.

The Evelyn Thaw show registered \$5,200 on its three days' engagement here at the Greenwall.

Davenport, Ia., March 4.

The Eva Tanguay show, with eight acts, played to capacity here at two performances.

PROGRESSIVE WHEEL THINKING OF GOING INTO THE SOUTH

Five Cities Down There That Could Stand Burlesque. No "Wheel" Shows in the Section for Some Years. Montreal Contract to Build Progressive House Closed. Capacity of 2,000 or 2,200, and Prices, 15-75.

Nothing definite could be learned at the Progressive Circuit offices in the Times Building regarding the report the Circuit was thinking of adding five cities in the south to its chain. It was said at the headquarters that that proposition was before the governing powers of the Wheel, without having been passed upon. If a favorable decision is reached, a Progressive man stated, the southern time will be immediately tacked on to the route.

Conservatism marks all statements in the Progressive offices. While the opposition burlesque men appear confident, they are neither jubilant nor boastful. Confirming the story that contracts had been closed for the erection of a new Progressive house in Montreal, that will seat between 2,000 and 2,200, with prices from 15-75 (boxes one dollar), the Progressives added nothing to this although it is understood that in the \$750,000 involved, the Wheel contributed a certified check of \$100,000. The Montreal location is on Catherine street, near Bleurey.

Asked regarding a rumor that next season the Progressive houses would charge an admission not less than 75 cents, top, it was said that the question of admission prices would be left to the house manager in each instance. Replying to a question over the receipts on the return dates of the Progressive shows, a VARIETY representative was informed that in some houses, notably in the west, including Cleveland and Detroit, an average increase of around \$400 weekly had been recorded over the amount taken in by the Progressive theatres at the western points on the first tour this season of the shows.

Speaking generally of the Circuit, it was mentioned the conditions were regarded as very favorable. "Of course" VARIETY's informant said, "we don't claim all our shows are the best, nor are all of them making money, but every one is out and the only two that left the circuit this season were taken off early because they had been made impossible by their producers. But I will say," he continued, "that there will be some Progressive attractions this season that will show as much profit as any burlesque company traveling."

New Orleans will be one of the southern dates, the south not having had any burlesque in several years.

HOTEL MAN ARRESTED.

Rochester, N. Y., March 4. John A. Dicks, proprietor of the Seymour Hotel at 48 South avenue, was arrested last week on a charge of keeping a disorderly house. When ar-

raigned he pleaded not guilty and his trial by jury was set down for March 5.

The Seymour is where most of the profession live while in Rochester. It is one of the oldest hostels in the city, and in its time has housed many burlesque and vaudeville stars.

Dicks' arrest came as the result of a story told to Police Captain Mehle by Ethel LePo and Neva Summers, of Syracuse. The latter had a quarrel with her escort and blows followed. He struck her and she struck the sidewalk. Later she was removed to the hospital.

It was while the police were investigating the assault case that the girls told of getting a room at the Seymour with two men as man and wife. The girls say that Dicks knew the fellows and knew that they were not married. The girls will appear against Dicks at the trial, it is said.

Dicks, out on \$250 bail, denies he has ever conducted his place in a disorderly manner. He claims the couples came there with baggage, posed as married and were accommodated for the night, after which they checked out.

ADDING FILMS TO SHOW.

The Gotham theatre in Harlem, where the Progressive Burlesque Wheel shows appear, started this week giving three moving picture reels before the regular performance. The doors open at 1.15 and 7.15.

CHARGE WHITE SLAVERY.

Cincinnati, March 4. A Cincinnati and a Bradford, O., girl, whose names are being kept secret, have made charges which resulted in a warrant being sworn out last week, at Danville, Ky., under the Mann White Slave Act, against Harry J. Palmer, of this city, who is at the head of a small theatrical troupe.

The girls say Palmer took them from Cincinnati to Frankfort, Ky., after he had engaged them as chorus girls. Later, they charge, they came to Danville, where he deserted them.

STOCK BURLESQUE AT BAKER.

Denver, March 4. Joe Schmal, late manager of the Majestic, Toledo, has purchased the lease of the Baker and will change the policy to stock burlesque, opening March 16.

Church and Show Splitting.

Cincinnati, March 4. The Lyric is being jointly used this week by "The Pleasure Seekers" and the Episcopal Church. "The Pleasure Seekers," of course, are showing at matinees and night. The Episcopalians, who will not be pleasure seekers until after Easter, conduct noonday Lenten services in the theatre. The meetings will continue throughout Lent.

BUTLER REFUSED \$100,000.

St. Louis, March 4. \$100,000 offered James J. Butler by the Columbia Amusement Co. for his contract for twenty years with the Eastern Burlesque Wheel was refused, according to the story, by the president of the Empire Circuit Co.

The money offer was made on the basis of the theatre contract being worth \$5,000 yearly. It is said the Columbia Co. wanted the field here clear so it could place another house for its "No. 2" Wheel, if necessary. Mr. Butler operates the Standard. His agreement says no other Columbia attraction can appear in St. Louis.

The story is that Sam Scribner, who came down around this part two or three weeks ago, made an offer along the same lines, without the amount reported, to John Whallen of Louisville, who also turned it down.

Messrs. Butler and Whallen were formerly of the Western Wheel (Empire Circuit), and made their Columbia Co. contracts when the latter merged the Western into the Eastern Wheel.

LOTHROP GETS A RECORD.

Boston, March 4. Dr. Lothrop hung a record last week in receipts for his two burlesque houses playing the Progressive Wheel shows, and opened the week (Washington's Birthday) with another record, taking in \$3,790 that day from his Howard, Grand opera house and Bowdoin Square, the latter playing 10-20 and getting \$1,600 of the amount.

The Howard is now guaranteeing Progressive attractions \$1,590 weekly.

"COUNTRY STORE" A LOTTERY.

Cincinnati, March 4. Public Safety Director John Holmes has handed down an opinion that the "country store" feature in moving picture shows and small vaudeville theatres is a lottery. Holmes notified Police Chief Copelan to order the stores abolished. Notwithstanding the action, a number of hill-top theatres are operating them.

Over in Covington, Ky., Safety Director Schuler has shut up the "stores."

Montreal, March 4.

The grand jury yesterday threw out the charge against Gus Schlesinger, manager of the Français theatre, for maintaining a gaming house, through Schlesinger holding a county fair.

PITTSFIELD WOULDN'T PAY.

Pittsfield, Mass., March 4. Burlesque wouldn't pay in this town. The progressive Wheel, which sent its shows into the Empire for three days each week for a while, has left, with Edward Hamilton and Joseph Danahee, the Empire's manager, grieving over a \$4,000 dent in their bankroll for the experiment.

"Turk" Goes Broke in Kansas.

Kansas City, March 4. A "turk" show taken out of Kansas City a few weeks ago by W. H. Marble, has "gone broke" at Glen Elder, Kansas. Members of the company were left in bad shape.

PROGRESSIVES AFTER BALTIMORE.

Baltimore, March 4. Despite the fact that the Columbia Burlesque directors have announced they intend to put another house into operation next season to take care of their second wing, the Progressive Circuit managers are in town and have obtained an option on a down-town site on which they propose to build a commodious playhouse. The site selected is a large one, and is the last, unimproved lot in the district that was wiped out in the great fire of 1904. It is said that Robert W. MacBride, formerly manager of the Auditorium, under the Shubert management, will come here in charge of the new burlesque house. It is given out by the real estate firm that put through the deal that building operations are to start in April.

FORMING COLUMBIA'S "NO. 2"

From signs around the offices of the Columbia Amusement Co., the activities looking toward the formation of the "No. 2" Eastern Burlesque Wheel circuit have already been placed in operation.

The talk in the Columbia building says a circuit of theatres is being laid out for the new "50-cent wheel," but that none of the houses will be given a show "franchise." "Franchises" will be apportioned by the Columbia Co. to its managers, as they are decided fit to produce for the new formation. Some holes will likely be left in the list, to be filled in by such inferior attractions on the larger Columbia wheel, as will be decided after the opening of next season when the Censor Committee makes its official rounds.

HEUCK'S MANAGER OUT.

Cincinnati, March 4. M. D. Middleton, general manager of Heuck's Opera House Co., was discharged to-day and will report for duty each morning by advice of counsel, with the probability he will bring suit for breach of contract.

"We are not worrying," says Hubert Heuck, president of the company, who let Middleton out.

Middleton went to the Lyric from the Gayety (burlesque) in October, under a two-year contract. Heuck, who will manage the theatres, will not give any statement as to the cause of the trouble.

GURAN'S CASE ADJOURNED.

Rochester, N. Y., March 4. The trial of David Guran, formerly manager of "The Honeymoon Girls," arrested here recently for embezzlement, was adjourned until tomorrow. Guran is still in jail.

BOB MANCHESTER BUILDING.

Cleveland, March 4. In Painesville, O., Bob Manchester, ex-burlesque manager, has just completed plans for the erection of one of the most complete and best equipped theatres in the state. It will cost over \$75,000. Mr. Manchester has organized the Utopia Amusement Co. to carry on the work.

ENTHUSIASM AT MEETING.

The monthly meeting Tuesday was called to order at 11.30 with President Junie McCree in the chair.

Under the head of good of the order. Brother Virgil Holmes made a splendid suggestion regarding the White Rats Bond Club, which was referred to the Board of Directors for immediate consideration. If the plan as outlined by Brother Holmes receives the sanction of the Board of Directors, members will be able to purchase bonds through the Bond Club in such a manner as to enable them to borrow or draw on fund if pressed for ready money at any time.

Chas. and Wm. Potts, who arrived from England after being away 65 weeks, were very enthusiastic in their praise of the Club and they proved their statements by buying bonds. The Brothers stated the greatest asset an actor had while travelling abroad was his membership in the White Rats Actors' Union of America.

Meeting adjourned at 2 P. M.

It was the consensus of opinion among those who were present that it was a splendid gathering and much comment was made on the harmony and good fellowship which prevailed throughout the entire meeting.

ADDRESSES WANTED.

at the Office of the White Rats.

Jackson, Arthur P.
Jefferson, Samuel
Jerome, Sidney
Joell, Jack J.
Johnson, W. O.
Judge, Todd
Jupius, Theodore
Kane, Maurice
Kelth, Eugene
Kelly, Jos. T.
Keo, Eddie
King, George M.
Kington, Jack
Kirk, H. A.
Klaus, A. D.
Knowles, Bessie
Kolvig, A.
Kramer, Al.
Kramer, Fred. B.
Kroneman, E.
Kuma, Tom
Le Belle, Harry
LeBlanc, B.
LaCentra & LaRue
LaKola, Harry
Langer, W. J.
Larocque, L. O.
Lavelle, Chas. E.
LaVelle, Harold
LaVelle, Renae
Lawrence, Jack
Lawrence, Louis
Lazarow, J.
Leander, Harry
Lebow, Morris
LeClair, H. B.
Lee, C. V.
Lee, Mrs. David
Looni, Dick
Leslie, Arthur
Levine, Herman
Lindsey, Roy J.
Link, Arthur
Link, W. J.
Livernois, Francois
Lloyd, Will
Loretta, Clyde A.
Lonie, Jack
Lyle, Jack
McCauley, Bob
McDonald, Wm.
McDoe, Morris
McFall, Prof.
Mack, Robert B.
Maltene, Frank
Mansfield, Vede
Marlon, Bert
Marlow, Margaret B.
Marshall, Ralph D.
Martin, George
Martin, W. B.
Manculine, Prince
Massey, Jean
Means, Harry
Migline, Van
Melrose, P.
Montgomery, Harry
Moore, Clarlene
Morris, A.
Morton, Prof. E. F.
Moyer, Will

KINDLY COMMUNICATE

Will Walter Percival and Clarence Marks kindly communicate with Will J. Cooke, in care of the White Rats office, 227 West 46th St., on a matter of importance.

Showmen's League Convention.

Chicago, March 4.

The Showmen's League of America, organized last year, met in annual convention Tuesday. About 40 delegates were present to transact routine business. The annual ball of the organization was held in the Hotel Sherman Wednesday night.

Pantages Manager Takes Lease.

Denver, March 4.

Nat Darling, resident manager of Pantages, has taken over the lease. Commencing Feb. 28 the house was known as the Garden.

Acts will open Saturday instead of Monday.

The stage employes are still on strike at this theatre.

NOTICE.

If you get into any trouble while in Chicago and you are a member of the White Rats, consult our Chicago representative, Will P. Conley, who can be found at White Rats headquarters, (Suite 411) Tacoma Building, LaSalle and Madison Streets, Chicago.

ELECTED RATS.

The following were elected to membership in the W. R. A. U. at the meeting of the Lodge held Tuesday, March 3, 1914:

True S. James, John E. Umphy, Thos. Kennedy, Byron Silvers, Frank Ferguson, George F. Hall, Harry Cohen, Wm. C. Lampe, Henry Sherwood, Harry J. Maynard, Harry Woods.

The following applications for membership in the W. R. A. U. were voted upon at the Lodge meeting, Tuesday, March 3, 1914:

H. Roeder, Irving Hay, Steve Jennings, E. D. Forer, John Mullaly, Maurice Abrahams, Al. Wohlman, Harry English, Robt. H. Wilson, Edward Grant, Florenz Kolb, John B. Williams, Al. Wood, Wm. Greenwaldt.

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouched for by that organization. VARIETY, in its editorial policy, is not responsible for it.)

PETE MACK'S IMPRESSION.

Chicago, March 4.

Pete Mack, one of Chicago's ablest ten per centers, recently decided to introduce a few innovations in the percentage art, and chose the office of Schallman Brothers & Co. as a suitable site to stage his new theme. It seems that Sidney, the senior member of the firm through virtue of his long experience, had booked one of Mack's attractions without consulting Mack.

Calling to demand an explanation, Mack decided to leave a favorable impression somewhere, and after a hurried glance picked Sidney's left cheek. From here on the reports vary, but since there are three Schallmans and since Mack is Irish, there is no doubt that the contest was a well-matched affair.

New Policy at Gary's Gary.

Chicago, March 4.

The Gary, Gary, Ind., has changed its policy from Jones, Linick & Schaeffer vaudeville to combination shows.

Progressive Burlesque will play Gary the last half of each week and a traveling organization hold forth the first half.

This leaves the vaudeville field there to the F. & H. Amusement Co., which has the Orpheum booked by the W. V. M. A.

Texas Guinan and Harry Short.

Texas Guinan has taken a new partner, Harry Short, and ill have an act written for them, different from that employed by Miss Guinan when "breaking in" recently with Herschel Hendler. Miss Guinan and Mr. Hendler could not agree.

CHICAGO NEWS.

Chicago, March 4.

Another agent in the city has consented to withdraw objectionable clauses from his contract. R. L. Jacoby has notified Mr. Conley that hereafter nothing but the Illinois State form of contract will be used.

Fannie Horst and Co., were booked at Mr. Jacoby's Alhambra Hippodrome and closed through a misunderstanding with Jacoby over an electrician. A settlement was made through the efforts of the Chicago office of the White Rats Actor's Union.

Both the agency and the act have thanked the Chicago office of the organization for the satisfactory settlement.

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CLUBHOUSE BUSINESS.

(Week of February 23, 1914.)

| | |
|-------------------------|----------|
| Rooms | \$521.22 |
| Wines and Liquors | 312.60 |
| Cigars | 91.14 |
| Billiard and Pool | 163.80 |
| Barber | 23.05 |
| Gymnasium | 55.00 |
| Telephone | 30.75 |
| Cards | 5.00 |
| Valet | 8.20 |
| Laundry | 26.60 |
| Lunch | 252.61 |
| Newspapers | 5.00 |

\$1,494.97

(The business for the month of February was \$6,018.69.)

Are you a member of the White Rats?

If not—why not?

Have you any good reason why you should not be a White Rat?

Do you know what the White Rats have accomplished?

Do you know that through the efforts of the White Rats 90 per cent. of the vaudeville circuits are using equitable play or pay contracts?

Do you know that the White Rats embraces all branches of the profession and is not composed of vaudevillians only?

If you are a legitimate actor, join the White Rats.

If you are a moving picture player, join the White Rats.

The White Rats have been in existence fourteen years this June. The White Rats are here to stay, because it is a virile organization supported by the most influential members of the theatrical profession.

The White Rats are constantly doing things—not promising or preaching—but doing.

TIED UP BY STORM.

The show business east of Chicago was tied up by the storm of Sunday and Monday. In several places the tie-up was complete. With none of the big trunk lines running through trains out of New York, any number of actor-folk who went to sleep on the rails Sunday night found themselves in the same depots Monday morning. The Pennsylvania did not move a car for 25 hours, and the limited trains on the New York Central were discontinued for about the same length of time.

Sunday the sleet snow storm in New York had no great effect upon the matinee attendance around town, but by night no house had any regular audience present. New York had not recovered from the last storm when the latest one fell upon the streets. By Wednesday Times Square had about been cleaned off, with the side streets all over the city still clogged up.

Wilmington, Del., March 4.

For the first time in 21 years the Garrick theatre was dark Monday. Six of the acts billed here were storm-bound, and while five were on hand, W. L. Dockstader, owner and manager of the house, would not give a short show. Tuesday the entire bill was given.

\$2,000 Damage by Vandals.

Chicago, March 4.

Vandals broke into the Virginia theatre on the west side last Friday night and broke seats, slashed the curtain and smashed the motion picture apparatus, causing about \$2,000 worth of damage.

The police attribute the work to members of the Electrical Workers' Union, with which the theatre is said to have trouble.

Morton's 25th Stage Anniversary.

Cincinnati, March 4.

Sam and Kitty Morton, at Keith's, celebrated their 25th anniversary on the stage today.

Alma Gluck Admits Engagement.

Kansas City, March 4.

Alma Gluck, the singer, who has always denied she was to marry Efrem Zimbalist, the violinist, finally admitted it here. When Miss Gluck heard of the death of Joseph Fels, the Philadelphia philanthropist, a very warm friend, she told of how she met Zimbalist through Fels. That led to an announcement of the engagement.

VARIETY

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SIME SILVERMAN
Proprietor

CHICAGO
Majestic Theatre Bldg.
JOHN J. O'CONNOR

SAN FRANCISCO
Pantages Theatre Bldg.
EDWARD SCOTT

LONDON
18 Charing Cross Road
JESSE FREEMAN

PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
69 Stromstrasse
E. A. LEVY

ADVERTISEMENTS
Advertising copy for current issue must reach New York office by Wednesday evening. Advertisements by mail should be accompanied by remittance.

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Vol. XXXIV. March 6, 1914. No. 1

Joe Robinson Haywood leaves "Pat and the Genii" Saturday night.

Johnny Bell has severed his connection with Welch and Mealy and will resume his act with Miss Caron.

The Lyceum, New London, Conn., is playing vaudeville, U. B. O. booked, and not pictures, as reported.

Low Golder was one of the principal speakers at the annual banquet of New London Lodge of Elks, Feb. 26.

Bernard Daly, the Irish tenor, is to be featured in a new play, opening Easter Monday in eastern territory.

David Roth (Pearl and Roth) is ill with pneumonia at Roosevelt Hospital.

Frank Lee, a former agent with the Shuberts, is now handling a picture show for the Universal Co.

The Fiske O'Hara tour of "In Old Dublin," has been extended until May 9 by Manager Augustus Pitou, Jr.

Frank Torpey and Loretta Grant were married Jan. 16. Mr. Torpey is in Abe Thalheimer's booking office.

Douglas Crane and wife (nee Blanche Shirley) sailed Wednesday for Bermuda for an extended visit. The Cranes were recently married.

William Macauley, just closed with "Fine Feathers," has been engaged to rejoin the Greenpoint stock in Brooklyn, opening March 16.

F. P. Furlong has been transferred to the Poli house in Waterbury, Conn., following the burning of the Park Springfield, Mass.

Mr. and Mrs. Arthur Mueller, formerly of the Jim Tenbrook Trio, sailed March 5 on the Cincinnati for Munich, Germany, by the way of Italy.

G. Molasso and Co. have sailed for Havana, Cuba, where Molasso has contracted to play four weeks at the Teatro Albusu.

Enid K. Noble, of the ladies' orchestra, Orpheum, Jacksonville, Fla., and Robert Cassell, property man of the same house, were married Feb. 18.

Neil Tomey, who dramatized "Freckles," is in receipt of an offer to dramatize some popular fiction for movie production.

Clarence Gray, who has been treasurer of the Broadway, Brooklyn, has resigned and on Monday next will assume the treasurership of the 44th Street theatre.

Walter Hill and Alice Donaldson-Hill, after a stock engagement up in New England, may offer a new dramatic sketch in vaudeville the latter part of the month.

Estelle Rose, who opened a western vaudeville tour in Chicago last week, was forced to cancel owing to an illness and returned to New York Monday for medical treatment.

"Quincy Adams Sawyer" has been announced for the week of March 9 at the Academy of Music, Haverhill, Mass., displacing pop vaudeville and pictures.

Louis Herman, character actor with David Kessler's "Yiddish" Company, is to have a try at vaudeville. He is rehearsing an act along the lines of the late Henry Lee's.

Franklin Hanna, who played seven weeks with the Cohan theatre "Potash and Perlmutter" show, while Ed. Gillespie was away, has been engaged for the Laurillard production of the show to be made in London.

Advances have been made to Regina Prager for vaudeville. Miss Prager closed her company in Boston last week. She will probably be seen in the two-a-day under the direction of a legitimate manager.

W. J. Counihan is confined to his home with rheumatism.

Florence Hill and Clarence Chase are closing with the Leila Davis act, "As It May Be," this Saturday night to accept stock berths with a Philadelphia company.

A valuable female chimpanzee, the mate to "Pedro," owned by John Falkenberg, died of exposure in the recent cold snap, on the station platform at Haverhill, Mass., last Thursday.

"Whose Wife?" by Albert Payson Terhune, which ran in the Red Book recently, brought forth six offers within three weeks for the rights to dramatize the piece.

Wildar Mari Moore has been playing the Ethel Rochester role in the Elso Ryan "Peg O' My Heart," owing to the illness of the woman formerly cast for the part.

The Retail Grocers' Association of Norfolk and Portsmouth, Va. (Inc.) plans a mammoth Pure Food Exposition and Bazaar for the last two weeks of May.

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Louis Herman, character actor with David Kessler's "Yiddish" Company, is to have a try at vaudeville. He is rehearsing an act along the lines of the late Henry Lee's.

Franklin Hanna, who played seven weeks with the Cohan theatre "Potash and Perlmutter" show, while Ed. Gillespie was away, has been engaged for the Laurillard production of the show to be made in London.

Advances have been made to Regina Prager for vaudeville. Miss Prager closed her company in Boston last week. She will probably be seen in the two-a-day under the direction of a legitimate manager.

NEWSPAPER MEN

Variety is desirous of securing newspaper men throughout the U. S. and Canada, as its correspondents. Space rates will be paid. The usual theatrical paper correspondent is being replaced on Variety by trained newspaper men as rapidly as possible.

Any newspaper man with some knowledge of theatricals who may wish to be attached to Variety's staff, can write direct to Variety, New York.

Variety has discontinued printing weekly reports of shows and theatres from the smaller cities, carrying only some of the biggest towns in the non-pareil with displayed heads. Where a newspaper man is located as correspondent he will not be called upon to furnish anything weekly beyond current news events from his town and territory. This news may come in either by mail or wire as it breaks.

Gov. Tener of Pennsylvania pardoned Feb. 26 Mrs. Kate Edwards, convicted for the murder of her husband at Stroudville July 4, 1911. A condition of the pardon was that the woman should not go on the stage nor appear in moving pictures.

Arthur Gillespie, author of the book and lyrics of "September Morn," has been commissioned by Rowland & Clifford to select a cast for the "No. 2" company, opening March 15. Four "September Morn" companies will be on tour next season.

Several Jamestown, N. Y., business men have secured a lease of the Lyric from Edward Connelly, and have placed the former manager, Harry A. Deardourff, in charge. The house will play a three a day vaudeville. It opened March 2.

Bernard Granville advertised in last Sunday's Herald he would be no longer responsible for debts contracted by his wife, Dorothy Granville. Mrs. Granville has been playing as a single act in vaudeville around Chicago, but may be now in New York looking for a local showing here.

TOMMY'S TATTLES.

BY THOMAS J. GRAY.

Some of the acts turned into their berths early Sunday night—when they woke up they all said it was the greatest night's sleep they ever had on a sleeping car, not a bump all night—then they found out the train hadn't moved since the time they got on it.

The only acts that really didn't care about what time they arrived were those booked for Waterbury.

The United States ought to start a war with someone soon to give the boys a chance to write some patriotic lyrics.

They certainly give the audience appropriate presents on country store nights. At one we attended recently a woman named Mrs. Rosenberg was presented with a ham.

We remember when the mention of Doctor Cook was good for a laugh.

Well Known Lines That Have Helped to Uplift the Drama:

"So this is Paris."
"Oh, you fat son of a gun."
"On behalf of my partner and myself."

"That's a fine way you disgraced me down at the reception."

"Just then a little Irishman got up."
"While I'm waiting for my partner to arrive."

"The next trick is very difficult."
"If a committee of gentlemen from the audience will kindly come up on the stage."

"My next imitation."
"Now like a good dog, show the ladies and gentlemen what you do every night before you go to bed."

"If I could only find an excuse to get away from my wife."

If it wasn't for a cabaret artist named Harry Delson, a lot of people doing Hebrew stuff would be short of material.

We see where the Government nipped a plot to sneak two million dollars worth of opium into this country. If they could only keep all of it out it would force a lot of acts to tell their right salary.

According to reports Roosevelt is getting three thousand dollars a speech. Can you imagine how much he'd be worth if he played the Sun Time for a season?

Did you notice that all the dancing acts have signs announcing the names of the dances they do? Sure you did—and did you notice that the only thing different about the dances is the name?

Now that the fad of wearing colored wigs to match your gown is really and truly here, we want to warn everyone not to wear an orange colored one on March 17.

If single women were wearing gowns to match their songs there would be an awful rush for blue dress goods.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Though Broadway Dotted With Pictures in Former Legitimate Houses, Several Productions Getting Money Despite Film Craze. "Vice Pictures" Through As Sensational Drawing Attractions.

The vogue of pictures on Broadway is now admitted to be permanent. With the Criterion and New York, in the heart of Times Square, given over to that form of entertainment, there are constant reports of other legitimate playhouses becoming permanent homes for the movies. There is Weber's and the Garrick, downtown, playing pictures; the Republic, on 42d street, doing likewise; negotiations are said to be on for leasing either the Casino or Lyric for that purpose; and the Lyceum "dark" this week, with nothing underlined for it. A "sensational" vice picture is being exhibited at the Garrick, but it is now a foregone conclusion that the day of the "white slave" and other "underworld" films has passed.

In spite of this apparently general demand for moving pictures of the "feature" variety, there is a fine average of business in the remaining legitimate houses, which may be gleaned from the following summary:

"Along Came Ruth" (Gaiety) (3rd week). Not liked by the critics, but Henry W. Savage evidently has hopes of putting it over, for he is spending considerable money in booming it. Its future is uncertain; business at present light.

Grand Opera (Century) (24th week). Same as during season, attracting no notice, doing mild business and losing money.

"High Jinks" (Casino) (12th week).—Running along to good business, but gradually diminishing, and will leave shortly.

Hippodrome (26th week). Playing to customary receipts, at this time of year. May close trifle earlier than in former seasons, due to other plans for the employment of the big stage by the Shuberts.

"Kitty McKay" (Comedy) (8th week). A hit from the start and playing to consistently good receipts, probably averaging \$8,000 weekly.

"Legend of Leonora" (Maude Adams) (Empire) (9th week). Play not much, although by Barrie, but Miss Adams given credit for another personal triumph. She will play her allotted three months' annual New York engagement, but not likely to show any profit on her metropolitan run this year.

"A Thousand Years Ago" (Shubert) (8th week). A fantastic, romantic play of other days, very favorably spoken of by everybody and doing excellent business.

"Omar, the Tentmaker" (Booth) (8th week). Opened at the Lyric and, after a couple of weeks' poor business, moved to the Booth. Generally "panned" by the daily newspaper reviewers and played to as low as \$150 a performance. Magnificent production and a personal triumph for Guy Bates Post. Business has steadily increased and

now running to an average of \$7,000 weekly.

"Peg O' My Heart" (Cort) (63d week).—But little left to be said of this epoch-making hit, which will run through the season and is still playing to capacity business. The New York organization will probably open next fall in Boston.

"Potash & Perlmutter" (Cohan) (29th week). No diminution in receipts. Practically capacity at every performance.

Repertoire of Sketches (Princess). The present series of "unusual" playlets have received mention in the papers and receipts only fair. Leaves March 14, for a road tour and a new show substituted.

"Sari" (Liberty) (8th week). Undoubted hit and doing fine business without undue booming, in a house that requires a hit to draw the public.

"Seven Keys to Baldpate" (Astor) (23d week). Not less than \$12,000 any week and often more than that amount. The "No. 2" company in Chicago getting around \$14,000.

"Grumpy" (Cyril Maude) (Wallack's) (12th week). Doing around \$8,000 and possibly more, the orchestra being the first seats sold nightly. Business satisfactory enough for Liebler & Co. to cancel a Canadian tour booked for Maude, in repertoire.

"The Midnight Girl" (44th Street) (2d week). Highly praised by the papers, which resulted in a capacity audience the second night. Gives every indication of being a hit for some time.

"The Misleading Lady" (Fulton) (14th week). In spite of most fulsome praise from the press, piece failed to draw at first, but receipts climbed steadily until it is now doing an excellent business.

"The Philanderer" (Little) (10th week). Despite the limited capacity (299 seats), house not doing much. Leaves March 21.

"The Queen of the Movies" (Globe) (8th week). Never a tremendous success, but running along steadily to around \$10,000 a week.

"The Rule of Three" (Harris) (3d week). Hasn't a possible chance, according to everybody but the management, which is spending large sums of money endeavoring to put it over.

"The Whirl of the World" (Winter Garden) (8th week). Looks like Garden's best show at the box office, where \$2.50 is charged, which means a world of money can be taken in.

"The Yellow Ticket" (Eltinge) (7th week). Now an established success. Began only fairly, but with the fixing up of the last act and systematic, intelligent advertising, has been pounded into a big winner.

"The Secret" (Belasco) (9th week). Not the usual Belasco success, but running along to just about paying receipts.

"To-Day" (48th Street) (21st week). Generally condemned by the press, the piece worked into a winner and establish a reputation that will stand for six companies next season in the country.

"Too Many Cooks" (39th Street) (2d week). One of those sensational hits from the start. All the papers enthusiastic for the piece and its author star, Frank Craven, and the show is likely to run for a very long while.

"When Claudia Smiles" (Lyric) (5th week). Whatever praise has been given to the presentment has been lavished upon its star, Blanche Ring. Just about breaking even on its New York run, which may end any time.

"Things That Count" (Playhouse).—Has passed its 100th performance, and had a hard tussle before it showed signs of life. Its endorsement by the Catholic theatre society, ministers, school teachers and others has helped materially and it has now settled down to a healthy run. Receipts last week about \$7,000.

"Help Wanted" (Elliott) (3rd week).—Generally condemned by the press, but doing business. Receipts last week \$8,300. The "sex" proposition seems to be the attraction.

— Chicago, March 4.

Business has been remarkably good about town for some weeks. The first slump has arrived with the advent of Lent. Several plays depending upon women for patronage have felt the falling away. As a general proposition, however, box office takings have been big.

"Seven Keys to Baldpate" (Cohan's). One of the soundest hits of the season. Playing to capacity at nearly every performance, and looks like a long run. Receipts hovering around \$15,000.

"Help Wanted" (Cort). Has taken a remarkable hold. The piece has reached its 100th performance and is doing in the neighborhood of \$8,000 to \$9,000.

"The Lure" (Princess). This white slave play has been hanging on well and by dint of heavy advertising has been able to pull in from \$6,000 to \$7,000 weekly.

"Young Wisdom" (Powers). Receipts are around \$7,000 and the show has found much favor, especially with women.

"September Morn" (La Salle). A big surprise. Steady money maker all the time. Receipts in the vicinity of \$6,000.

"Primrose & Dockstader" (American). Fair returns. Box office takings around \$5,000.

"Sweethearts" (Illinois). Real success. About \$7,000 weekly.

"Speckled Band" (Studebaker). Appears to have caught on. Receipts growing in volume.

"The Deadlock" (Howard's). Only meeting with fair returns.

"Passing Show of 1913" (Garrick). Big houses. In the vicinity of \$16,000.

Weber & Fields (Auditorium). Playing to about \$20,000 weekly.

JUDGMENT VINDICATED.

Two new plays were presented in New York Monday night, both produced by the authors themselves, after their manuscripts had been respectfully declined by a number of managers.

The plays are "The Last Resort," by George Scarborough, and "What Would You Do?" by Augustin MacHugh.

Scarborough was unheard of as a playwright until this season, when he scored with two successes out of two, "The Lure," and "At Bay." MacHugh achieved fame a couple of seasons ago at one full swoop with "Officer 666." Scarborough admits that no less than five managers rejected the manuscript of "The Last Resort," and it is known that Cohan & Harris could see no financial advantage in fathering "What Would You Do?"

Judging from the reviews in the daily papers Tuesday, the refusal to produce the two plays by successful authors is a vindication of the commercial judgment of the average producing manager.

If "The Last Resort" does not show promise by Saturday night, it is going away from the Longacre, to be succeeded Monday by "A Pair of Sixes," the H. H. Frazee comedy recently produced and taken off at Hartford to be recasted.

In the new line-up of the play are Hale Hamilton, George Parsons and Ivy Troutman. If not opening at the Longacre, the new cast will "break in" at Newark the same night.

"What Would You Do?" at the Hudson, will close Saturday night.

40 PER CENT. BETTER RECEIPTS.

Chicago, March 4.

Harry J. Powers, who represents the eight affiliated theatres consisting of the Blackstone, Illinois, Powers', Studenaker, Princess, Garrick and the American Music Hall, is authority for the statement the receipts of these eight houses are 40 per cent. better this than last season.

\$20,000 FOR WEBER & FIELDS.

The Weber & Fields engagement at the Auditorium has been remarkably successful. They played to over \$20,000 last week, and the present week indications are for even better business.

SHOWS CLOSING.

"The Conspiracy," with Harry Beresford in the former John Emerson role and Madeline Delmar as the principal woman, is closing in Paterson, N. J., Saturday. This is the show Robert Campbell and Sanger & Jordan sent out over the Stair & Havlin time.

The Welch Players, in "Change," will bring its road tour to a close Saturday night.

In the western one-nighters the following have closed for the season: "Rosalind of Red Gate," "Sis Perkins" (western), "Alias Jimmy Valentine" and Ferguson's "East Lynne."

"BENEDICTION" TO BE PUT ON.

Chicago, March 4.

"The Benediction," a new four-act play by Frieda Hall, is now in rehearsal and will soon be put on in the outskirting theatres.

ANDERSON'S GAIETY CO. MIX-UP WITH JAKE ROSENTHAL OUT OF IT

Eastern Route of "The Candy Shop" Canceled; Bickel and Watson Co. Closed, and Picture Man's Theatrical Affairs Seem Badly Muddled. Thomas O'Day Now in Charge.

San Francisco, March 4.

J. J. Rosenthal is no longer general manager of the Gaiety theatre here, the eastern route of "The Candy Shop" show has been cancelled and the Bickel and Watson company is on its way here to disband.

These are some of the late developments in the theatrical affairs of G. M. Anderson, proprietor of the Gaiety and backer of the two shows mentioned.

The data concerning Anderson's Gaiety company, its operations and difficulties would fill a book. The way matters stand Rosenthal, verbally dismissed by Thomas O. Day, of the Anderson executive forces and later dismissed by mail by Anderson after J. J. refused to recognize Day's authority, has placed a claim for fulfillment of contract in a lawyer's hands and is staying here awaiting developments. Rosenthal, it's understood, has been paid up to Feb. 21 for his services.

Other court cases appear imminent. Penn, who wrote the lyrics, and Tarbox, composer of the music, have filed claims with lawyers for money alleged to be long overdue on the Gaiety show. Penn had been doing press work for the house.

The Gaiety people cancelled the eastern route of "The Candy Shop" without the customary two weeks' notice and several managers along the route may take legal action to secure damages.

The Bickel and Watson Show, after laying off preparatory to taking up future booking, has closed for good and the company is expected to reach the city tonight for disbandment.

Rosenthal had nothing to do with the cancellation of Eastern time by "The Candy Shop" show which is due to open at the Morosco, Los Angeles, tomorrow.

All kinds of rumors are flying concerning the Gaiety and its shows. For the present O. Day and William Gorham are in control of the Gaiety operations. Anderson is in Niles directing some Essanay "Broncho Billy" films.

TOTTEN DRAMATIZING ANOTHER.

Joseph Byron Totten, who made the dramatization of Reginald Wright Kaufmann's novel "The House of Bondage," is now making a stage version of the novelist's other work, "The Girl that Goes Wrong."

LEASES PHILLY'S LITTLE.

Philadelphia, March 4.

The Little theatre has been leased by Lawrence J. Anhalt, a New Yorker, from Mrs. Beulah E. Jay. The first thing Anhalt did was to contract with Annie Russell to come here as star and sole directress of a repertoire company, which will make the Little its permanent home.

Miss Russell is still on the road, but

will shortly end her tour to take up her new quarters in Philly. The new Little organization will probably be called Annie Russell's Comedy Company.

"PITTSBURGH" TOO LOCAL.

Pittsburgh, March 4.

No play in recent history got the critics so angry as "Pittsburgh," put on at the Pitt. It is a one-act thing by Francis Hill, a Philadelphia newspaperman, and tells of a Pittsburgh millionaire planning to crush a strike, how his son comes to him from New York after becoming a settlement worker, and how an anarchist woman comes in and when about to throw a bomb, is shot down by the millionaire's secretary. The bomb explodes and the curtain falls.

The critics call the play melodramatic claptrap, rubbish, and nonsense, and declare it a good thing the bomb finished it.

DRAMA SOCIETY ANGRY.

The French Drama Society, an organization formed for the production of foreign plays by French actors, which had been giving occasional weekday matinees and Sunday night performances at several theatres, were prevented from giving a show at the Garrick last Sunday night, by the police. It was claimed the Sabbath performance was really to have been a dress rehearsal, admission by invitation only.

Lucien L. Bonheur, president of the association, stated afterward, he had been assured from the police commissioner's office that the performance would not be interfered with and had made all arrangements, relying on that promise. But late Saturday afternoon he said a police sergeant informed him the show would not be permitted.

Nevertheless, acting on advice of counsel, he endeavored to give the Sunday evening performance and when stopped by the authorities, a committee was selected to immediately visit other theatres giving performances and register complaints. The Sabbath Society was also "out," and with the police sending men to look over performances it was a busy day for the managers. The Sabbath Society is said to have complained to the Mayor some weeks ago regarding the Sunday shows. The net results of the agitation was one violation charge that was dismissed Tuesday when coming up before a Magistrate.

SIGNED BY WINTHROP AMES.

Zelda Sears and Ferdinand Gottschalk have been signed by Winthrop Ames for the next production at the Little theatre. The new piece will succeed "The Philanderer" March 23.

WORKING ON "1914" SHOW.

The Shubert staff has already started work upon "The Passing Show of 1914," which will probably alight at the Winter Garden some time during the summer. Rube Dickinson and Tom Barnes, from vaudeville, may be in it, and it is fairly certain Al Jolson will be the feature.

The present "Whirl of the World" up there will remain until about June 1, then going to Philadelphia for a run, with a Pacific Coast trip in view after that.

Harold Atteridge is writing the book and lyrics, with Harry Carroll and Romberg composer of the "Whirl" music, attending to the score for the new show.

JESS DANDY IN "PINOCCHLE."

Los Angeles, March 4.

"Auction Pinochle," when produced here by Oliver Morosco, will have Jess Dandy in the show. He is now on his way. Adolph Phillip, who first put the piece on at his German theatre in New York, is also coming to the Coast for Mr. Morosco.

"Pinochle" will follow "Reta's Romance," opening at the Burbank Sunday, following "Pretty Mrs. Smith," which leaves Saturday. After the Phillip piece another by the same author, "Two Lots in the Bronx," will be put on by the local manager.

LOUISE HAMILTON ENGAGED.

San Francisco, March 4.

Louise Hamilton, in the leading feminine roles during the Andrew Mack engagement at the Alcazar, has become engaged to Percival Walker Selby, wealthy California society man and sportsman. The date for the wedding has not been set.

JULIE HERNE'S CHIEF ROLE.

Julie Herne has been engaged by the Carmaine Co. to play the principal feminine role in its production of a new play entitled "The Man Who Would Live."

Other players are Elliott Dexter, Edward Langford, Violet Howard, Mabel Waldron, Adelaide Stanhope Wheatcroft.

If you don't advertise in VARIETY,
don't advertise at all.



JULIAN ELTINGE
IN
"THE CRINOLINE GIRL"

SHOWS IN FRISCO.

San Francisco, March 4.

Harry Lauder is at the Cort and the Scotch comedian opened to big business. It looks like a profitable engagement for the show.

Mrs. Douglas Crane in "Her Soul and Her Body" is doing a nice business at the Alcazar. Mrs. Crane got both the press and public verdicts in her favor, and the show will likely enjoy prosperity for the remainder of the week. At the Savoy another new show, "The Crime of the Law," is doing a healthy business.

Bessie Abbott is in her last week at the Columbia and business holds up fairly well.

TELLEGEN WITH ARMSTRONG?

A story around this week said Paul Armstrong had a play, written by himself that seemed fitted to Lou-Tellegen, and that the French actor had been or would be placed under contract by Mr. Armstrong.

Lou-Tellegen is now in the Bronx, appearing with Dorothy Donnelly in the final week of "Maria Rosa."

"HELP WANTED" GETS \$8,300.

George Mooser has made affidavit that "Help Wanted" did \$8,327 at the Maxine Elliott theatre last week. It had the extra Washington's Birthday matinee to bring the gross to that amount, but the fact remains the show did enough business to place it in the hit column.

While the Broadwayites thought the "\$2 crowd" would see through "Help Wanted" and turn away from it, the opposite appears to be the truth, although the opinion was that if the show had been placed in a big house at a dollar scale it would have enjoyed a long run here. This might have been done, but a suitable big house could not be found. At "around eight" the management doesn't pay much attention to what might have been.

The first week of "Help Wanted," the show had drawn in \$1,500 up to Saturday. It looked like the storehouse but the show management would not quit, and the Saturday gross ran to \$2,300, with the holiday coming right after.

MONEY-LOSING THROAT.

Cleveland, March 4.

Manager Harry Daniels of the Hippodrome nearly tore out his hair Monday. "I Should Worry" Mary Garden was the cause. Mary, quite contrary, was to have appeared in "La Tosca" with the Chicago Grand Opera Company at the second of two performances. But Mary, after all the rest of the company had arrived in Cleveland, telegraphed from her cosy New York hotel apartments that she had a "sore throat." Mary turned the same trick on the Keith Hippodrome people two years ago, and it was the same throat that was then sore. That time Miss Garden was to have appeared at \$7.50 a seat. The house was sold out, but the substitution of Curcio in "Martha" saved the box office, although many took their money back. This time Alice Zeppilli took Mary Garden's role and performed with satisfaction to the large audience.

WITH THE PRESS AGENTS

Sam Lederer, manager of the Studebaker, Chicago, is his own press agent and looks after the publicity interests of all plays that appear at his house. Last week he framed up a good story. He had the boy appearing in "The Speckled Band" dress up as a girl and walk all over the "loop" with Dazie, the dancer. The young man talked to five of six policemen, fired at men on Michigan avenue, and returned to the theatre alive.

A. E. Morgan, late with the "Tik Tok Man" as manager, has been assigned by Oliver Morosco to handle his "Help Wanted" piece at the Eliot, New York. A. W. Hatcher will have the management of the "Pretty Mrs. Smith" company that opens (with Kitty Gordon) at the Cort, Boston, March 10.

Theo. Mitchell is now in charge of the publicity bureau in New York for Oliver Morosco, with quarters in the same suite in the Fitzgerald building occupied by George Mosser, Morosco's general eastern representative.

E. D. Price is in Chicago in advance of Robert Hilliard at the Olympic next week. Price's wife is Catherine Countess, who is appearing at the Palace this week. He has not seen her for six months, and he wired her the other day, "Will meet you at the train. Wear violets so I will know you."

Charles Riggs and Fred Mayer, who had out a "Fine Feathers" company in conjunction with H. H. Frazee, returned to Broadway last Saturday. They had a good season with the show which closed in LaSalle, Ill. There is now only one company of "Fine Feathers" out, that of the original company.

The Princess Players, under Holbrook Blinn's direction and Comstock & Gest's management, are going to make their first road trip March 16, when they are booked for a week in Detroit. From Detroit they go to the Princess, Chicago, for an indefinite stay and thence on to the Pacific coast, making Canadian stunts on the return trip. The Princess, New York, is not to remain dark, as the management is arranging for a new play to open there soon.

The papers gave a little attention to a proposed marriage between Chief Caulpican, a vaudevillian, and Cecile Archer Burton, a member of a "girl act," while both were playing at the Orpheum last week. When it came time to pay for the marriage license the Chief ducked on the ground; he wanted the ritual of his tribe to decorate a wedding ceremony if he were mixed in it. The Indian said he was from Chili, and maybe he was.

The Comstock & Gest press bureau reports that the one-act play-writing contest in which the undergraduates of the universities and colleges of the country submitted some 250 manuscripts closed Saturday night. From plays received five are to be selected for production by the students of the institutions concerned. The Princess theatre is getting the publicity reward.

There's a new writer of "things theatrical" on the Evening Mail. Burns Manlie is still there as the dramatic critic, but Garrett Cunniff is now signing his initials to a daily contribution. Cunniff replaced J. R. Platt, Jr.

The Globe has gone in for a picture department and is now offering prizes to the best reviews of big features now playing the various movies.

Nat Royster, ahead of one of the "Peg o' My Heart" shows, has everything arranged to take out a company this summer playing a repertoire of tabloids, opening June 15.

The Green Room Club, in compliment to Augustin MacHugh, a fellow member, turned out a goodly representation at his new play at the Hudson Monday night.

William C. Muller, Richard Lambert's assistant in the John Cort press department, is now associated with John Johnson as general press representative for Comstock & Gest. Billy has already taken up his working abode at the Princess theatre offices.

Joseph Byron Totten is sending out a road company of "The House of Bondage" which is expected to open March 16. It will play the one-nighters.

William Elliott is getting everything lined up for the inaugural of a busy road season next fall when he sends several "Kitty Mackay" companies on tour. Last Saturday he played fifteen players under contract. Among them were men under contract to Wallace Erskine, Reginald Denny and George Pyott.

C. P. Gronker is back in the press department of the Shuberts headquarters, after keeping ahead of the Gaby Desires show for its tour of 13,000 miles just ending.

M. C. Jenkins, who has been able to leave the Cortland (N. Y.) hospital, and has gone to his home in Saratoga Springs. His place

as manager of Wee & Lambert's is being filled by William LaMar.

Boston, March 14.
Lina Cavalieri and her husband, Lucien Muratore, are looking for the scalp of one of the press agents at the Boston opera house as the result of a scuffle slipped over in the Sunday papers as a feature. The cancelling of the engagement of Mary Garden for the Saturday matinee of "Monna Vanna" made it imperative another star be secured to play opposite to Muratore. The only one available was Margherita Beriza, the divorced wife of Muratore, and Director Russell told them both to go on. Cavalieri and Beriza have no love for each other and earlier in the season Muratore ended a good contract at Cavalieri's request because he would have to make love to his former wife. Accordingly, when Muratore decided the price for last Saturday was too fat to pass up, the press agents figured it would be great to have Cavalieri gnashing her teeth in rage in a box while her husband made love to his divorced wife. The stories were published to this effect, the only thing about them that was incorrect being the fact that Cavalieri was not within a mile of the opera house that afternoon.

The Evening Mail recently conducted a humorous contest calling for contributions on the subject of "The Dramatic Critic's Correspondence School." The prize examination paper was contributed by Arthur Kellar, press representative for "To-Day." Kellar compiled 20 questions and answers.

Arline Fredericks has succeeded Maybelle MacDonald as prima donna soprano in the scenic spectacle, "America," at the Hippodrome.

Charles Klein sailed for London Wednesday for the production of his two new plays, "The Money-makers" and "The Outsiders." They will receive American productions next season.

"Panthea," by Monckton Hoff, an English success, will shortly be presented here by the Shuberts. The leading roles will be played by Olga Petrova and George Nash.

"Seven Keys to Baldpate" celebrated its 20th performance at the Astor Thursday night.

The Professional Women's League celebrated its 21st birthday at the League rooms, Feb. 28.

The Blanche Ring show got some extra publicity this week by introducing some of the new colored wigs.

Margaret Romaine, singing the principal feminine role in "The Midnight Girl," opposite George MacFarlane, was the subject of much comment in the Sunday resume of New York theatricals in the Sunday papers.

Harry Bonnell, in advance of "The Candy Shop" on the Pacific Coast, has been transferred to the Marie Dressler "Merry Gambo" show. Sidney Harris has been handling the management of "The Candy Shop" for G. M. Anderson.

Dr. B. J. Mayer, press representative of the Lyric, Cincinnati, is reported to be seriously ill with pneumonia. In his absence, Manager Middleton, of the Lyric, who was once head of the original "Paid in Full" company, is doing press work for the house.

Walter Collier has accepted the management of one of the vice movie exhibits which have taken to the road.

PRESS OPINIONS.

THE LAST RESORT.

Despite its shortcomings and inconsistencies "The Last Resort" may appeal to the "peep," from whom, the first nighter obtained the suggestion, the title received its inspiration.— *Herald.*
The subject of Mr. Scarborough's play is the corruption of courts, but as treated by him it is not delicate. It is fearful and wonderful, but it is not delicate.—*Run.*

Applaud so thrill is elicited on thrill with little regard to plausibility or even possibility of the context, with the result that while one or two single episodes strike fire the play as an entirety seems amusing instead of gripping.—*World.*

It is a new melodrama, new in the sense that it appeared last night for the first time in this city and new in the sense that it is of the modern variety of this form of theatrical entertainment.—*Times.*

WHAT WOULD YOU DO?

There is a comedy pump, broken fence, grindstone, hollyhocks and all that sort of material in the last act. If you were obliged to write a review of such a plot, "What Would You Do?"—*Herald.*

The audience, made up largely of cold actors, remained apathetic.—*Sun.*

Through four long and weary acts Mr. MacHugh violates to the delectable pastime of moralizing.—*World.*

Mr. MacHugh's new play is crudely constructed, very reminiscent of "Paid in Full" and many other dramas of that stripe, and without nearly strong enough to carry the one intense scene, which comes at the end of the third act.—*Times.*

PITTSBURGH CRUSADING.

Pittsburgh, March 4.

Never before in history has there been such a crusade of censoring and regulating theatres and plays in Pittsburgh as is on now. The "Billy" Sunday revival is said to be largely responsible for this.

Things reached the climax when Mayor Joseph G. Armstrong and the police officials banned "Tiger," Witter Bynner's one-act white slave play from the Pitt. This action created a tremendous stir, and controversy between the theatre and officials raged for several days.

The management claimed the mayor had given it leave to present the play. The mayor denied it. Director of Public Safety Hubbard denied it. Each had been sent a copy of the play and each had read it.

The Pitt management said that the play taught a moral lesson. The public safety department declared such conditions as described in the white slave play do not exist in Pittsburgh!

The Pitt management dropped the matter but advertised it would present a one act play entitled "Pittsburgh" in which would be told "as strong and vital a story." Furthermore it was promised that an incident in the play would reflect an event in the life of a wealthy Pittsburgher. The author is Francis Hill, magazine writer, and former citizen of Pittsburgh. In the future all plays about which the management is doubtful and which it does not wish closed after Monday's performance, may be submitted to the mayor and safety officials.

The Pittsburgh Observer, the organ of the Roman Catholic church in this diocese, calls upon the mayor to enforce the McNichol law on the theatres. That law was passed by a recent session of the legislature, is drastic, but no one ever gave it any attention.

VERBAL OPTION ON HIT.

Boston, March 4.

Cohan & Harris hold a verbal option on the new farce written by John Grant Springer, produced last week for the first time on any stage by John Craig at the Castle Square. The farce is a knock-out, but needs to be amplified rather than slashed, running short by at least a quarter of an hour, but with unlimited possibilities.

BLACKSTONE FOR MILLER.

Chicago, March 4.

Ruth Chatterton will come to the Blackstone soon in "Daddy Long Legs." She was billed for Powers, but "Young Wisdom" has been so successful Harry J. Powers has decided to hold that play over for some time.

Fire Damages Two Houses.

Pittsburgh, March 4.

Fires Sunday afternoon destroyed the Pearl theatre, a picture house, and damaged the Gayety (Eastern). The Pearl loss is \$12,000 and the Gayety damage about \$5,000. The building was soaked with water and coated with ice. It caught fire from a blaze which did \$150,000 damage to the Fulton building, adjoining.

LOOKING FOR A COMEDY.

F. Ray Comstock, manager of the Princess theatre, is looking for a comedy to succeed The Princess Players. They move out March 14, headed for the Princess, Chicago, with a possible tour to the Coast.

The present repertoire of sketches at the Princess has not drawn the business expected, the weekly gross falling below \$4,000, it is said.

RETURNS FOR CLEVELAND.

Cleveland, March 4.

Announcements at local theatres indicate Cleveland is to witness several return engagements. Among the plays coming back are "Peg O' My Heart," "Damaged Goods" (at reduced prices), George Arliss in "Disraeli" and Mrs. Fiske in "Mrs. Bumstead-Leigh."

COMING PLAYS IN BOSTON.

Boston, March 4.

Shows next week include the Gilbert and Sullivan Festival, headed by De Wolf Hopper, at the Shubert for two weeks; "Bunty" at the Boston, "Belle of New York" at the National (by the Morton Opera Company), and "Mrs. Goring's Necklace" (in stock) at the Castle Square.

The following week brings Kitty Gordon in "Pretty Mrs. Smith" to the Cort, following the close of Margaret Anglin's fortnight in Shakespearean repertoire; "The Poor Little Rich Girl" at the Hollis, and "The Little Cafe" to the Colonial for an indefinite run.

March 23 is the semi-official date for the opening of the new Wilbur theatre (opposite the Shubert). It will be managed by E. D. Smith. "Within the Law" will probably go there, but what will go into the Majestic is still speculative. The change is made because the Wilbur is ideally adapted for a long run of "Law," being of the intimate type.

University Towns Now O. K.

Chicago, March 4.

The Walker opera house at Champaign, Ill., and the Illinois theatre at Urbana, Ill., recently ordered temporarily closed because of several small-pox cases reported at the University of Illinois, will reopen this week.

CHICAGOANS FIGURING AHEAD.

Chicago, March 4.

In putting Opie Read's novel, "The Jucklins," on the stage, Jones & Crane expect to send out at least two and maybe three companies in the new piece next season.

"Ten Night in a Bar Room" is hitting the trial again. H. B. Marshall is assembling a company to play the piece on the one-nighters in the West.

Writing on the Riviera.

Pittsburg, March 4.

Jackson D. Haag, former dramatic critic on a local newspaper, author of "Bachelors and Benedicts," and several one-act plays, is on the Riviera writing an American farce for Leo Ditrichstein. Mr. Haag went to Europe to try to regain his health and took a typewriter along.

ALTERNATING FIVE COMPANIES.

Memphis, March 4.

Beginning Monday, Jake Wells alternated stock companies in his houses in Memphis, New Orleans, Nashville, Birmingham and Atlanta.

The stars heading the companies are Emma Bunting, this week closing a stock season at the Lyric; Percy Haswell, Norman Hackett, (Miss) Billy Long, and one other unannounced. Miss Haswell and her company will open at the Lyric March 8 in "Divorcons."

STOCK LISTED IN GREENWALL.

New Orleans, March 4.

Stegner & Muehlman have leased the Greenwall and will install a stock company as an initial attraction, commencing April 12. It is promised the company and plays will be of the better class.

RALPH STUART WINDS UP.

Port Arthur, Can., March 4.

Ralph Stuart wound up his local stock season Saturday night at the Lyceum, using "The Rosary" as the farewell attraction.

MOVED AFTER 77 WEEKS.

Sacramento, Ca., March 4.

The Ed. Raymond Players, after a successful run of 77 weeks at the Grand here, closed the stock season and moved to the Diepenbrock, opening Monday.

PROVIDENCE PLAYS PICTURES

Providence, March 4.

As soon as the Empire Players finish the stock season early this spring, Managers Spitz & Nathanson will turn to pictures.

ALBEE PLAYERS COMPLETED.

Providence, March 4.

Marion Nichols is the latest to sign with the Albee Stock Players for the coming season.

Former Albee players returning this year include William H. Turner, Ralph Remley, James Doyle (stage director), and Frank Brady, a home-grown product. With Berton Churchill, Helen Reimer and (Miss) Sidney Shields for the leads, the company is nearly complete.

"Peeper" Fined for Rubbing.

Lynn, Mass., March 4.

Harriet Hebert, playing leads at Lynn theatre last week with J. W. Gorman's musical comedy show, "Billy the Boy Artist," was so persistently annoyed by a "Peeping Tom" outside her dressing room window Friday night while making a change in costume, she delayed the show long enough to notify Manager Ashley. He told the house officer. That worthy got the peeper, pulled him off the box on which he was perched and hustled the culprit to the police station.

In the local court he was mulcted for \$10.

Added to Orpheum Company.

Newark, N. J., March 4.

Edith Harcourt, of the legitimate stage; Eric Ervin, formerly with Henry W. Savage, and Clyde Calicotte, of the Belasco forces, have signed with the Brownell-Stork stock at the Orpheum.

STOCK

POLI'S PARK DESTROYED.

Springfield, Mass., March 4.

Poli's Park was gutted by fire here early Sunday morning, entailing a total loss. It had been playing small-time vaudeville since the opening of the Palace about three months ago, and was just beginning to do business.

Ralph Kellard, who had been leading man of the stock company there up until the change of policy, lost a valuable collection of framed photos, temporarily stored there.

The house was owned by the heirs of Andrew Whitney, and was originally the Auditorium, and housed burlesque in the old days. It was renamed the Grand and after Poli remodelled it, became Poli's until about two weeks ago.

From present indications it is hardly likely that another house will be built, although George Whitney declared his willingness to rebuild if Poli would lease. It is on the same street as the Palace.

This makes two less houses here within a week, the Gilmore having lost burlesque last week with nothing else in prospect there. The son of Ralph and Mrs. Kellard was christened here Sunday afternoon. The boy was named Thomas Dwyer Kellard.

Shea Buys Park, Bridgeport.

Bridgeport, Conn., March 4.

The Park has again changed hands. It was purchased last week by P. F. Shea, who recently leased it for burlesque and legitimate attractions.

Poli's Closing and Opening.

Waterbury, Conn., March 4.

The stock company at the Jaques, operated by S. Z. Poli, is closing in two weeks. This is the first time in two years the stock company has closed in winter. Another form of amusement will be installed by Poli.

New Haven, Conn., March 4.

Poli stock will be inaugurated here April 6 with the leads played by Alice Lovell-Taylor and Ramsay Wallace. The new company is to report for rehearsals around March 30.

First Time for "Paint Girl."

Pittsburgh, March 4.

Late this month or early in April, the Pitt will produce "The Mind th' Paint Girl," in stock for the first time here.

Rex In Charge of South.

Charles W. Rex, of the Jake Wells' offices, is looking after the Wells' stock interests in the south.

Emily Smiley Players Open.

Philadelphia, March 4.

Included in the Emily Smiley Players, which open their stock season at the Liberty next Monday, are Wayne Arey, Daniel Lawlor, William Slifer, Clarence Chase and Florence Hill. "The Girl of the Golden West" will be the initial offering, followed by "The Third Degree."

TWO COMPANIES TOO MUCH.

Cleveland, March 4.

Cleveland will not support two stock companies. This statement has been proved by the present season. (Miss) Percy Haswell, at the Duchess, and Vaughan Glaser, at the Metropolitan, have been running in competition with one another all season, one playing to good business and the other finding the going extremely bad.

The Metropolitan, featuring a "Matinee Idol," (Glaser) has been doing so well the engagement has been extended into April and a booking of two weeks for Toronto cancelled. The women like Mr. Glaser and they keep the box office pleased. But over at the Duchess, where Miss Haswell is doing some of the best stock acting Cleveland has ever seen, business is poor. All season it has been off, and the run has been extended week after week by the belief that conditions would change.

Miss Haswell is now having her second layoff of the season. The present retirement is due, however, to the illness of the star; yet the delay in re-opening the house is due more to the lack of business than to the indisposition of Miss Haswell. The star was expected to appear again at the Duchess last Monday, but announcement was made that the house would be dark until March 9.

BALDWIN'S SUMMER STOCKS.

Walter S. Baldwin, the stock impresario, was in New York last week and outlined some of his stock plans for the spring and summer. He has the Bijou, Orange, N. J. Commencing April 27 next, he will install a new stock there for an expected spring and summer stay, giving the house much of his personal attention.

Baldwin has taken over the Lyceum, Duluth, for the summer and May 17 will offer the Baldwin Players there for the first time.

When George Arvine stock closed, Feb. 21, at Lancaster, Pa., Baldwin re-organized the company, which will hereafter be known as the Fulton Players. On this stock proposition he is in cahoots with Edward Forsberg, also interested in the Arvine Players in Lancaster.

Metropolis Will Linger Longer.

The Metropolis is not closing Saturday night. Frank A. Keeney intends to try the stock proposition a few weeks longer anyway.

Playing Rep. Stock in Michigan.

Chicago, March 4.

The Blackaller stock company is playing repertoire in Adrian, Mich. Edwin Wynn is playing the juvenile leads.

Niagara Falls All Right Again.

Niagara Falls, N. Y., March 4.

Shows have again resumed here now that the smallpox ban has been lifted.

The stock company, which played elsewhere during the quarantine, has moved back to its old stand.

LEADING WOMAN LEAVES.

Pittsburgh, March 4.

With the announcement by Manager Harry Davis of the Dusquesne theatre, his stock house, that his policy of engaging national stars for short terms would include women in the future, came the announcement that Irene Oshier, leading woman, would leave the company and this was followed by the resignation of her husband, Thomas Coffin Cooke, stage director, for 17 years director for Wagenhals & Kemper.

Virginia Harned will probably succeed Miss Oshier and other prominent actresses will appear later. The men stars have been Edmund Breeze and Thomas W. Ross, whose engagement ends Saturday. His successor has not been announced.

YONKERS TO MOHAWK.

Yonkers, March 4.

Tim Leavens' Players, which started an engagement at the Warburton this week in "What Happened to Mary?" have been booked by Mr. Leavens for an extended run at the Mohawk, Schenectady, N. Y., beginning next week. This will close the Warburton until other booking can be arranged.

SNOW LAYS OFF COMPANY.

The Prospect theatre stock company is laying off this week owing to a severe cold Rowden Hall caught while stalled in the snow out of New York over Sunday. The company expects to resume Monday in "Our Wives."

No show Monday and Tuesday led to a report that the company had disbanded but the men behind the stock say that the organization will continue next week.

Edna Archer Crawford has been engaged as leading woman, replacing Mae Desmond, who recently jumped to the Metropolitan.

"Younger Generation," First Time.

Pittsburgh, March 4.

"The Younger Generation," the former Lyceum theatre, New York, piece, was given its first stock production at the Pitt this week.

Walter Richardson Now Leading.

Reading, Pa., March 4.

Walter Richardson is the new leading man of the Orpheum Players, replacing Robert Hyman, whose marital troubles have been aired in the courts here of late.

MAE DESMOND AT WORCESTER

What looked for a time like court action over the stock services of Mae Desmond has been averted by Miss Desmond arranging this week to take up her contract as leading woman with the Poli stock at Worcester, opening there next Monday in "Mrs. Dane's Defense."

Miss Desmond will play out the week at the Metropolitan. She said there had been a misunderstanding, but that everything had been satisfactorily adjusted.

Worcester, March 4.

Lola Downing is leaving as leading woman of the Poli stock Saturday night. Frank Wilcox will remain with the Poli Co. as leading man.

IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (March 9)

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. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. H. O." United Booking Office—"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)—"Pr." Proctor's Circuit (New York)—"J.-I.-S." Jones, Linick & Schaeffer (Chicago)—"H." Bert Levey (San Francisco)—"Sva." Western States Vaudeville Association (San Francisco)—"Web." Webster Vaudeville Circuit (Chicago)—"Cox." E. J. Cox (Chicago)—"Ibc." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"A." J. H. Alox (Montreal)—"Sun." Gus Sun Circuit (Springfield, O.).

New York
HAMMERSTEIN'S (ubo)
"Girl in the Muff"
Chris Chiles
Elizabeth Murray
Cross & Josephine
Fannie Brice
Belle Blanche
"Love in Suburbs"
"The Boob"
Keno & Green
Hoy & Lee
4 American Dancers
4 Harveys
Will Carpenter
Pike & Calame
Laughlin's Dogs
Chas Harris
Two Yanks
5TH AVE (ubo)
Claire Rochester
"Arcadia"
McCormick & Simpson
Chas & Fannie Van
Ward & Curran
Courtney Irwin Co
Giovanni Troupe
Deafie Trio
PALACE (orph)
Anna Held
Mercedes
Fox & Dolly
Lambert & Ball
"Fun in the Movies"
Darrell & Conway
Lyssa Graham
Prelle's Animals
4 COLONIAL (ubo)
Wm Faversham Co
Louise Galloway Co
Cross & Josephine
8 Kirksmith Sisters
Chris Richards
3 Renards
Lee & Cranston
Bellocier Bros
BROOKLYN (ubo)
"Telephone Tangle"
Claude Gillingwater
Co
Van & Schenck
Little Billy
Daniels & Conrad
Jere Grady Co
Ed Wynn Co
William & Aubrey
5 Indianapolis
ALHAMBRA (ubo)
Trixie Friganza
Minnie Dupree Co
"The Beauties"
Yvette
Duffy & Lorenz
Gardner 8
Fred Dupree
Davis Family
Montague's Birds
PROCTOR'S 23D
Lazwell & Rowland
"Fun in Drug Store"
Paul Fetching Co
Irving Gostin
Kelly & Catlin
Juggling Burkes
2d half
"Eye the Club"
Mile Carrie
Islip & Adams
Josephine Sabal
"The Pardon"
Dunn & Deane
PROCTOR'S 58TH
Gorman & Phillips
Chester Johnstone Co
Dunn & Deane
Josephine Sabal
"The Pardon"
Wiley Brax & Carter
2d half
Lazwell & Rowland
Davenport Reynard Co
Arthur Dry
Meredith Sisters
Kelly & Catlin
Fred & Albert
PROCTOR'S 125TH
Mile Carrie
Islip & Adams
Meredith Sisters
Roland Travers Co
Frank Troupe
Bradley Martin Co
Arthur Dry
Culhane P & Ross
2d half
Juggling Burkes

Deeper Desmond Co
Paul Fetching Co
Royal Comedy 8
Weller & May
Chris Chiles
Wiley B Carter
Martinet & Ganneth
AMERICAN (loew)
Dean & Fay
Trotters
Troville
O'Boyle & Brazil
Dave Jones Co
Rita Gould
Brant Bros
Grach Sisters
Gash Sisters
Herbert & Dennis
"Night in Park"
Bessie Leonard
Lottie Williams Co
(Three to fill)
ORPHEUM (loew)
Vander Koors
Lewis & Chapin
"How Could You"
Hurst Watts & Hurst
Deafie Trio
PALACE (orph)
Golden & West
W H Armstrong Co
Fern & Madara
Maurice Samuels Co
Burton & Lerner
Grey & Peters
7TH AVE (loew)
Amoros & Mulvey
O'Brien Dennett & O
"Peep at Future"
Brady & Mahoney
(Two to fill)
2d half
Purcella Bros
Charlotte St Elmo
J Herbert Frank Co
Evans & Vidocq
Harishma Bros
(One to fill)
NATIONAL (loew)
Marie LaVay
Tierny & Sabbath
"Dinkelspiel's Xmas"
The Stantons
Woods Animals
(One to fill)
2d half
Chas L Fletcher
J C Lewis Co
Bogart & Nelson
(One to fill)
2d half
Vander Koors
O'Brien Dennett & O
Troville
Lewis & Chapin
Frey Twins
(Two to fill)
BOULEVARD (loew)
Brierre & King
Anderson & Burt
Walter Brower
3 Donalds
(One to fill)
2d half
Haywood Stiers
Ralph Edwards
"How Could You"
Bush & Shapiro
(Two to fill)
2d half
Watkins & Williams
Charlotte St Elmo
J Herbert Frank Co
Hayes & Aldrich
Harishma Bros
(One to fill)
2d half
Grace Doyle
Edna & Sabbath
"Oh Emma"
Landry Bros
(One to fill)
GRAND (loew)
Murphy & Terrell
Richard Hamlin

Margaret Flis
Herbert & Dennis
Juggling Nelson
(One to fill)
2d half
Josephine Carr
O'Boyle & Brazil
Amoros & Mulvey
(Three to fill)
ORPHEUM (loew)
Bessie Leonard
Lottie Williams Co
Burton & Lerner
Grach Sisters
(One to fill)
2d half
Dean & Fay
Dave Jones Co
Rita Gould
Rita Gould
Tom Waters
Hurst Watts & Hurst
Brant Bros
(One to fill)
Brooklyn
BUSHWICK (ubo)
Virginia Harned Co
Hormine Shone Co
Ball & West
Minnie Allen
Hunting & Francis
Reaumont & Arnold
Cervo
The Kasracs
Flying Martins
ORPHEUM (ubo)
Louis Mann Co
Emma Carus
Miller & Vincent
Robbie Gordone
Julia Curtis
Vinton & Buster
Herron & Gaylord
Steph Good & King
Montabmo & Wells
BIJOU (loew)
Golden & West
Chas L Fletcher
J C Lewis Co
Rush & Shapiro
3 Escadron
(One to fill)
2d half
Walter Brower
Brierre & King
"Dinkelspiel's Xmas"
The Stantons
Woods Animals
(One to fill)
FULTON (loew)
Ralph Edwards
"Behind Footlights"
Ingils & Redding
Dietorelli & Gilsando
(One to fill)
2d half
Chas Gibbs
Anderson & Burt
Brady & Mahoney
Kishner's Dogs
(One to fill)
SHURBET (loew)
Chas Gibbs
Bogart & Nelson
"Oh Emma"
Quinlan & Richards
Grey & Peters
(One to fill)
2d half
Rose & Moon
Kinas & Bernie
"Peep at Future"
Ingils & Redding
3 Donalds
(One to fill)
COLUMBIA (loew)
Dancing Shaws
Josephine Carr
3 Martins
(Two to fill)
2d half
Juggling Nelson
Wm V Mong Co
Richard Hamlin
Niblo's Birds
(Two to fill)
LIBERTY (loew)
Eddie Heron Co
3 Knobs
(Two to fill)
2d half
"The Avenger"
11 Kelly Forest
John P Wade Co

Albany, N. Y.
PROCTOR'S
Hayes & Alport
Burkes Girls
Orpheus
Dooley & Evelyn
Mattie Chate Co
2d half
The Tanakas
Rothbush & Evadean
Fred Primrose
"Water Cure"
Musical Bentleys
Irwin & Merzog
Ann Arbor, Mich.
MAJESTIC (ubo)
Marcou
Iza Hampton Co
Santley & Norton
"New Leader"
2d half
"Johnny Wise"

Atlanta, Ga.
FORSTHE (ubo)
Laddie Cliff
Fisher & Green
Swer & Mack
Ismed
Pierrost & Brown
Moore & Young
Byal & Early
Grant & Hoag
Cervo
Baltimore
MARYLAND (ubo)
Bernard Rheindorf Co
Rolie Baker
Abeus Troupe
Hopkins Axtell Co
Canfield & Ashley
Castwell & Walker
Bird Millman 3
Ishakawa Japs
Battle Creek, Mich.
BIJOU (ubo)
Wilbur & Harry
"Marked Money"
Ed Howard Co
Zeh Zarrow Co
2d half
"Trouble Makers"

Bay City, Mich.
BIJOU (ubo)
Harry & Fossen
Rose & Severn
Barns & Barron
Norris Baboons
2d half
"Only 8"
Richmond & Mann
Billings, Mont.
BACOCK (ac)
Doroch & Russell
Harry Rose
"In Old New York"
Taher 3
Cecil Eldrid & C

Beaumont
KEITH'S (ubo)
Lucky's "Red Heads"
Sally Fisher
Morris Cronin Co
Pederson Bros
Chief Canonican
Hines
2d half
Rottmoley Troupe
Howard & Sadler
Rose & Williams
Comedy Conservatory
Duffy & Nichols
The LaTours
PALACE (orph)
M & F Walton
Mathews & Shayne
Mickey Arndine
Doris Wilson Co
Belle Ashlyn Co
Stuart Barnes
The Brads
Lett & Wilson
Zara Carmen 3
MAJESTIC (orph)
Frank Lator Co
"Celluloid Sara"
Geo Roland Co
Fritz & Lucy Bruch
Harry & Wolford
Muriel & Francis
Holmes & Buchanan
Rolow
Stelling & Reville

Cincinnati
KEITH'S (ubo)
Gertrude Hoffman
Imhoff Comedy & Cor
Rube Dickinson
Claude Golden
3 Ellisons
2 Alfreds
(Two to fill)
EMPRESS (sc)
(Open Sun Mat)
3 Falcons
Monoprop Sisters
Hallen & Fuller
Dick Lynch
"More Slained Again"

Cleveland
KEITH'S (ubo)
Bert Williams
Cressey & Dayne
Maria Lo Co
Merrill & Otto
Hanson & Clifton
5 Mowatts
(Others to fill)
Columbus
KEITH'S (ubo)
Mile Dazie
Digby Bell Co
Melville & Higgins
Hayden Burton & H
Josephine Dunfee
John T Murray
Rolandow Bros

Dallas
MAJESTIC (inter)
(Open Sun Mat)
Rosa & Tinsman
Knowles White
Ed Blondell Co
Nan Halperin
Valerie Herzog Co
Ching Hwa Comedy 4
Leltz & Jeannette

Davenport
COLUMBIA (uva)
4 Society Dancers
(Four to fill)
2d half
Menlo Moore's "Coeds"
Franklin Butler
(Three to fill)
LOGAN SQ (m)
Pauline
Royal Tokio Japs
Archer & Ingersoll
Edward Hill
Greene & Parker
2d half
Pauline
Bob Flislay & Girls
Murphy & Murphy
Norwood & Hall
DeCitt & DeVitt
McVickers (jls)
Sith & Gartner
Rapol
Power's Elephants
Leo Filler
5 Old Veterans
Gene & Arthur
West & Boyd
Russell's Minstrels
Military Maids
COLONIAL (jls)
Hik Bob
Carnegie Conservatory
Bottomley Troupe
Princeton & Yale
Palakita & Bro
T C Gleason
"Only 8 Woman"
Williams & Culver
Piccolo Midgets
2d half
Essex Quartet
Doroch & Russell
Cataldo Bros
"Only A Woman"
The Alidons
Madeline Sack
Harris & Co
Piccolo Midgets
CROWN (jls)
Carmen & Roberts
Merlin
Madeline Sack
(Three to fill)
2d half
Bottomley Troupe
Howard & Sadler
Rose & Williams
Comedy Conservatory
Duffy & Nichols
The LaTours
PALACE (orph)
M & F Walton
Mathews & Shayne
Mickey Arndine
Doris Wilson Co
Belle Ashlyn Co
Stuart Barnes
The Brads
Lett & Wilson
Zara Carmen 3
MAJESTIC (orph)
Frank Lator Co
"Celluloid Sara"
Geo Roland Co
Fritz & Lucy Bruch
Harry & Wolford
Muriel & Francis
Holmes & Buchanan
Rolow
Stelling & Reville

Hammerburg, Pa.
ORPHEUM
Jos Jefferson Co
Empire Comedy 4
Kirk & Fogarty
7 Trucks
Reed Bros
(Others to fill)
Hartford, Conn.
POLIS (ubo)
E Florence Tempest Co
Harry De Coo
Du For Boys
Gordon & Rica
(Others to fill)
Hoboken, N. J.
LYRIC (loew)
Belle Schuler
Niblo's Birds
Wm V Mong Co
(Two to fill)
2d half
Eddie Heron Co
(Four to fill)
Hot Springs, Ark.
PRINCESS (inter)
Meyako Sisters
Vincent & Raymond
Baron Lichter
Rometti Family
Sam Hood
ORPHEUM
(One to fill)

Houston
MAJESTIC (inter)
(Open Sun Mat)
Josie Heather
Lew Yorks
The Greys
3 Collegians
Hal & Patterson
Jack Kennedy Co
Adelyn Lowe Co
Jenningsville, Fla.
KEITH'S (ubo)
"Beauty Skin Deep"
Arthur Sullivan Co
Raymond & Caverly
Carmichael & Harris
Valentine Vox
The Kitaros
Azard Bros
LYRIC (sc)
2 New Starr
Tom Nawn Co
Onalp

Detroit
TEMPLE (ubo)
Sophie Tucker
Chas Grapewin Co
Ricoletti Bros
Linton & Lawrence
Robt E Keane
Samaroff & Sonia
(Others to fill)
Edmonton, Can.
PANTAGES (m)
Randall's
Barrowe Lancaster Co
Tom Kelly
Wood & Lawson
Jerome & Carson
Fall River, Mass.
ACADEMY (loew)
A Rover
Morris & Beasley
DeLesso Troupe
(One to fill)
2d half
Dick Corliss Co
Klein Bros
Montrose & Lyell
(One to fill)

Flint, Mich.
BIJOU (ubo)
Lettitt Bros
"Alladdin's Lamp"
Mills & Moulton
E Francis & Arabs
2d half
Marx Bros
St. Wayne, Ind.
EMPRESS (sc)
(Open Sun Mat)
Shack D'Arville & D
Merie Stoddard
John Doyle Co
Frank Morrell

St. Louis
MAJESTIC (inter)
(Open Sun Mat)
Charlotte Parry Co
2 Lowes
Lewis & Norton
Milton & De Long Sis
Leo Beers
Pearl Bros & Burns
3 Emersons

Hamilton, Can.
TEMPLE (ubo)
Mary Elizabeth
Kramer & Morton
Inez
3 Jonkeys
The 7 Papers
(Two to fill)

American Comedy 4
Adas Family
Louisville
KEITH'S (ubo)
Sam & Kitty Morton
Wes West
Stan Stanley 3
John Geiger
Herbert & Goldsmith
Bankoff & Gilrith

Milwaukee
MAJESTIC (orph)
Alexander Irvine Co
Mason & Keeler
The Zancig
Bud Fisher
Daisy Marie
Nelle Nichols
Lewis & McCarthy
Olerita
EMPRESS (sc)
Open Sun Mat
The Stettles
Green Mc & Dean
"Hon Among Thieves"
Julian Ross
Paul Asas 3

Minneapolis
UNIQUE (sc)
(Open Sun Mat)
Berry & Berry
Francis Allen
"Salvation Bus"
Morrissey & Hackett
Plochiany Troupe
Montreal, Can.
ORPHEUM
Kathryn Furnell Co
Nina Payne
Ryan & Lee
Big City 4
Lew Yorks
(Others to fill)
FRANCAIS (loew)
Falix
The Torleys
Francis Allen
Harry Bouton Co
Bobby Stone
Marvelous Melvill

Newburgh, N. Y.
O'HEN O H (loew)
Purcell Bros
Grace Doyle
Maurice Samuels Co
B Kelly Forest
Kaiser's Dogs
2d half
"Behind Footlights"
Quinlan & Richards
Dietorelli & Gilsando
(Two to fill)

New Haven, Conn.
"S.S. Wyo"
Anna Held's Daughter
Burns & Fulton
Blison City 4
Walter Sun Brunt
Burt & Edith Adams
Richards & Brandt
Great Howard
Miljars

New Orleans
ORPHEUM
Chip & Marble
Scott & Keane
Conlin Steele Co
Rice Family
Wheaton Clair
Harry Green
Reuter Bros
New Rochelle, N. Y.
LOEWS
Ziska Pans
Arthur Huston Co
James & Co
2d half
Hayes & Aldrich
Elizabeth Cutty
(One to fill)

Norfolk, Va.
COLONIAL (ubo)
Lucy Daly Co
Kennedy No & Platt
Richards & Kyle
The McFarlane
(Others to fill)

Oakland, Cal.
PANTAGES (m)
(Open Sun Mat)
Rhea Royal Horse
Brighton
Hal Davin Co
Murray K Hill
La Nola Troupe
ORPHEUM
ORPHEUM
(Open Thurs Mat)
Sylvester
Horton & Lovers
Richard Lloyd Co
Katherine Klate
Joe Whitehead
"Day At Circus"

Ottawa
DOMINION (ubo)
"Motoring"
Freeman & Dunham
Williams & Wolfus
Tuscano Bros
3 Arthur
Marchesi Bros

Philadelphia
KEITH'S (ubo)
"Green Beetle"
Howard & McCabe

ARTISTS' FORUM

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

New York, Feb. 28.

Stamford, Conn., March 4.

Editor, VARIETY:

Editor VARIETY:—

We note a review of an act at Miner's Bronx in this week's VARIETY calling themselves Weston and Clare, a man and a woman. It used the names which we have established for years.

Relative to the communication in VARIETY last week would say that both the writer and myself are trading on the name of Chauncey Olcott in billing ourselves the "Chauncey Olcotts of Vaudeville." When I used the billing, I knew of no one else using it. I would be glad of an opportunity to be on the same bill with the other "Chauncey Olcott of Vaudeville" and have an audience decide who has the better right to it.

Weston and Clare.

March 1, 1914.

John Barney O'Neill.

Editor VARIETY:—

In reference to the two gentlemen, who claim the billing of "The Chauncey Olcott of Vaudeville," after having them both sing, I've almost decided to change my name.

Chauncey Olcott.

Editor, VARIETY:

In last week's VARIETY Bryan Lee, whom I have never heard of, claims to be "The Chauncey Olcott of Vaudeville," and asks Barney O'Neill, who is using it, to change his billing.

Mr. Lee claims he has been using it five years. I have known three or four Irish tenors who have been using it ten or twelve years. Most anyone in show business can remember most all the minstrel shows a few years ago had three sheets of some one reading, "The Chauncey Olcott."

Donald Shannon, at present in England, has been using the same billing a number of years.

This Lee has handed me a good laugh.

Geo. B. Comstock.

Birmingham, Feb. 28.

Editor VARIETY:—

Please insert in A Warning to Professionals, not to play cards of any kind in the rooms of any hotel. While playing poker, four detectives entered our room and caught us. We had to sign straw bonds to appear in court the following morning. The four were Rice Brothers, Joe Brown and Billy Zinell.

The Judge asked if we were performers. We said "yes," and the Judge said "Ten Dollars."

The Rice Brothers fainted on the spot.

Billy Zinnell.

OBITUARY

Mayme Sloane (John and Mayme Sloane) died of peritonitis Feb. 28 at the St. Clair Hospital, Columbus, O.

Charles Osgood, booking manager with Klaw & Erlanger).

Chicago, March 4.

Thomas J. Noonan, well known in theatrical circles, died in Portland, Ore., last Saturday. His body was brought to Chicago by his brother, Robert, Wednesday. The deceased promoted the Palace music hall here and was also identified with several other big ventures, including the American theatre, Spokane.

Montreal, March 4.

John B. Sparrow, the oldest theatrical man in Canada, died at his country home at St. Agathe, Feb. 26, after an illness of more than twelve months. Mr. Sparrow, born in St. Catharines, Ontario, in 1853, started the Montreal Billposting Co. in this town, and through making their posters got in touch with people and things theatrical. Eventually, starting with the Theatre Royal, Mr. Sparrow entered on a career that was to be that of the oldest theatrical manager for one theatre on record in this continent. Had Tony Pastor been living he would have beaten Sparrow's record. Sparrow's first enterprise was a tent on the site where the Sun Life is erecting its new head office.

Mabel Cassidy Hood, wife of Sam Hood, died suddenly Feb. 5 at the Hotel Van Buren, Chicago, of mastoiditis of the brain.

John P. Reilly, one of the best known theatrical managers a generation ago, died March 1 at St. Vincent's Hospital of a combination of diseases, aged 52. He hailed from Albany, and was identified with the management of theatres in the south as a member of the firm of Brown, Osgood & Reilly (Bob Brown of the B. & O. and

Elmore & Williams
O'Brien Mavel Co
Grace Wilson
Islandic Troupe
The Glosters
3 Mickey Bros
The Paraleys
Pittsburgh
GRAND (ubo)
C H O'Donnell Co
Jack Wilson 3
Will Rogers
Martin & Fabrin
Hursley Troupe
(Others to fill)
Portland, Ore.
EMPRESS (sc)
Patrick Franc & W
Clark & Ward
Kieran Walters & K
Berke & Koras
Rosow Midgots
PANTAGES (m)
"Priestess of Kama"
Edwin Keough Co
B J Moore Co
Weston & Leon
Spanish Goldinos
Providence, M. I.
KEITHS (ubo)
Orford's Elephants
Mrs Gene Hughes Co
Devine & Williams
Lighner & Jordan
Neil McKinley
Bell Family
The Pears
Richmond
LYRIC (ubo)
Blanche Walsh Co
Reisner & Gores
Jack Gardner
Ray & Hilliard
Joe Cook
The Bimbos
Moosehead, N. Y.
TEMPLE (ubo)
Clark & Hamilton
Francis McGinn Co
Mr & Mrs J Barry
Marie & Billy Hart
Lane & O'Donnell
Nat Lapsing
Sprague & McNeese
FAMILY (low)
Drako's Dogs
Rich Shuman
Dena Cooper Co
Evelyn Clark
Winford & Martin
Kisslay's Manikins
Sacramento
EMPRESS (sc)
(Open Sun Mat)
Earl Girdler
Rich & Lenore
C Lawlor & Daughters
Burke & McDonald
Bert Leslie Co
Saginaw, Mich.
JEFFERS (ubo)
"Only Son"
Richmond & Mann
2d half
Watson & Little
Harry Von Fossen
Rose & Sever
Barns & Barron
Norris Baboons
Salt Lake
EMPRESS (sc)
(Open Wed Mat)
Luigi Dell'oro
Burke & Harrison
Walsh Lynch Co
Leonard & Louie
Banjophiends
San Antonio
MAJESTIC (inter)
(Open Sun Mat)
Lohas & Sterling
Leona Guernsey
Felix & Barry Girls
Kajiyama
"Dancing Mares"
Gullen & Coglan
Trevett's Dogs
San Diego
SAVOY (m)
Hip & Napoleon
Le Roy & Lytton
The Sylphons
Rice & Franklyn
3 Jahns
San Francisco
ORPHEUM
Henry Wooduff Co
Ray Samuels
Collins & Mart
Billy Rogers
Carlie & Pollock
Hockney Co
Marie Lloyd
EMPRESS (sc)
Jenska Troupe
Brown & Blyer
Rose Tiffany Co
Jennings & Dorman
Sebastian Merrill Co
McMahon & Chapelle
PANTAGES
(Open Sun Mat)
Zena Keefe Co
Schrode & Mulvey
Manne & Belle
Clark & Lewis
Hughes Musical 3
St. Louis
PRINCESS (sc)
(Open Sun Mat)
3 Newmans
Kammerer & Howland
Clem Bevins Co

Coast'd McBride & M
Robinson's Elephants
St. Paul
EMPRESS (sc)
(Open Sun Mat)
Ryan Bros
Williams & Segal
"Mein Liebschen"
Al Herman
Morrell's Girls
Schenectady, N. Y.
PROCTOR'S
"Water Cure"
Wheat & Alvin
Hippie Co
King & Brown
Musical Van Cooks
2d half
"Girl in Moon"
Burke & Schuch
Dooley & Evelyn
Hayes & Alpoint
Scranton, Pa.
POLI'S (ubo)
Myams & McIntyre
Hubert Dyer Co
Hal & Francis
2 Tom Boys
(Others to fill)
Seattle
EMPRESS (sc)
Moffet Clare 3
Hong Fong
Jas F Sullivan Co
Olivetti Troupe
"Top World Dancers"
PANTAGES (m)
Capt Jack's Bears
Davett & Duvall
Morette Sisters
Lawrence Johnston
Bernard Finerty & M
Gregoire & Kimina
Spokane
ORPHEUM (sc)
(Open Sun Mat)
Eddie Marshall
Maye & Addis
Clark & Carlton
Frank Muliano
Pekueuse Troupe
PANTAGES (m)
(Open Sun Mat)
Mile Judge's Lions
Milton & Dolly Nobles
Howard Trio
Richards & Montrose
Arthur Rigby
Pill La Toka
Springfield, Mass.
POLI'S (ubo)
"Trained Nurses"
Albert Perry Co
Girl from Milwaukee
Lewis & Dody
Olympic 3
Howard's Ponies
(Others to fill)
Syracuse, N. Y.
GRAND (ubo)
Harry Holman Co
Henry & Francis
Bert Errol
Watson & Santos
Marsena & Deiton Bro
(Others to fill)
Tacoma
EMPRESS (sc)
Dennis Bros
Mack & Atkinson
Stick Up Max
Murray Bennett
Kara
PANTAGES (m)
Riding Duttons
Rhoads & Crampton
Patay Doyle
Duncan & Holt
Clara Stevens Co
Toronto
SHEA'S (ubo)
Adelaide & Hughes
Leath & Milership
Winona Winters
Avon Comedy 4
Wm Weston Co
"Three Types"
Mme Martin & Sister
Rox De La Rocco
YOUNGE ST (low)
Fred Hildebrand
Martini & Maximilian
Samson & Douglas
Mendelson 4
Bessie LeCount
Inez McCauley Co
Burton Haba & Can
Hildoy Lloyd
Gordon & Murphy
(Three to fill)
Troy, N. Y.
PROCTOR'S
"Girl in Moon"
Camille's Poodles
Fred Primrose
Stewart, Sw & Escort
Louis Bates Co
2d half
Wheat & Alvin
King & Brown
Mattie Choate Co
The Romanoffs
Orpheu
Utica, N. Y.
SHUBERT (ubo)
Leona Stephens
Lal Mon Kim
Wind & Bend
Raymond & Bain
(Others to fill)
Vancouver, B. C.
ORPHEUM (sc)
Fred St Onge Troupe
Ed & Jack Smith
Gwynn & Gossett

CONTINENT.

Paris, France

EMPIRE

Katie Loisset

SHOWS NEXT WEEK.

NEW YORK.

"A THOUSAND YEARS AGO"—Shubert (10th week).
"ALONG CAME RUTH"—Gaiety (3d week).
GRAND OPERA—Century (24th week).
"GRUMPY"—(Cyril Maude)—Wallack's (13th week).
"HELP WANTED"—Elliott (5th week).
"HIGH JINKS"—Casino (12th week).
HIPPODROME—America (27th week).
"PILLY McKAY"—Comedy (9 week).
"LEOEND OF LENORA"—(Maude Adams)—Empire (10th week).
"OMAR THE TENTMAKER"—Booth (9th week).
"PEG O' MY HEART"—Cort (9th week).
"POTASH AND PERLMUTTER"—Cohan (30th week).
REPERTOIRE OF SKETCHES—Princess.
"SAR"—Liberty (9th week).
"SEVEN KEYS TO BALDPATE"—Astor (24th week).
"THE MIDNIGHT GIRL"—44th Street (3d week).
"THE MISLEADING LADY"—Fulton (15th week).
"THE PHILANDERER"—Little (11th week).
"THE QUEEN OF THE MOVIES"—Globe (10th week).
"THE RULE OF THREE"—Harris (4th week).
"THE SECRET"—Delasco (10th week).
"THE WHIRL OF THE WORLD"—Winter Garden (10th week).
"THE YELLOW TICKET"—Eltinge (8th week).
"THINGS THAT COUNT"—Playhouse.
"TO-DAY"—48th Street (23d week).
"TOO MANY COOKS"—39th Street (3d week).
"WHEN CLAUDIA SMILES"—(Blanche Ring)—Lyric (8th week).

CHICAGO.

KOLB & DILL—American (1st week).
"THE HONEYMOON EXPRESS"—Auditorium (1st week).
"TANTE"—Blackstone (3d week).
"HELP WANTED"—Cort (12th week).
"PASSING SHOW OF 1913"—Garlick (3d week).
"SEVEN KEYS TO BALDPATE"—Cohan's (4th week).
"THE DEADLOCK"—Howard's (3d week).
"SEPTEMBER MORN"—La Salle (12th week).
"THE MARRIAGE MARKET"—Illinois (1st week).
"THE ARGYLE CASE"—Olympic (1st week).
"THE LURE"—Princess (8th week).
"YOUNG WISDOM"—Power's (3d week).
"THE SPECKLED BAND"—Studebaker (6th week).

PARIS.

"GEORGETTE LEMBEUNIER"—Comedie Franc.
"MARCHANDE D'ALLUMETTE"—Opera
"LA FILLE DE FIGARO"—Apollo.
"L'EPERVIER"—Ambigu.
"ORGIE A BABYLONE"—Moulin Rouge.
"LE PETARD"—Gymnase.
"LA VICTIME"—Comedie Champs Elysees.
"APHRODITE"—Reinassance.
"LA GLUC"—Gaitie.
"MADAME"—Porte St. Martin.
"MERVEILLEUSES"—Varietes.
"DEUX CANARDS"—Palais Royal.
"JE NE TROMPE PAS MON MARI"—Athene.
"GRANDE FAMILLE"—Antoine.
"LE MANNEQUIN"—Marigny.
"PELERINE COSSAISE"—Vauvuffes.
"HIEUX AVENTURE"—Vaudeville.
"JEANNE DORE"—Sarah Bernhardt.
"DIABLE A QUATRE"—Chatelet.
"ZAZA"—Relane.

NEW ACTS NEXT WEEK

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

"The Girl in the Muff," Hammerstein's.

"Love in the Suburbs," Hammerstein's.

"The Boob," Hammerstein's.
Claire Rochester, Fifth Avenue.
Minerva Courtney, Harry Irwin and Co., Fifth Avenue.

"Fun in the Movies,"
Palace.

Lysa Graham and Jack Madden,
Palace.

William Faversham and Co., Colonial.
Cervo, Bushwick.
Wilson and Audrey, Bronx.

Bertha Kalich and Co. (5).
"Mariana" (Dramatic).

22 Mins.; Full Stage (Special Set: Library).

Palace.

In the epilog to "Mariana" by Jose Eschegaray," says the program, speaking of the vaudeville playlet Arthur Hopkins is presenting Bertha Kalich and her company in at the Palace this week. It's dramatic, very, very much so, without any noticeable action until the finale, when Mariana is revolver-shotted to death by her husband. Miss Kalich is Mariana. She called her husband from his couch of rest to tell him she loved another man, who was then present, and asked him what he was going to do about it. For answer the husband drew the gun and fired, but only the author and Mr. Hopkins likely know whether he intended killing his wife or her lover. Mariana wanted to marry the lover, but was detained from eloping with him through the thought of the state of her mind which would always have a picture of her lover's father having shot her mother. Rather complicated, and even the lover didn't seem to get it the first time Mariana told him what troubled her. Maybe because it was only an epilog the audience was taking a look at. If there had been three acts and a prolog before the ep. goodness knows how many sheets of manuscript would have been necessary, for this Kalich sketch is awfully windy; so much that way it's a wonder a vaudeville audience remained content to listen until the shooting time arrived. It may have been that it was a Palace audience or that Miss Kalich's name commanded attention; however that may be, she got it and held it, and "Mariana" looks like a vaudeville winner for this actress who seems able to throw her soul into impassioned dialog. Above the playlet and the acting, and as something that created a proper atmosphere for the heavy dramatic, was the setting, on the program credited to H. Robert Law, who surely deserved that mention.

Sime.

Gardner and Nicoli.
Crossfire, Singing, Dancing.
14 Mins.; Two.
125th Street.

Man and woman. Use prop switchboard and telephone booth. He clad as messenger boy; she changes from phone operator to eccentric exaggerated costume, and again to "tough" girl. "Nut" act. Small timers. *Jolo.*

Lew Shank.
Monolog.
One.
Hammerstein's.

According to his monolog Lew Shank is a bug on eggs. He's sore, is Lew, because the price in the big towns is around 60 cents a dozen, when the farmer sells them at 22 or 23 cents. To prove why there is such a difference between the rube and the fly price Lew has an Essanay picture film trailing an egg from a hatchery to the grocery store, without the egg growing stale. Five middle-men appear in this travel and each must have his profit, while Lew is taking his down from vaudeville at \$500 weekly, more than he received when Mayor of Indianapolis, although Mr. Shank says he saved the people of that city over \$200,000 by selling them potatoes at an inside scale, pushing the market quotation down from \$1.00 a bushel to 90 cents, f.o.b. on the Indianapolis streets, from Lew Shank's carload lots. Some guy, this tall, somewhat bald and stout ex-mayor, who could have been governor of Indiana if he hadn't gotten mixed up with a strike. That's what Loney Haskell said on the outside, and as Shank plugged Loney on the stage, it must have been a 50-50 deal between them. When Mr. Shank was mayor of the town Cincinnati hates he commenced a raid on the high cost of living. Upon Indianapolis letting him out of politics, Lew took to vaudeville, and this is about his third week. He stated among other things in his monolog that while married men should be careful not to get stuck on eggs through the price, they may as well expect to make good for the chickens hanging around the Aator, which might prove almost anything in connection with Lew if he hadn't mentioned his wife came to New York with him, but it shows that a term in the Indianapolis arm chair must have taught him something. As a monologist Mr. Shank is mildly interesting, very mildly—in New York. There are so many mayors, present and ex. He has fitted a few stories into a short talk before reaching the egg film, and this concludes his part of the performance. If the Indiana Society in New York has over 500 members, Hammerstein's is going to get back Lew's salary at the box office, but where there is no especial local interest attaching to Lew he won't mean a great deal, by the name or the act. And eggs on Broadway at 60 cents a dozen are a bargain amidst theatres where \$2 each is charged to see some of these New York shows. And if the discouraging against the high cost of living will get Lew a job at \$500 per he ought to go right back to mayoring for a couple of more years and then ask for another route. Again it may be said that in New York, Lew, it is not the high cost of living that is bothering the men, it's the cost of high living.

Sime.

Jim and Essie Haselton.
Sidewalk Conversation, Singing.
13 Mins.; One.
Grand O. H. (March 1).

Man a riotous three-a-day "nut" comedian, with woman an indifferent feeder. *Jolo.*

George White and Isabelle Jaseen.
Songs and Dances.
18 Mins.; One and Full Stage.
Palace.

George White would have been better off had he not opened in "one" with a song and dance, assisted by Isabelle Jaseen, for in this act it may only be said the young woman assists. After the "one" portion is over with Mr. White goes into full stage, doing the "society dances" there, including the finishing number, which much resembles the "slow drag" danced by Sawyer and Jarrott at the same house. Perhaps no especial reason why White or anyone else should not do this any more than any of the others. While the dancing numbers are in preparation through Miss Jaseen's changes of wardrobe, Mr. White has a serial song, with verses sung between dances telling what the next is to be and explaining why she waits. This song ought to go, too, Georgie, principally because you are not a singer, but admitting you can dance, even the "society stuff"; for when a young man can put over a "Maxixe" without using the heel step and get away with it as well as any of them, either it must be conceded that he can dance or the audience will applaud anything labeled "society." And that about sums up White and Jaseen as "ballroom pirouettes"—they will do as well as the rest, and those that do better are lucky. *Sime.*

Lucy Tonje.
Songs.
13 Mins.; One.
Hamilton.

Lucy Tonje had 'em guessing from the start. She has a deep contralto voice which she changes occasionally into a different register and many opine that it's a female impersonator trying to put one over. But Miss Tonje has an unusual voice for a woman and confines herself to singing such numbers as "My Rosary" and "Asleep in the Deep." She did real well at the Hamilton. She should have no trouble in getting all the pop time she wants. *Mark.*

Carson and Willard.
Talk and Songs.
One (Special Drop).
Columbia (March 1).

Carson and Willard put on their new act at the Columbia Sunday. It opens before a special drop showing Liberty Hall in Philadelphia. The early talk mostly centers around patriotism, inclusive of the signers of the Declaration, and so on. The dialogue grows funnier, however, when delving into tangled talk. But one of the team takes the German character, the other working straight, both in frock coats and high hats. They put a new twist into this tangle, and one isn't bored to death hearing about "Watt street" from them. An encore is given with a song about 1776 and 1914. It is made topical, although the lyric sounds peculiar when first heard. It is very current on public events. They follow with parodies that nicely wind up the act. This new one looks to be all right. It should carry Carson and Willard through without trouble. *Sime.*

Catherine Countiss and Co. (3).
"The Birthday Present" (Dramatic).
21 Mins.; Full Stage, Interior.
Palace, Chicago.

Chicago, March 4.

If Catherine Countiss will come around to a realization of the undisputed fact that vaudeville's chief essential is brevity, particularly when the principal is a dramatic sketch, and allow a competent visivector to amputate about four minutes of superfluous conversation, "The Birthday Present" should begin to develop into a staple vaudeville turn, for it tells of a condition that actually exists everywhere, deals in a small way with a great question and is wonderfully well played, despite a miniature trace of inconsistent construction which might be credited to stage license by the liberal auditor. Briefly, the theme is about the mistress of a wealthy business man who has a wife and a young son on the side. The action is thrown in the living room of the woman's apartment. The man calls, this being her birthday, and after a series of scenes, emotional and otherwise, he leaves rather peeved when the woman requests that he bring his son into her house. A minute later the child does enter, and the concluding section between the woman and child decides her future. Quite naturally she gives up her lover and returns to her mother who had previously written her she was aware of her predicament and understood. The man (John W. Lott) is the typical "atock" lover, short in type and long in beauty, shy in character strength and unfortunately in this instance a bit off in delivery. He didn't look like exactly the chap a handsome woman like Countiss would go daffy over. The child's work by Hazel Hickey was a masterpiece and scored an individual hit. Miss Hickey's portrayal of the seven-year-old son was perfection itself. A French maid had an unimportant part, played by Anita Allen, whose idea of it runs along the usual groove. Miss Countiss gave an admirable performance. The author overlooked a great opportunity for a climax in the quarrel scene between the lovers, although it was partially worked up to a point. In the early part the skit drags through too much talk. With this out "The Birthday Present" should measure up to the standard, for, as aforesaid, the theme deals with a question that hasn't been overdone in vaudeville as yet.

Wynn.

"Sunshine Girls" (8).
Tabloid.
25 Mins.; Full Stage.
Grand O. H. (March 1).

Five girls, corksing dancers, one leading woman, a farmer and a "rube" hired man. The latter is principal comedian with a rather funny personality, but such comedy as a table scene and the reading of a marriage proposal from a book and getting all twisted, are too ancient for modern acceptance in anything but small time houses. It's a pity that such clever chorus work should be wasted in an act devoid of otherwise modern material. *Jolo.*

If you don't advertise in VARIETY,
don't advertise at all.

Nance Gwynn and Co. (3).
"Bought on the Installment."
 20 Mins.; Kitchen Interior.
 125th Street.

Hiding away under the name of "Mary Gray," Nance Gwynn is playing a dramatic sketch that, with some minor alterations, would make an effective offering for the Princess. It is a vivid picture of life among the poor and offers a problem not easy of solution. The playlet is entitled "Bought on the Installment" and is the undoubted handiwork of a skilled playwright. We have had the problem in many forms, but never before in exactly the same way, and without the same ending, which, in this instance, would seem to be the only logical conclusion. This very conclusion, however, leaves such a bad taste in the mouth, that managers will probably be loath to book it. Poor Irish woman, who works nights scrubbing office buildings, has two daughters. The elder is ill with consumption, but bravely continues the struggle, while the younger works in a department store. The latter is full of "the joy of life" but is unable to partake of it through the natural force of circumstances. In the store she waits upon a male customer who invites her out to dinner three nights in succession, supplies her with tickets for the opera and showed her other attentions she craved. At the time of the opening of the sketch her mother is about to start out on her night's work in a terrific storm, the stove collector had been in several times and threatened to remove their only method of providing warmth, and the little girl has spent her salary in securing a pair of decent shoes with which to go out with the man of means. Mother upbraids her for her selfishness in spending her earnings upon herself while they are in such dire need. She is confronted with the alternative of marrying a man in her own station in life or going wrong with the man waiting downstairs in an automobile. She talks it all over with her sister. Speaking of "Pete" (the man who wants to marry her and is of her "class"—or lack of it), she says: "I can't expect nothin' of Pete exceptin' a new kid every year and him spending his salary at the corner saloon just like all the others." Going on she argues: "I could have operas, dinners and all the other things if I'd do what he wants me to." Collector returns and declares he must remove the stove in the morning unless \$4 is immediately forthcoming. Auto horn heard. She goes downstairs and returns with a roll of bills, pays collector, hands sister the remainder and says: "Rosie, you're going to Colorado with mother." Sister asks: "And where are you going?" "On the long, long journey the fortune teller told me about," departing to deliberately sell herself. All the parts are well played. Investigation in the "New Acts" records of VARIETY discloses this sketch was originally called "By-Products," by Joseph Medill Pattison, and produced in Chicago in 1910.

Jolo.

If you don't advertise in VARIETY, don't advertise at all.

Patty.
Head-walker.
Full Stage.
Columbia (March 1).

One of the former Patty Brothers, the one who did the "head-walking" across a table. At the Columbia Sunday matinee the only portion caught of this act was that self-same head-walking, excepting that Patty now does it down a flight of stairs. The remainder of what he may have done is immaterial—the act is all in the "walk." While the former work across the table excited curiosity, this going down the steps is a sensation. How Patty can do it and live is beyond explanation. The steps are quite wide apart, and he flops from one to another in short jumps. Not alone the strain upon his neck must be terrific, but he maintains his balance and is still sensible at the finish. Patty opened the show at the Columbia, too early, though perhaps the "head-walking" is the only real merit to it. As a matter of fact the best thing Patty can do is to feature this "walk," build up to it by talk or something else and do nothing more. He could become an attraction on any bill with it, as a sensational turn—if he lasts that long. To take a chance on your neck breaking is something in show business, but to take the same chance and open a show.

Sime.

Lydell, Rogers and Lydell.
Talk, Songs and Dances.
One.
Columbia (March 1).

Lydell, Rogers and Lydell are evidently a new three-act—two men and a woman. One of the men is John Rogers. The other man, apparently unknown about the Columbia Sunday afternoon, makes up facially very closely after the old vet character taken by one man in the team of Ball and West. In the three-act this is dragged in and becomes the comedy butt, through doing the comedy for the other two as straights, also working in the audience and for a final dance, one of those let-the-audience-decide-which-one-of-us-is-the-best, with the old fellow doing some loose steps following the others. The woman does little that's worth noticing, but is necessary toward the ending, when the audience work commences. A couple of lines used in this turn do not belong to it, such as "What about it?" from the Mack and Walker act, also the "You make me sick," the latter employed almost precisely in the same way Sam Mann has been using it for so long in his turn. If there is no objection by the Ball-West couple to this facial similarity (if they have first claim on it), Lydell, Rogers and Lydell should get along on the big time. The act will be trimmed down, no doubt, but the comedy character in sufficient to carry it along.

Sime.

Cowan's Dogs.
Posing Act.
9 Mins.; One.
Grand O. H. (March 1).

Three hunting dogs and a man dressed in white, posing on a platform, surrounded by a black "cyc." Usual hunting poses such as "Off to the Hunt," "On the Trail," etc. are shown. Nice act for a big small time bill.

Jolo.

Simone de Beryl, Emile Agoust and Co.
"Ma Cherie" (Pantomime Apache).
Full Stage (Special Set—Interior).
Hammerstein's.

"Ma Cherie" and Mon Dieu, also a few others of those French exclamations on the "Apache" dance presented by the company. It is some babe-be, with Simone de Beryl and Emile Agoust right in the centre of it. In fact, most of the "Apache" dance hangs around the centre. They bump into each other, forward and rearward, like contortionists sometimes do for comedy, only in "Ma Cherie" it isn't done in fun, though bringing laughs at Hammerstein's. Any other place Mr. Agoust would have to tone this down, but he knows that, so does Willie Hammerstein. There are a few other little items that have the French touch to them, such as Agoust handling de Beryl above the waist-line as though he had her in a private dining room with the door locked after the waiter had been staked, besides tearing her dress off in his feverish and amorous passion, which became lost at the finish as he impolitely handed "Ma Cherie" a kick just where he hadn't oughter before choking her to death with a scarf. If they can get away with all of it even at Hammerstein's for the week they are lucky, and if they do "Ma Cherie" and Mon Dieu, with the rest of the family, should remain there a couple of months at least. For Emile Agoust went the limit with this one. He probably reached the conclusion Hammerstein's has had everything else, so he would give them a blaze, make it good and live or die right there. It looks as though he will live, for "Ma Cherie" is held over for next week already. M. Agoust is such a dandy little pantomimer, and his wife (Miss de Beryl) such a handsome brunette of the really stunning type that they can get away with a lot others couldn't commence to put over without having the hose turned on them. "Ma Cherie" will or should hold Agoust's competent troupe together for a long while. Agoust can make the turn fit any house and it will still be there. There is a story to the panto, but what's a story alongside that "Apache" dance? Oh, babe-be!

Sime.

Six Diving Models.
Tank Act.
11 Mins.; Full Stage (Special Set).
Empress, Milwaukee.

Milwaukee, March 4.

Diving act on conventional lines, but more nifty than usual. Six young women with prepossessing figures do graceful diving of various sorts, clad in black silk tights. Tank is unusually large, with glass front and inside lighting. Velvet curtains and hangings used.

Morgan.

Gorman and Phillips.
Singing and Dancing.
10 Mins.; Full Stage.
125th Street.

Judging from their "story" songs, dressing and accents, they are English performers. Open with crude work, but finish with dainty song and dance number. With the first half of their act altered and redressed, should shine as excellent three-a-dayers.

Jolo.

Rushmore Players.
Comedy Sketch.
17 Mins.; Three (Interior).
Hamilton.

The Rushmore Players, numbering three men and a woman, offer an absurdly farcical sketch, which appears destined to cause laughter in the pop houses. A young engineer, flat-broke, and forced to invent a lot of little economical schemes seen in other acts where the folks are destitute, is waiting for his trousers to show up from the tailor's. He wears his pajamas. At the curtain he is in his bare feet, which does not place any credit to the act. This young man hears through his sweetheart who brings in a paper that a railway president will give the young engineers a chance and will take one as chief at \$10,000 per if he is the right man for the place. R. R. prexy happens to be in the same building. He drops in, and the engineer makes him believe that he's doing a landoffice biz. The girl acts as an acrobatic stenog; the janitor rushes in and out shouting "telegrams," while the engineer keeps working a phoney telephone (the big laugh in George Ade's "The Mayor and the Manicure"), and all in all bluffs the old fellow into hiring him for the big job. There's nothing to the little old sketch, but, as played at the Hamilton, caused considerable laughter. The absurdity of the thing is what gets them.

Mark.

"A Day in the Jungle" (3).
Pantomiming, Equilibrium, Singing.
13 Mins.; Full Stage (Special Set)
Grand O. H. (March 1).

Set depicting jungle scene. Baboon shown in tree, "prop" snakes and other mechanical denizens of the jungle are worked. Woman enters in Zulu costume, but in white-faced on "prop" comedy elephant. She sings while elephant dances. Man as baboon does some equilibrium stunts and a little pantomiming. She makes up as a "parrot" while a third person appears as a native or something like that. Very flashy and effective turn for the three-a-day.

Jolo.

Mack and Irwin.
Singing, Dancing, Crossfire.
15 Mins.; One.
Grand O. H. (March 1).

Mack is a good character comedian, especially with Irish and French dialects, both in song and talk. Miss Irwin sings well and can put over lines. Both have been reviewed before as members of other teams. Miss Irwin should abstain from the regulation small time soubret fashion of starting to disrobe leaving the stage. The present frame-up needs working out—or in.

Jolo.

Frank Manley.
Cartoons in Rags.
11 Mins.; Three (Exterior).
Hamilton.

Frank Manley furnished the novelty of the Hamilton bill Tuesday night. He made three pictures with colored pieces of rags and his work was favorably received. The Hamilton audience liked the idea very much.

Mark.

THE LAST RESORT.

Plays with court-room scenes have been known to get over, but they have been few and far between. "The Last Resort" has not only a court-room scene, but judge's private chambers, private consultation room of the Appellate court and a cell room in a county jail. In this scenic investiture there are habeas corpus writs, trials, motions, contempt of court, writs of commitment and such like until your head swims.

The leading "heavy" is the already much abused New York Central railroad, which, through its general counsel (in the play), controls the courts, the jails, the legislature and even the federal courts.

Five managers are reported to have declined the privilege of producing "The Last Resort," by George Scarborough, author of two successes this year, which gave him a playwright's batting average of .1000. This average will probably be reduced when the returns of the present enterprise, declared to be backed by the author's own bankroll, are counted.

One must not gain the impression of what is here set down, that "The Last Resort" is a bad play. On the contrary, it is a very good melodrama, but hopelessly conventional excepting in the matter of surroundings. It endeavors to depict the almost total corruption of our courts and that they are controlled by powerful corporations whose lawyers dictate the decisions handed down from the Supreme and even Appellate benches.

In the unfolding of the plot, there is a remarkable chain of melodramatic coincidences, the only difference between them and those of former days being that they are developed along modern lines and in modern verbiage, with simple but effective scenery and played by a generally excellent cast of present day actors.

But the piece has little popular appeal for the reason that the subject has little interest for the general public (that it should be another matter) and has no feminine appeal. The love interest is subordinated to "the big question," which few care anything about.

A remarkably effective cast serves to carry the melodramatic scenes of the piece along to sustained interest. Wilson Melrose, a "strong" young man, has a stellar role in the lead. He is aided materially by that sure-fire "heavy," George Fawcett. Olive Wyndham made a pretty and appealing leading woman of the "ingenue" type. Mark Price, as Chief Justice, gave a careful imitation of Russ Whytal in "The Witching Hour," Julia Blanc had an Irish character role, B. R. Graham and George Backus were excellent as unscrupulous judges, and so on throughout the entire cast.

The general theatre-going public will probably concur in the opinions of the five managers who refused to produce "The Last Resort," despite the dissenting opinion of its author. *Jolo.*

TAXI GIRLS.

Joe Fields, principal comedian of "The Taxi Girls," was out of the cast at the Columbia last week, suffering from a severe cold. His part was played by Marty Ward, another member of the company, the latter's role being cut out entirely.

But in spite of this handicap, there is much to commend and a few things to criticize in "The Taxi Girls." Featured on the program with Fields is Luba Meroff, who plays a "swell adventuress" role. In this she is aided by her natural foreign accent, which fits in to a nicety. The Joe Fields role is a low comedy "Dutchman," who in this instance has visited New York and was seen at the Cafe de Paris with a woman other than his wife. This makes the comedy complications fast and farcically "furious." The leading lady role is in the hands of Lynne Carter, who also does a single singing specialty in the olio. She is a tall, slender girl, and the same description might fit her voice. Her vocalizing is of the crescendo variety, with a limited knowledge of shading. For a ballad number she uses "Isle d'Amour," which brings to mind the fact that the Feist professional department has done good work in landing quite a collection from its catalog in the show. In consideration of this, a representative of the publishing house, if he really knows himself, might convey privately to Miss Carter the proper pronunciation of "Isle d'Amour."

Edna Green is the soubrette and works hard, but is scarcely light enough for such a role. Charles Jansen plays a "Yiddish" detective, characterizing it along conventional lines of the short-bearded, derby-down-to-ears Hebrew. His comedy is gained by such methods as leaning on a telescope which collapses. In the absence of Fields, the most legitimate characterization was that contributed by Frank Harcourt as an unscrupulous, bucolic lawyer. John Bohlman makes a good appearance as a juvenile man.

Bohlman also works in the olio with Ward, doing a sidewalk conversation, acting as straight to Ward's "nut" come-backs. They might, with profit, omit a couple of old wheezes as, for instance, "Think I'm a horse—your ears are too long;" "Where you going—up to Lizzie's room." They finish strongly with "This is the Life," done in conversation form, putting it over excellently.

The third and final olio specialty is Miss Meroff, who opens in front of a plush drop, in white "Prince Charming" costume, playing mandolin and xylophone; then evening gown for song, then full tights with spangled corsage for another number, and finishing with white Russian male attire for her Russian dance, assisted by eight girls. The production is good, also the costuming of the girls and principals. The chorus sing well and are competently drilled, working easily and with vim.

"The Taxi Girls" lines up as a good burlesque show, an opinion endorsed by the audience. *Jolo.*

If you don't advertise in VARIETY,
don't advertise at all.

ROBINSON CRUSOE GIRLS

The Charles Robinson show on the Progressive Burlesque Wheel looks like a good lay-out for that circuit. It is repeating on the time now, as are the remainder of the Progressive attractions. This may tend to hold business down, but the "Crusoe Girls" give a good burlesque performance, with Robinson himself nearly always in the centre.

The company at first glance would strike one as the same playing with Robinson on the Eastern Wheel last season. Ida Emerson and Harry Hills are there, Miss Emerson wearing her clothes and Hills doing the straight, the couple besides getting into the olio with their two-act, conversation and songs. Robinson is also an olio feature, closing it, following three other turns with singing in each. This gives the vaudeville too much similarity, but it is an expense saver, as all the olio acts come from the principals. With the few burlesque companies now offering an olio, one like the Robinson show has seemed almost a novelty, and can pass without criticism on the frame-up.

There's a nice little "sister act" opening it, May Bernhardt and Mabel Lee, doing a "Sunshine and Tempest" turn very well. The girl impersonating the boy in this act is exceptionally well fitted for it. When the season is over these two young misses should go into small time for a few weeks to see if they could not develop a big time turn.

The chorus girls run to every size and style, with one rather prominent through her upper proportions. The girls are often used in lively popular numbers. The costuming and settings for the first part ("The Beauty Trimmers") and the burlesque ("Solomon the Soldier") look well enough for this time of the season. After seeing the second act mounting for "The Midnight Girl" at the 44th Street theatre, there is hardly any use harshly commenting on any burlesque "production." Numberless sets in burlesque would make the background of the second act at the 44th Street with its \$2 admission scale, seem foolish by comparison.

The first part of the Robinson performance has a "Suffragette" travesty nicely handled. It has been adapted from the same sort of a bit from "All Aboard." Otherwise there is nothing out of the ordinary to be noted. Robinson assumes his usual characters, and the Four Dancing Harmonists are there for minor roles and to vocally build up the volume, besides appearing in the olio as an act. The first part finale is "Pullman Porters," with an attempt at elaboration in posing the company for the finish, but it doesn't amount to much, nor is the "train effect" in it worth while.

One of the women principals who is given quite some prominence in numbers and dialogue should learn to carry herself more becomingly. Many women in burlesque this season are giving a touch of "toughness" to their carriage through not always; watching themselves when on the stage. *Sime.*

PALACE.

The vaudeville show at the Palace is well worth seeing this week. It's what might be called "beautifully blended," although a slight conflict existed between two acts with dancing in both, but one of these, Emma Carus and Carl Randall, was safely tucked away in the "No. 3" spot. That position helped the couple greatly. Miss Carus is taking her soubrette role in the turn very seriously and doing some "ballroom dancing" that surprised the house. Randall is a young boy who dances well in soft shoe work, and has an idea he can sing.

Bertha Kalich (New Acts) was the headline, closing the first half, with the second part going to a strong comedy musical finish through Joe Welch's 18 minutes of continuous laughter with a new monolog in three sections, and the new Jesse L. Lasky act, "The Beauties," closing the performance.

Mr. Lasky has been doing better of late in vaudeville producing. He appears to have obtained the right impression, that vaudeville wants entertainment rather than "flash" of setting or costumes, although in this he has given them both, but with the entertainment end properly looked after. Stewart Baird is featured, with Lora Leib, the featuring being an injustice to W. J. McCarthy in the light comedy role who is the hit of the turn. Mr. McCarthy does excellently. He has that "class" about himself that only comes from a legitimate musical comedy training. Miss Leib passes without particular attention, while Mr. Baird as the artist, a character he is familiar with through long stage association, gives an even performance. The eight girls all look good, are well dressed, with a contrast to bring their looks and clothes out more strongly, while Armand Cortes, as an excitable Spaniard, attracts notice. A weakness in the cast is the female newspaper reporter.

Another big laughing item, just before the Kalich sketch, was Barnes and Crawford, who had 'em howling. T. Roy Barnes has put in some new material, and Bessie Crawford sang a late ballad, while "feeding" him well. The program billed them as "The Nut Crackers." They got over so easily the house was satisfied when Barnes seemed to start on a new act with a "gag" after everything else had been rounded up. Since Harry Fox and Mr. Barnes often allege suffering from "choosers," it should be decided among them who is entitled to the line, "You are not watching the act," speaking to an auditor, each employing the expression in a slightly different manner, but for the same effect, and it can not be mistaken.

The Jungman Troupe opened on the wire. The Jungmans do a nice wire turn, with a sensational finish through the somersault on the thread.

Lawrence Semon, the Evening Sun cartoonist, has a neat way about himself and a finish to his drawings of baseball celebs that is all his own. He was "No. 2," and kept the house in good humor. George White and Isabelle Jansen (New Acts) opened after intermission. Tuesday night business, very good. *Sime.*

HAMMERSTEIN'S

Hammerstein's has a bill this week with considerable warmth in the middle of it, that occasioned by the de Beryl-Agoust panto, "Ma Cherie" (New Acts). Another billed feature was Lew Shank, who formerly ran Indianapolis as mayor, also under New Acts. Then there was James J. Morton with almost a new turn, entering late and following the ex-official boss, no easy task, as Shank is an amateur monologist; but James J. picked up and ran away with the hit of the show. If Jim wanted to come back and at Hammerstein he did it a-walking Monday night.

Right after the Morton comic kid with his "nut staff" happened Winsor McCay, in his second week, with about the best thing in a comedy film ever put on. It is McCay's own, from his drawings, 10,000 of these are claimed by the cartoonist, and no one will doubt it after watching the picture of a mythical mastodon that McCay calls "Gertie" and directs from the stage with a whip, as though it were trained. It has his "Mosquito" film beaten so far the "Mosquito" might be thrown away forever.

Another hit on the bill was Elizabeth M. Murray, with a new number added to her repertoire, which runs very much to similar styles of rags. At Hammerstein's Miss Murray came out in a new light-brownish gown, while above it was a late style in spring straw hats that was a regular, with brown chiffon decorating the waist of the dress. It's odds on that if there are any Johns this week hanging around Hammerstein's stage door they are waiting for Lizzie.

Several disappointments happened, likely through the heavy storm Sunday and Monday, although the Gerry Society told the Harvey-DeVora Trio it could not appear, as its colored midget, John Dough, aged 22, was under the limit. Chester Kingston, billed as "The Chinese Puzzle," opened the show. It's an act from the small time, with Kingston doing contortional work in Chinese dress, and he got over very strongly. Rogers and O'Donnell, the usual two-men dancing turn, were next, with an illustrated song about "She's Dancing Her Heart Away" third. The lyric in this was a comedy act all by itself.

Arthur and Grace Terry, another small timer, were fourth with lariat throwing. Mr. Terry had better be satisfied with small time; he can't follow Will Rogers in the big houses through resembling Rogers too closely in work, walk and talk. Harry A. Ellis did a single, using several songs; Ashley and Garfield had conversation, songs and parodies; Volant and His Flying Piano were on late, and the Nine White Hussars must have closed the show immediately before a Becker picture.

The bill did not run too late, and the house Monday evening was very big for the weather.

Time.

Chas. Miller Replaces Allen.

Erie, Pa., March 4.

Richard Allen, leading man of the Majestic Stock Company, leaves for New York this week, to be replaced by Chas. Miller of Boston, who opens in "The Escape."

125TH STREET.

William Matthews, manager of Proctor's 125th Street, was ill the first part of the week and "the front of the house" was graced by the formidable presence of Harry Leonhardt. Eight acts and pictures made up the program, though nine acts were billed, one failing to make connections on account of the storm.

By all odds the strength of the show was Nance Gwynn and Co., billed as "Mary Gray and Co.," in a dramatic sketch, "Bought on the Installment." If big time booking managers will stand for the social problem expounded in this gem of a playlet, Miss Gwynn's offering could hold a headline position on any bill. It is under New Acts, as are also Les Gundts, Gardner and Nicoli, Gorman and Phillips, Gypsy Wilson.

Canaris and Cleo, a comedy magic act, man doing all the work, all of it sleight-of-hand, and getting his comedy from a strong foreign accent, woman merely indifferent assistant. Mack and Waldron consumed a quarter of an hour with sidewalk conversation and singing, the comedian being the regulation chin-pieced "Dutchman" with tangle-talk and the straight a listless vocalist.

Fred Primrose strived for honors as a "nut" monologist with a conglomeration chosen from the material of most of the big time male singles, with a particularly "free adaptation" from Harry Breen. He continually takes liberties with his audience, which seems to be permissible in small time, but wouldn't be tolerated in the better grade vaudeville theatres.

There was an excellent two-reel feature, "The Courtship of O San," posed for in Japan, with native players (Film Reviews). The Pathe Weekly film was a particularly interesting one. Pretty good small time show. *Jolo.*

HAMILTON.

Henry Frey, with his "sauce monologue," lachariously seized up the Hamilton audiences last Friday evening during his act when after a particularly old gag he remarked: "Apple sauce goes the best." Frey knows these audiences and gives them what they want—humor.

The feature for the last half was the Famous Players film, "The Pride of Jennico," full of swashbuckling action and melodramatic plot. It interested the audience immensely. "Trapping Santa Claus" was the sketch offering a comedy-dramatic playlet with a "fat" part for a child. It is a mingling of comedy, pathos and melodrama that appeals to "pop" patrons.

There was an act about on the second show Friday, Howard and Lillian dropping out on account of sickness. They were replaced for the third show by the Doria Opera Co. The Seven Whirlwinds are tumblers who have patterned their act along the Arabian acts. Burke and Homer, eccentric comedian and stout woman straight, doing a singing and kidding act in "one," with most of the comedy built around the woman's size. They are pretty good vocalists, but the comedy is weak.

Quigg and Nickerson, straight and black-faced instrumentalists, worked under the name of Evans and Bright; Saunders and VonKunts, after a single week on the big time in New York, assumed the names of Dime and Sullivan. They were a riotous hit in the Bronx.

By nine o'clock there was standing room only. *Jolo.*

MOVES IN "PEG" SHOWS.

Lavene Santley, mother of the Santley boys, has joined the Coast "Peg O' My Heart," replacing Mrs. Kenwyn, called home by the death of her mother.

In the New York (original) "Peg" piece at the Cort, Alice Baxter has been assigned as the understudy for the Et el role.

CABARETS

The Jardin de Paris (New York Roof) has a violation to be judicially determined that revolves about whether a dancing place in New York operating under a license can give "instruction for hire." The ordinance under which a dance hall license is issued prohibits the place being rented for instruction in dancing, hired or instruction advertised. The "violation" was placed against the Roof on the latter point. The Corporation Counsel conceded there was no "instruction for hire," but the Magistrate before whom the case came would not allow the concession, saying that as an admission had been charged at the door, that was constructively "hire" for anything furnished on the ballroom floor. In a previous case where the New York was charged with giving a theatrical (cabaret) performance under its common license the court held the cabaret was incidental to the dancing, and did not become a part of the entertainment (dancing) for which admission was charged. As the renewal of dance hall licenses must be had by April 30 for the next official year, the cabaret men would like a final disposition made of the disputed point. Nearly all dancing places are offering instruction just now.

The Vaudeville Comedy Club, when holding its annual ball at Terrace Garden March 19, will have a dancing contest for professionals only, with a silver cup as a trophy. Any professional dancer, stage or cabaret, is eligible.

Mae Murray returns to the New York Roof next week, to dance with Clifton Webb, owing to the illness of Janet McIlwaine. Louise Sontaine, LeRoy and Mlle. Mone ("Speedway Dancers"), and Leona Sherwin will be among the other entertainers.

Rigo, the Gypsy violinist, has been replaced by Otto Drescher, the Vienna "waltz king," in the Pennant Cabaret, Kansas City.

Cincinnati, March 4.

Jack Martin, manager of the Orpheum Winter Garden, has engaged Howard B. Leussing and Inez Fennell, winners of a recent tango contest there, to dance every night until the close of the season.

The police were out this week and the cabaret-restaurants, or some, received orders to watch out for one o'clock in the morning. Of late the cabarets have been running along while any business remained in sight. The official activity somewhat surprised and disconcerted the restauraners, who do not know when the tightening up will loosen again. The police stricture may have been one of the results of last Sunday's official inspection of the theatres by the cops, probaby spurred on to the liquor licensed places by the same body (Sabbath Society) that inspired the theatre crusade.

Chicago, March 4.

Tango dancing in a side pavilion has been added to the cabaret features of Bismarck Garden. Tom Lewis is appearing there. He has made a big hit with his songs and his impersonations of Harry Lauder. Sascha Piatov is now dancing with a partner at the North American. Instructions in tango dancing are being given afternoons and nights at Rector's.

Chicago, March 4.

Billie Allen left Rector's three days before her contract expired. Some difference between herself and the management arose. Dorothy Bentley, who has a dancing school at the Palmer House, was engaged to dance with Carlos Sebastian. Mr. Sebastian has been held over here for two weeks, and may take Miss Bentley back to New York where he is under engagement to again appear on the New York Roof, commencing next week.

Chicago, March 4.

Ferdinand B. Steindel, director of the orchestra in the Berlin room at the Bismarck Hotel, had an exciting time of it last week. His wife applied to the courts for separate maintenance, and then went out to a cafe, where she went into hysterics. Steindel took a taxi and looked all over town, finally locating her, when a reconciliation took place. Steindel is the son of Bruno Steindel, one of the most prominent 'cellists in town, and a member of the Chicago Symphony orchestra.

Joan Sawyer and Jack Jarrott shoved their vaudeville price from \$850 they received each week of the two played at the Palace, New York, to \$1,250 for future engagements. It is not certain, however, if they receive \$1,250 for the Colonial, where they are this week, in addition to dancing at the Palais de Danse (Winter Garden).

Louise Alexander and Olive Logan will probably play at one of the big time vaudeville houses in Chicago, commencing March 16. At the same time they may appear in a Windy City restaurant. The couple received \$600 weekly for the Fifth Avenue and Colonial, New York (vaudeville).

The Casino at Hewlett, L. I., adjoining Holly Arms there, will be converted into a dancing palace for the summer, to be presided over by popular professional dancers from New York. It is said Holly, Sr., who has the Casino under his control, tendered a proposition to a professional to assume charge of the Casino, expecting she will draw the class from Meadowbrook, Lawrence and the surrounding resorts. As the Casino must depend on Holly Arms for its refreshment supplies, the Hollys do not see that they create any opposition to their own road house by the reopening of the place next door.

BROADWAY BLOCK ABLAZE WITH PICTURE ILLUMINATION

Best Lighted Front in Country Fronting Adjoining Vitagraph and New York Theatres, Between 44th and 45th Streets. Feature Film Shows in Both Houses, Vitagraph Charging \$1 to Other's 50-Cent Scale.

The Broadway front on the east side between 45th and 44th streets is now ablaze nightly with the electric display of the Vitagraph and New York theatres, adjoining one another, both exhibiting feature films.

The New York has put out a sign advertising "The Three Musketeers." It is larger than the Vitagraph's and probably cost \$5,000 to build. The "Musketeer" film officially opened last Saturday, and is said to have drawn the best day's business to the house since the \$2 attractions left there. A 50-cent scale is charged for the orchestra and balcony. Opening day four shows were given, as will be done hereafter, Saturdays and Sundays. Other week days will have three shows, the film feature running two hours. The Vitagraph with a mixed feature exhibit is charging \$1. It has considerable less capacity than the New York.

MUNICIPAL THEATRE PROPOSED.

Pittsburgh, March 4.

Plans for a municipal theatre and picture house in the basement of the city hall-county court house building, for which contracts will be let this week, was proposed to council by a committee of women representing all the women's clubs of the county and it is likely will be accepted. Mrs. Enoch Rauh, the city's leading club-woman and civic welfare worker, and wife of one of the nine councilmen, is sponsor for the plan.

It is proposed to have a library, rest rooms, swimming pool, dance hall and theatre and picture house in the basement. The plan for the production of plays has not been worked out, and it is not stated whether the city is to go into the theatrical business.

LEAVITT BUILDING ALL RIGHT.

The Leavitt Building, 126-132 West 46th street, controlled by the Leavitt Realty Co. (Louis Leavitt, president; A. L. Libman, secretary), has not been stopped by the fire department from leasing any of its rooms to picture people. On the contrary, the building is still taking 'em in. The newest tenants are the Leading Players Film Corporation and the World Film Corporation. The latter concern has leased the entire third floor.

Secretary Libman states the building has conformed with all the fire laws and that many of the tenants have installed twelve-inch partitions around their film quarters instead of eight-inch as demanded by law.

BOOMING FOR EXPOSITION.

Advance cannons of publicity are booming for the Exposition of the Motion Picture Art which will be held in conjunction with the convention of the International Motion Picture Association (Inc.) at the Grand Central Palace,

New York, June 8-13. The promoters anticipate the attendance of at least 50 per cent. of the 18,000 exhibitors of the United States.

Prizes are to be awarded as follows: \$500 for the best suggestions beneficial to the exhibitor and uplift of the business; \$300 for the best method of getting all exhibitors into one large national organization; \$200 for the best method of financing the above organization.

HELD'S FUNNY ACTION.

Papers were served on the Kinemacolor Co. Monday by the law office of Harry N. Steinfeld, asking the colored picture manufacturer to show cause why it should not be restrained from exhibiting its film of Anna Held, and demanding \$250,000 damages for having already displayed it.

The complaint relates the pictures were taken without the consent of Miss Held and their showing has caused her great mental and physical anguish. The remarkable part of the proceeding is that the legal action came without warning, that Miss Held personally posed for the pictures, and that she is now personally showing them as part of her vaudeville turn.

Picture Theatre Collapses.

Yonkers, March 4.

During the severe storm of March 1 the Park Hill theatre, a picture house in South Broadway, near New Main street, collapsed. The roof fell in and the walls bulged out. The wall on one side fell against an apartment house.

ARTHUR SIGNS FAVERSHAM.

Daniel V. Arthur, in his capacity of managing director of the Playgoers Film Co., has engaged William Faversham to pose as the star in one of the actor's big dramatic successes, for camera reproduction.

Work upon it will commence at once and rehearsals of the interior scenes of the play will be held in the Playgoers' studio in Yonkers.

FIRST LIEBLER-VI FILM.

The first exhibition of "The Christian," the first of the Liebler plays to be made into a picture under the Vitagraph-Liebler movie agreement, will be in the Newark theatre, Newark, March 16.

Earl Williams enacted the role of John Storm in this feature which is in eight reels.

SHUBERTS FORMING PICTURE CO.

The Shuberts have entered into an agreement with J. E. Broulatour, selling agent for the Eastman Co., for the formation of a new feature film company, yet to be named. Broulatour is financing the concern, which will film some of the Shubert dramatic successes, and the Shuberts are to receive 50 per cent. of the profits.

A new studio is being erected for the taking of the Shubert-Broulatour features, under the direction of E. B. Kinsila, adjoining the Eclair studio at Fort Lee. J. L. Rhinock arranged the deal and is "in."

ACTRESS MARRYING WRITER.

San Francisco, March 4.

The engagement of Emilie Orpha Hayward—in pictures—to Frederick T. Slack—magazine writer—was announced in Martinez.

"GHOST BREAKER" ON SHEET.

H. B. Warner has been engaged by the Jesse Lasky film company to pose before the camera when that concern makes a feature picture of the star's former play, "The Ghost Breaker." It will be a five-reeler.

PATHE OPPOSING EASTMAN?

Variety's report last week that Pathe Freres would withdraw from the General Film Co. and become independent, created a lot of "talk" in picture circles.

Additional indications have manifested themselves in the meantime, and if surface appearances are any criterion there is little cause for doubting the carrying out of the plan for the Pathe emancipation from the "licensed" exhibitors.

According to "inside" gossip, the Pathe concern is establishing 24 exchanges of its own throughout the country, under the Eclectic name, for the exclusive handling of their features.

The report of a coalition with William R. Hearst, started by the publication in the Hearst newspapers of the stories of Pathe films, is being given general credence, with the added declaration that such an alliance means more to the moving picture industry in the United States than appears on the surface.

Pathe Freres control the rights to a non-inflammable film, and not so long ago an ordinance was passed in France prohibiting the use of any other kind of film after a certain date. The gossip linking the name of Hearst with Pathe now has it that the Hearst influence will shortly be brought to bear along similar lines, which would give the Pathe concern an absolute monopoly of the raw product in this country. Such an enactment would meet with bitter opposition on the part of the Eastman concern, reinforced by the picture manufacturers, who would, naturally enough, dislike to be placed at the mercy of a single competitor.

The agreement between Pathe and the General Film expires some time next month, when important official announcements may be looked for.

It is understood that the Pathe concern has been for some time making a series of comedy features, starring their former favorite comedian, Max Linder, and storing them away for future use, which gives additional verification to the stories now in circulation.

That the Biograph and other "licensed" manufacturers are more or less alive to the situation, is gleaned from the fact that they are making bids for everything in the way of a scenario, play or novel, that gives promise of development into a feature.

"Vice Film" Manager Pinched.

Cincinnati, March 4.

Richard J. Brannigan, of New York, manager of "The Traffic in Souls" film at the Lyric last week, was arrested here on a warrant charging embezzlement of \$15 Nov. 20, last, from Mrs. F. DePia, of 625 Crown street, this city.

The woman alleges Brannigan accepted the money to book a woman orchestra she manages, and skipped away with it.

Detectives inquiring at the hotel desk for the manager were overheard by him, he running away. Caught after a chase, Brannigan was found to have \$441 in his pockets.

If you don't advertise in VARIETY, don't advertise at all.



Scene from

"THE GREAT DIAMOND ROBBERY"

T. B. PRATT as Mario, CHAS. J. ROSS as Bulford, GAIL KANE as Maria. Miss Kane and Mr. Pratt are now playing leading roles in "Seven Keys to Ba'abiate" at the Astor. Mr. Ross has just closed with "The Passing Show of 1913." This is the first time either Mr. Ross or Mr. Pratt have ever posed for movie pictures.

FILM FLASHES

Lillian Gish, one of the light-haired Gish girls who appeared in many Biograph pictures, is playing a principal role in "The Battle of the Sexes," a Griffith film, shortly to be released.

Harry Lambert, who took out a road exhibition on the Paul Rainey Hunt pictures, says he is getting the money on his present tour of Iowa.

Louise Glauin is playing opposite roles to Universal lark, who was formerly Alkali like Carney of the Essanay.

S. H. (Hopp) Hadley has left Philip Mindit publicity sanction of the Mutual Film Corporation to do the general press agenting for the Solax and Blanche American companies. George Dubois Proctor (former editor of the Motion Picture News) is now Phil's right hand bower.

"Native Life in the Philippines" was given a dress rehearsal at Berkeley Institute, Brooklyn, Feb. 28, and an additional feature was a lecture by Hon. Dean C. Worcester, late Secretary of the Philippine Island.

The California Motion Picture Corporation is going to exploit the big feature which Arthur Payne, the San Francisco millionaire sportsman, and a party of huntmen have gone into the mountainous wilds of northern California to make. Payne and party will go into the wolverine country to Oregon before returning to civilization.

The Famous Players Co. has Charlotte Ives playing the former Grace George role in its forthcoming reproduction of "The House of the Dead," while the studio director is Frank L. Dear.

"The Still Alarm" will be the first release of the new David Young Motion Picture Co. of Newark. David Young is general director, while the studio director is Frank L. Dear.

The special film, about 300 feet in all, which the Universal took of Charles Becker leaving Sing Sing last week, was rushed into New York for a showing at Hammerstein's. The Proctor pop houses also took over the special for the same showing time as Hammerstein's.

Under Henry Miller's management routes have been laid out for six road companies of "Smashing the Vice Trust."

Nance O'Neil is to be seen in the movies after all. The Australian Film Co. is out with an announcement that it has contracted for her exclusive services during her contemplated professional tour of Australia.

Edwin S. Porter handled the stage direction of "A Good Little Devil," which the Famous Players released March 1.

Herbert Brenon, who nearly lost his life in an accident with Annette Kellermann at Bermuda, while directing a feature film the diver is starred in, is expected to return to New York next Monday, already whole and cured. Reports of the accident say that the nerve displayed by Brenon from the time injured until placed under ether in the hospital was little short of phenomenal. An hour and a half lapsed from the accident until Brenon reached the hospital. In that time he was rowed two miles to land, and it was expected by his party he would bleed to death, but Brenon never lost consciousness and assisted the surgeons in the preparations.

The Mutual camera men have now gone into the very heart of southern Mexico where the Huerta forces are holding guard over the great dam at Necaxa, Puebla.

The Ambrosio is playing up its movie production of "Michael Perrin, or a Spy for a Day." The role of Perrin, the parish priest, was enacted by Ermette Novelli, the Italian photoplayer.

"The Secret of the Well" is a new three-reeler which the Eclair has prepared for regular distribution. In the Eclair's three-part movie production of the late Jacques Futrell's story, "The Diamond Master," released March 4, the roles were played as follows: Doris by Belle Adair; Her Sweetheart, Alec B. Francis; Ozeki (diamond expert), Ginnie Davis, and the detective by E. F. Roseman.

Hugo Amberg, who speaks several lingo, has gone to Germany to look after the Universal publicity and to handle the German edition of the Universal Weekly.

Mack Bennett, managing director of the Keystone comedies, announces that hereafter he will take the lead in all the comedies he directs, playing opposite to Mabel Normand.

Dr. Daniel Carson Goodman is the author of "Imar, the Servitor," which the Mutual is now having made in Los Angeles.

The Bison releases a two-reel animal picture, March 14, entitled "From the Lion's Jaw."

Divers reports are out that Anna Little has severed her connections with the Broncho. They are all wrong. Miss Little is still playing for this concern.

The Universal special, "Samson," with J. Walter Kerrigan in the title role, has been completed. It's a Biblical six-reeler.

In taking over the tenancy of Weber's the Mutual Film Corporation offers its special film, "The Great Leap," for its initial performance at this Broadway movie house. The seventh release of the Mutual Girl is also shown on the same bill. Three comedy pictures are also scheduled. "The Smashing of the Vice Trust" (Progress), formerly at Weber's, has moved to the Garrick.

Mary Rider Mechtold, whose stories appear from time to time in the Cavalier, is the author of "The Mountain Rat," just made into a three-reel photoplay by James Kirkwood. Along the story, "The Higher Law," which appeared in the Popular Magazine from George Patullo's pen, has been movie adapted by Russell E. Smith and renamed "The Mysterious Shot." Kirkwood is staging the photoplay.

"Whosoever Diggeth a Pit" has just been finished by Walter Stanhope, secretary and assistant to Director, D. W. Griffith. He has now begun work on "The Song of the Shore" by M. T. Jacobs.

Katherine Eggleston, the Reliance Company's scenario writer, is the author of a full book-length novel (complete) in a recent issue of the Argosy, entitled "The Taming of Fierce Elton." Another story, "Mesquite Ranch," was also recently used by the Argosy.

In "Her Way," which the Princess released March 6 (today), Boyd Marshall and Muriel Osterlich play the principal roles, assisted by Morgan Jones, Janet Glendinning, Katherine Webb, Eugene Redding and George Welch.

Fred Mace, known as "Apollo Fred," is now doing a series of Irish comedies for the Apollo with one Rafferty the chief funmaking character.

In "The Reform Candidate" (three reels) a girl crawls out of the tenth story window of an office building and glides along a narrow cornice to give the picture a thrill. The film was made by the New Majestic Co.

In the Mutual Girl release of this week Grace Field and A. Baldwin Sloane are seen doing the tango, and one of the prominent suffragettes of New York are also seen in the film.

D. W. Griffith no sooner hit Hollywood, Cal., to direct the new Reliance brand, than greater effort was made to complete the new Reliance studio at 4500 Sunset boulevard. The new buildings are being erected on the former site of the Kinemacolor Studios. The scenario department will be under the editorship of Frank E. Woods and Russell E. Smith.

"Tess of the Storm Country," which Emma Bunting has used as a stock vehicle for several seasons, is to become a movie production March 20, when the Famous Players Co. releases the story with Mary Pickford as Tess.

Harry C. Drum, formerly manager of the General Film Co.'s Feature Department, has accepted the management of the Denver offices of the World Film Corporation. Phil Gieschman, vice-president of the W. F. Co., is now in Los Angeles, where he is installing another western branch of the corporation.

The second annual entertainment exposition of the motion picture art will be held in the Grand Central Palace, New York, June 8-13 under the joint auspices of the International Motion Picture Exhibitors and the Independent Exhibitors of America. Last year they had a big Expo, but the men promoting this year's show anticipate a bigger affair. Promoting Manager Frank E. Samuels is busily engaged in assigning the floor space and getting all the preliminary arrangements out of the way. Richard G. Holliman will again act as consulting expert of the exposition.

All of the Famous Players have returned from Cuba. Laura Sawer being among the first to return to New York. Madame Kaileh and Co. were down there making a big P. P. feature under Daniel Frohman's personal direction.

The Gold Seal releases a three-reeler March 17, entitled "The Lamb, the Woman, the Wolf" with Pauline Bush playing the woman. Murdock MacQuarrie the lamb and Lon Chaney the wolf. Allan Dwan is the director and author of this movie.

Frank Crane, who staged "Jane Eyre" and "The Opal Ring" for the Universal, directed the Imp two-reeler, "The Silver Loving Cup," by the same cast, released March 10. The principal roles are played by Alexander Garden and Leah Baird.

The Balboa Amusement Producing Co. announces that it is installing a film printing department in its Long Beach (Cal.) studio at a cost of \$50,000. Hereafter nearly all the film negatives made in California have been shipped to Chicago and New York for printing.

King Baggot is turning out another detective photoplay, entitled "King, the Detective, in the Marine Mystery."

THREE MUSKETEERS.

The Anglo-American Film Corporation inaugurated its newly-acquired leasehold of the New York theatre by giving a "private exhibition" of "The Three Musketeers" Friday evening. The show was not enough to draw the stairs to go round, and as the invitations were good for "bearer and friends" the "friends" were there in such numbers that they ran roughshod over the ushers and took undisputed possession of the boxes and the section reserved for the press. The upstairs was opened, and the throngs were shooed up there. The best way to have avoided all this chaos and confusion would have been to have sent out coupons with the numbers, and to have limited to those on the seats. After several members of the press had finally gotten a seat and the picture was under way a shortlegged, cocky little individual in a Tuxedo sitting like an Ichabod Crane suit in the Irving tales, sprawled down the aisle and in a raucous, rasping voice started the reviewers with, "Say, youse got tickets for these seats? Well, you'll have to get out, as they are reserved for the middle of the night and the Vilgraph." After this ominous little pest had been suppressed, the performance proceeded without further interruption. Irrespective of a few what-nots which invariably creep into the last act of your program, the last movie display of the well-known works of Alexander Dumas' romance of the bloody, swashbuckling, rapier-clashing, heroic days when Louis XIII reigned and court intrigue furnished the main plot, the picture came up to all expectations. The Anglo-American Co. offers to Broadway a pretty interesting reproduction of the adventurous days of the impulsive young D'Artagnan who overcomes all obstacles to serve his Queen and who outwits and outgits those of higher rank who endeavor to circumvent his plans. For the most part, the photography is splendid, and the picture makers have spared no pains in giving the big feature all the outdoor atmosphere necessary to make it as natural as possible. Some picturesque scenic nooks and crannies have been uncovered for the express purpose of conveying to the screen followers just when the three musketeers are engaged in their sword conquests and kings and queens watched each other under jealous eyes. The movie gets right down to business at the start, and before one is long in the despatch of the Dumas story, the picture is all around with film action that keeps him tied to the seat until the unscrupulous adventures is beheaded by the giant killer of the King's at the close. This picture covers the ground so thoroughly that all lovers of such

tales as Dumas vividly put in pen pictures will take to it from the first. There are several sections which may not attract every one's fancy, but overlooking what few shortcomings the big movie has, one will readily admit "The Three Musketeers" is full of tense action—action that will carry the film over to box office success on the road. Some cities may force the machine man to omit that final blow of the huge sabre which lope off the head of the murderers, Charlotte Backson-Milday de Winter. It's bound to leave a dark, brooding taste in the mouth. Last Friday night the "private" show started about 9:15 and ended about 11:15, with one intermission. **Work.**

WASHINGTON AT VALLEY FORGE.

The Universal gave a private showing of "Washington at Valley Forge" at the Republic last Friday morning, which will be released some time this month. It is in four reels and is a drama built around the same historical event from which the vaudeville miniature grand opera, "The Patriotic," was culled. All the captions are written in a very indistinct and rather undevelopable, scrawling handwriting instead of being printed. At the beginning the causes leading up to the rebellion are shown, the "Minute Men," Paul Revere, ride, Washington at his winter quarters at Valley Forge, Lafayette and other historical personages. Battles, or rather skirmishes, innumerable are shown, and the armies and militaries are well handled. There are pictures of the scenes of rifle shots and any quantity of fatal ones, the wounded making some effective falls. It all leads up to the visit of Washington to the inn where Ben Hur overheard the plot to kill him while he sleeps and her exchanging rooms with him so that she receives the fatal stab wound intended for the American commander-in-chief of the army. The portrait of Washington appears to be too youthful and lacking in the strength and dignity with which we associate in our mind a picture of the father of our country. The one standing out most vividly is she who played Betty. Her three-fourths grown, frivolous girl to serious, purposeful woman, is a sacrifice of herself for her country to the extent of giving up her life, is a fine contrast in the two extremes of emotion. There are any number of fine scenes, the best of them, "Washington at Valley Forge" will never shine as a special feature for a 25-cent picture attraction, but it will serve well for the moderate-priced movie houses as a flash "special feature," which lurid paper outside depicting some of the martial scenes. **Joe.**

RELEASED NEXT WEEK (Mar. 9 to Mar. 16, inc.)

| MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ: | | | |
|--|-------------------------|---------------|------------------|
| GENERAL | EXCLUSIVELY | UNIVERSAL | MUTUAL |
| Vitagraph.....V | Gaumont.....G | Imp.....I | America.....A |
| Biograph.....B | G. N. & F.....G. N. | Blanc.....Bl | Keystone.....K |
| Edison.....E | K. Name.....K | Chrysal.....C | Bison.....B |
| Lubin.....L | Solax.....Sol | Nestor.....N | Majestic.....Maj |
| Fathes.....Pth | Melotte.....Mel | Feuers.....F | Thanhouser.....T |
| Seig.....S | F. R. A.....F. R. | Revue.....R | Kay-Boe.....K.B. |
| Edison.....E | Lewis Penants L.P. | Revue.....R | Broncho.....Br. |
| Edison.....E | W. Northern.....W. | Revue.....R | Domino.....Dom |
| Kleine.....Kl | Dragon.....D | Revue.....R | Mutual.....Mut |
| Melies.....Mel | Italia.....It | Revue.....R | Princess.....Pr |
| | G. N. X. X. G. N. X. X. | Revue.....R | Komic.....Ko |
| | Blanc Features.....Bl | Revue.....R | Beauty.....Be |
| | Luna.....Lu | Revue.....R | |

NOTE: The subject is in one reel of about 1,000 feet unless otherwise noted.

MAR. 9—MONDAY.

MUTUAL—The Call of the Traumerel, 8-reel dr. A; Key, title not announced; Our Mutual Girl, dr. Rel.

GENERAL F—For Auld Lang Syne, dr. B; The Secret of the Will, 2-reel dr. K; Pathé's Weekly No. 19 (West), and No. 20 (Spiders) (nature study), and The Pictureque Coast of Catalonia (scenic), split-reel, Pth; Suppressed News, dr. S; The Portrait, 2-reel dr. V; A Dangerous Case, and Blumherville's Sars, split-reel, com. L.

UNIVERSAL—Hearts and Flowers, dr. Vic; The Picture Drama, 2-reel dr. I; A Murderous Elopement, com. P.

MAR. 10—TUESDAY.

MUTUAL—Majestic and Thanhouser titles not announced.

GENERAL F—The Mexican's Gratitude, dr. E; The Counter-Melody, dr. S-A; The Great-est of the East (K. N. Spiders) (nature study), and The Pictureque Coast of Catalonia (scenic), split-reel, Pth; Suppressed News, dr. S; The Portrait, 2-reel dr. V; A Dangerous Case, and Blumherville's Sars, split-reel, com. L.

UNIVERSAL—The Twin's Double, 3-reel dr. G. N.; Dimberg's Love Affair, and Baldy Belmont Breaks Out, split-reel, com. C; Universal Ike's Wowing, com. U. I.

MAR. 11—WEDNESDAY.

MUTUAL—Closed at Ten, com-dr. B; The Barrier Royal, 2-reel dr. Br; Mutual Weekly No. 65, M. Rel, title not announced.

GENERAL F—Andy the Actor, com. E; The Medicine Man's Vengeance, 2-reel dr. K; The Girl, the Cop and the Burglar, com. S-A; Abide With Me, dr. Pth; Art for a Heart, com. V; The Speedway of Despair, dr. A; and Leaning Tower of Pisa (educ), split-reel, S; A Cruel Revenge, 2-reel dr. L.

UNIVERSAL—The Mexican's Last Raid, dr. N; A Mexico Mix, com. J; Into the Foot-hills, 2-reel dr. Bel; Universal, Animated Weekly, No. 106, U.

MAR. 12—THURSDAY.

MUTUAL—The Silent Messenger, 2-reel dr. Dom; Key, and Komic, titles not announced.

GENERAL F—Her Hand, dr. B; The Warning, western, dr. S-A; A Strange Melody, 2-reel dr. L; Love's Oblivion, and One on Betty Bill, split-reel, com. Mel; A Spoiled Life, 2-reel dr. S-A; Her's Oblivion, and One on Betty Pth; The Kid Pinks, and the Maharajah, dr. S; The Way to Heaven, dr. V; Pathé's Weekly No. 20 (west), and No. 21 (east), Pth.

UNIVERSAL—Jealousy and Giant Powder, com. I; Heart of the Hills, 2-reel dr. Rx; The Colonel of the Nuts, com, Frnt.

MAR. 13—FRIDAY.

MUTUAL—Desert Gold, 2-reel dr. K.B; Princess and Thanhouser titles not announced.

GENERAL F—The Price of the Necklace, 2-reel dr. E; Grass Court Goes Dry, 2-reel com. S-A; Her's Oblivion, and Looking for a Fortune, split-reel, com. K; Elizabeth's Prayer, dr. S; Mrs. Maloney's Fortune, com. V; The Tell-Tale Star, dr. L.

UNIVERSAL—What a Baby Did, com. N; The Faith of Two, dr. P; The Honey-mooners, 2-reel com-dr, Vic.

MAR. 14—SATURDAY.

MUTUAL—A Story of Little Italy, dr. A; Key, Majestic and Reliance titles not announced.

GENERAL F—An Affair of Dress, com-dr. E; The Interference of Broncho Billy, western, dr. S-A; Just a Note and She Wanted a Count, split-reel, com. L; Against Heavy Odds, 2-reel dr. A; and A Trip to the Great Nile Dam (travel), Pth; An Officer and a Gentleman, 2-reel split-reel, dr. R; The Race for a Mine, dr. K; Blame the Tailor, the Shorty Makes a Bet; split-reel, com. B; Hearst-Billy News Pictorial, S.

UNIVERSAL—Won in the First, com. J; His Younger Brother, dr. Frnt; B.101, title not announced.

COURTSHIP OF O' SAN.

Just how much of the successful impression "The Courtship of O' San" is due to the fact of the novelty of witnessing a wordless drama by an all-Japanese organization of thespians, is pretty hard to determine. It is certainly a departure from the usual background to film dramas. This feature, in two reels, is the work of the Domino corporation (Mutual), and was taken in Japan with natives posing in all the characters. There is nothing very new to the story, but it is the method of presenting it that appeals. A young man of rank visits a theatre, is impressed by the beauty of one of the actresses, and sends her a note asking her to meet him the following day. They have tea together and he pretends he is merely a prosperous merchant. As such he wooes and marries her, without his family being aware of it. A year passes, the inevitable child is born and they are in the throes of conjugal felicity and rapture when the young man's father is visited by a baron who suggests a matrimonial alliance between his daughter and the youth. Young husband is sent for and apprised of the situation. Fearing to be cast off, he consents, returns to the mother of his child and tells her who he is and that he must take his place in the world. She realizes he cannot publicly acknowledge her and agrees not to interfere with his public life, not suspecting any deception. He announces his intention of departing for a few months on a diplomatic mission and arranges for her to return to her parents. While there cuddling her baby, her mother shows her a newspaper announcing the forthcoming marriage of her husband to the daughter of the baron. Heart-broken, she attends the ceremony in the capacity of one of the entertainers at the reception afterward. She performs a native dance with a dagger and as she swirls toward her husband, mortally wounds him. The excitement she escapes, but is immediately captured and brought back. On his death-bed he asks to see her, forgives her and dies in her arms; whereupon the unhappy woman also stabs herself and falls dead across his body. There are only the "high spots," but it is in the atmospheric detail and the uniformly excellent pantomiming that lifts the picture far out of the conventional. It is an object lesson to most movie actors of the varying emotions that can be depicted with such absolute repose. There is no heaving of chests, no tearing of hair, no wild gestures, most of the effects being gained by facial expression. To Americans it is a "new school" of acting and certainly belongs in the "natural" category.

Jolo.

JACK.

A three-reeler of foreign make. The "announcement" read that it was taken from Alphonse Daudet's novel of that title. For a feature it's about the longest drawn out affair seen on the American screen in many moons. In fact from the average point of view of the picture fan there's absolutely no excuse for this film. It never lands anywhere, has no kick and after stalling insistently through acres of celluloid, shows the much abused, much cuffed and much knocked about Jack doing a death scene from "rapid consumption." This deathbed was too much and gave the picture a black eye, providing said picture had not received several body blows on some of its uncanny sections before. The whole story as far as film making is concerned was never cut for a modern photoplay, as it's morbid and unpleasant nearly every foot of the celluloid way. There's little to commend it, and at the Hamilton Tuesday night where the house took a chance on it during the snow siege folks laughed outright at some of the subtleties which conveyed a really serious inscription. Mark.

NEW BUILDINGS.

Work will shortly be started on the construction of a new 16-story theatre and loft building at 251-257 West 42d street (near Eighth avenue) by the Finance Co., of Philadelphia (George H. Earle, president; Wilbur Funk, secretary and treasurer), the estimated cost being about \$400,000. The plans and specifications were drawn by the Hoffman Co., architects, Philadelphia. This theatre project was announced twelve months or so ago but not until lately has anything really developed toward the preliminary ground work.

Minneapolis, March 4.

Work has begun on the Palace to be erected by Rubin & Finkelstein for pop vaudeville. Excavation will be rushed and the owners declare they will occupy the building by next fall. The plot is 100x50. The structure will seat 1,800 people.

Pittsburgh, March 4.

Besides the twin theatre and roof garden which Harry Davis and John P. Harris will build, contracts for which will be let early in April, they will erect another theatre on Federal street. It will cost \$200,000. The plot has been purchased. L. L. Banks, manager of the Park building, has made plans for a \$50,000 vaudeville and motion picture theatre in West North avenue, Northside. The auditorium will seat 1,000.

A Message to the Exhibitor

W-H-Y

DID WE OPEN

The Vitagraph Theatre?



To demonstrate that VITAGRAPH FEATURES, when presented in the right way, will not only draw crowds, but will bring

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will be given due announcement in our several advertising mediums.

MR. SAMUEL H. TRIGGER, President of the Motion Picture Exhibitors' Association of Greater New York, said, in a congratulatory letter, dated February 9th, 1914:

"It requires courage, enterprise and foresight of a high degree to take a chance of that kind. On behalf of the above Organization, I sincerely wish the Vitagraph Company every success. It is a step toward the uplift of motion picture exhibitions and something that will tend to educate the smaller exhibitors."

We thank our many friends for their kindly expressions of good will and assure them of our hearty and "VITAGRAPHIC" co-operation, now and always.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

PALACE (Harry Slinger, mgr.; agent, Orpheum).—A Noticeable lack of comedy in the Palace collection this week, a kink that throws the bill off color and brings it too close to the monotonous period. About the only laughable feature on the program is Milt Collins and there is a pathetic portion to his contribution, for his characterization of a German speaker is but a ghost of the late Cliff Gordon's creation. This is not meant to dishearten Collins who probably has no intention of leaving the role, but despite the duplication of dialect and attitude Collins will never accomplish the results attained by the originator of the specialty, and

It remains a question whether a man of Collins' ability is wise to attempt to follow Gordon since the best he can do is gain credit for a fair imitation. His material kept them laughing and Collins was a bit, undoubtedly, but at very best he simply brings back recollections of a great artist. One might have eked out a grin from the Rev. Alexander Irvine's socialistic sermon dramatized into a sketch, and in fact some did, although it was meant seriously. The speech, which is really a part of the turn, was much better than the skit proper, not because it was so much shorter, but because it gave a more satisfac-

THE GIRL WHO RECEIVED CONGRATULATIONS FROM SENATORS AND CONGRESSMEN OF WASHINGTON, D. C.

SOME GIRL!

THE GIRL who created the sensation in Washington last week

Who danced down the Capitol steps on her toes

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The sizzling meter of Burlesque

MINNIE BURKE

Watch her in the Movies.

Watch her with "The Trocadero"

She danced down the Capitol steps on her toes

The first time it was accomplished in the history of the United States

SOME GIRL!

Watch for my next great feat—Dancing down the steps of the Washington Monument

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Well known characters of the great novelist's heroic
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That She Is a Doll Herself and Having
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In the Eighth Reel of the Favorite Serial Motion Picture of the World. Each week gives us a little more experience, and so you get more joy than ever from this Eighth Installment of

"Our MUTUAL Girl"

Though living in New York and surrounded with every luxury, pride has not entered the heart of Margaret. She is just as sweet and sympathetic as when she lived in the country. One day, while she is riding in her wonderful big automobile, she sees some poor school children at play.

Then She Has the Idea!

She decides to buy dolls for all these children, and her aunt permits her to! So this is how Margaret comes to dream of dolls, and why this reel has the most difficult of all things to get in a picture.

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tory explanation of the minister's presence in vaudeville than "The Rector of St. Jude" did. This style act is great for Hammerstein's or anywhere else that exploits publicity freaks, but for modern vaudeville it doesn't belong. Derkin's dog turn opened the show, featuring a drunken canine and a dog village with the customary business bits, none of which are new nor exceptionally well presented. It's the typical dog village act, great for the kids and a mild opener for any bill. The Dolce Sisters introduced some pretty clothes and numbers, one of which is a bit overdone. They registered nicely, though. Sebastian and Miss Ott who headline in dances were the usual hit, although it seems vaudeville is being out-tangled pretty much. Next week Maurice and Walton return, making two successive tango toppers. They'll eventually kill their own game same as the rathskellarians did. The vaudeville hits were Nellie Nichols and Lyons and Yocco, Miss Nichols taking the Monday afternoon honors without a bit of effort. The

Zanbigs closed the show and failed to keep them seated although their exhibition of mental telepathy is a bit ahead of most of the thousand others. Catherine Courtland (New Act).

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Pretty much all music in the bill, running from grand opera to concertina stunts and from brass to strings and back again. Thus gluttoned with tunes and songs, the bill was a bit slow and some of the acts had a hard time to make any impression. Especially was this true of Knox Wilson, who had next to closing spot Monday afternoon, but was moved up to fourth place at night. His act consists of songs and musical turns. He is assisted by Dan Ford. Charles and Henry Rigoletto had star spot. Their act, which is diversified and has many unique turns in it, passed very well with the usually apathetic Monday afternoon audience. They were applauded throughout their act from magic stunts to feats of strength. Bud Fisher drew

several pictures and a number of hearty laughs. He was received with much warmth by the Mutt & Jeff fans in the house. He came on right after "recess" as the intermission is now called in some quarters. Homer B. Mason and Marguerite Keeler and others were on in "Hooked and Crook," an amusing playlet that is as improbable as might be, but does contain some legitimate laughs. Mason, at the piano did some of his usual fooling with the Ivories which got his act into the musical line also, along with nearly every one else in the bill. The Six Musical Cutties closed. They played old and new music, touched among the classics a bit here and there and got right down to brass tacks with six horns in "Get Out and Get Under" where they nearly blew the roof off the house. Franker Woods and Buncie Wyde in "E" spot sang and danced and cavorted about in their wonted manner in a loosely put-together sketch called "Good Night." These two have a style of fooling all their own, and

while their act is very, very familiar here, it fills in nicely and gets by without much effort. Maude O'Delle and her little company struggled with a sketch called "The Goat." It was all about two girls who loved the same man (a crook) and how one sacrificed herself to save the other from prison, and also allowed her to get away with the crook. It is a crook play for fair, and without any vast amount of moral to point a tale it is badly acted, with the exception in the instance of Myrtle Langford, who plays the role of Maile Jenkins, the thieving shop girl who steals for her "crook" lover. Paul Gordon, who walks the slack wire as though it were a board walk, opened. He did some very exciting feats and won applause all through. Josephine Dunfee, who modestly bills herself as the "present day Jenny Lind," wore some good gowns and sang rather well. She confined herself for the most part to operatic selections and displayed vocal pyrotechnics. The bill did not cause any cases of apoplexy on account of laughter. Quiet and sedate, and a bit prosy in spots, and that let it out.

GREAT NORTHERN HIP. (Fred. Eberts, mgr.; Earl J. Cox, agent).—Al. Lewis and Co. headlined in the amusing sketch, "The New Leader," which Sam Mann offered as the Majestic some weeks ago. This sure comedian stirred up the house Monday afternoon as it has not been stirred in many moons. Norton & Earle, a singing and dancing act, were on next to closing, where they acquitted happily. The Colonials, an acrobatic act dressed in Colonial togs, closed. They open with a quiet scene in which they offer musical selections and then suddenly they turn things topsy-turvy and get into a tumbling and balancing act that offers numerous surprises and is really good of its kind. The Aerial Eddys opened with some daring balancing on the trapeze. Millun & Herbert offered a lot of talk, some of it bright and some of it not. The man in the act did some amusing tumbling at the close and ended by appearing in a ballet dress. The act got some laughs. Santrey and the Sherwood Sisters were on in their place with a revue of musical comedy of ancient and recent vintage. The act is smart and pleasing. Trebor's Seals did some clever work in fourth place. These animals have been well trained and they go through their paces with celerity and display almost human intelligence. The house was packed at the second show on Monday, and the audience was in a mood to be pleased at about everything on the bill. *Reed.*

FALSTED EMPRESS (Harry Mitchell, mgr.; S.-C.).—Smart bill with Julian Rose as headliner. He had the Sunday night audience howling. The show was opened by the Skatells, who dance on skates. They dress in evening and make a good opening act. Dena Caryll was on next to opening for songs. She has a good stage presence and her songs went over well. Green, McHenry and Dean in third spot entertained in lively fashion "Four of a Kind," a comedy sketch, not over nicely. The little play has many ludicrous situations and is well played. The show closed with an acrobatic act called "Two Romans and a Mad Doll," picturesquely dressed. Three shows Sunday and all packed. *Reed.*

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Dockstader and Primrose in last week. Next week Kolb & Dill in "A Peck O' Pickles." AUDITORIUM (Bernard Ulrich, mgr.).—Weber & Fields in last week of remarkably



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successful engagement in diversified entertainment.

BLACKSTONE (Augustus Pitou, Jr.).—Echel Barrymore doing good business in "Tante."

COHAN'S (Harry Ridings, mgr.).—"Seven Keys to Baldpate" playing to packed houses. COURT. (U. J. Hermann, mgr.).—"Help Wanted" meeting with big success.

GARRICK (John J. Garrity, mgr.).—"Passing Show of 1913," fair returns.



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Address all Communications to **J. J. RAYMOND**

(Dated March 6, 1914)

Business Manager, **CARNEGIE LYCEUM, NEW YORK, N. Y.**

HOWARDS' (Frank O. Peers, mgr.).—Edith Wynne Mathison in "The Deadlock," good results.

ILLINOIS (Will J. Davis, mgr.).—Last week of "Sweethearts." Big box office returns.

LA SALLE (Joe Bransky, mgr.).—"September Morn," strong magnet.

OLYMPIC (George C. Warren, mgr.).—Last week of Charlotte Walker in "The Trail of the Lonesome Pine."

POWERS (Harry J. Powers, mgr.).—The Talliandro girls in "Young Wisdom."

PRINCESS (Frank Phelps, mgr.).—"The Lure," fair houses.

STUDEBAKER (Sam Lederer, mgr.).—"The Speckled Band," good business.

FINE ARTS (Albert Perry, mgr.).—Irish Players in repertoire.

LITTLE THEATRE (Maurice Browne, mgr.).—Misses Fowler in recital.

VICTORIA (Howard Broisaki, mgr.).—"The Old Homestead."

NATIONAL (John Barrett, mgr.).—"Little Lost Sister."

IMPERIAL (Kilmt & Gazzolo, mgrs.).—"The Round-Up."

Bob Dalley has been appointed manager for Lipman's cafe.

Henry Scussell is now in the box office of Howard's theatre.

Thomas Burchell, of the W. V. M. A., has been initiated into the Elks.

"Help Wanted" r. a 100th performance at the Cort on Friday.

Kitty Gordon is to come to the Cort March 16 in "The Pretty Mrs. Smith."

John Drew will come to Powers' April 13 to play in "The Tyranny of Tears" and "The Will."

Hugh O'Donnell began a series of travel talks in Orchestra hall Monday, talking on "Panama."

The scenic act entitled "The Golden Dream," recently on Pantages time, has been withdrawn.

The Campus Players of the Northwestern University will play "The Silver Box" at the Ravinia March 6.

The American theatre at Ashland and Madison will soon be ready to open. It will be booked by Jones, Linick & Schaeffer.

"Prince" Paul de Claremont, who has been entertaining at social functions about town, will return to New York shortly.

May Allen, formerly of the Mollie Williams company, has joined the "No. 2" company of "September Morn," now in rehearsal.

Hugh McLonaghan, formerly in the box office at McVicker's, is now one of the treasurers at the La Salle opera house.

Lyman B. Glover, manager of the Majestic, has been confined to a south side hospital for the past week. He is now convalescing.

Fred Lincoln of the Sullivan-Considine Chicago offices, is making a tour of inspection of the houses in St. Paul, Minneapolis and Winnipeg.

Halton Powell opened two new tabloid shows Sunday: "Pinfire Kidder" in Waukegan, Ill., and "The Trouble Makers" at the Orpheum, Gary, Ind.

Andrew Mack, who has finished with his stock-starring work on the Pacific coast, will return to Chicago soon and appear in vaudeville at the Colonial.

"Little Lost Sister," a play by Virginia Roorka Washburne, opened Sunday at the National, where it drew big houses.

Billy Morton and Al Murphy have joined and will open in a few weeks.

Norman Friedenwald, formerly of this city and now of Dixie, spent a few days in town last week, afterward returning to Charleston, S. C., where he has a few tabloids in preparation.

Changes in theatres next week will include Kolb & Dill at the American; Donald Brian in "The Marriage Market," Illinois; and Robert Hilliard in "The Argyrie Case," at the Olympic.

Jeremiah O'Connor, the man who censored "September Morn" and gave that picture its Chicago start to fame, has been eliminated from the "loop" and is now doing police duty in an outskirting section.

Father Maurice J. Dorney, pastor of St. Gabriel's church on the South Side, and widely known in the theatrical profession, is lying very ill with heart disease and fears are entertained for his life.

Fred Hill, he of the clothyery, one of the best known "men-about-town" street," took a train south the other day accompanied by Louis Frankel. They intend to touch all the prominent towns down there.

Maurice Ritter, professional manager of Harry Von Tilzer's Chicago office and a brother of Max Ritter of Ritter and Foster, will, according to his own announcement, shortly become the spouse of one Mina Stralce, a professional girl.

"Colonel" Thompson has commenced a \$25,000 damage suit against the city of Waukegan because the mayor of that hamlet revoked the license of his opera house when he announced the engagement of "The Traffic," a white slave play.

According to word received from the sunny south, Charles E. Kobi, who is vacationing in Palm Beach, recently won the Tango contest at the Royal Poinciana Hotel there. Another letter gives him credit for an over-sea journey in a biplane.

"Common Sense" is the title of a four-page monthly bulletin being issued from the Jones, Linick & Schaeffer Agency, edited by Samuel Levin and Ralph Ketterling. Eleven columns devoted to news and one column to advertising; a nifty little sheet with some interesting gossip and a few puns.

SAN FRANCISCO

EDWARD SCOTT, Representative

VARIETY'S

SAN FRANCISCO OFFICE

PANTAGES' THEATRE BLDG.

Phone, Douglass 2213

EMPRESS.—Bert Leslie in "Hogan the Painter" and the breezy comedy went over big. Charles Lawlor and Daughters were well liked. Burke and McDonald, passed. Rich

and Ted Lenore, fairly well received. Earl Girdler's Dogs, good opener. Green and Savoy did not show. Herbert Medely, illustrated songs, well received. Jessica Troupe, acrobats, favorable impression. Joe Fenton Athletes, good closer.

ORPHEUM.—Marie Lloyd pleased and received, liberal applause. Eva Taylor and Co., laugh getter in sketch. Binns, Binns and Binns did fairly well. Alcide Capitans, opening, slow routine. Closing was the Hockney Co., of gymnastic unicyclists, whose turn held the crowd in for the finish. Foster and Lovett, amusing; Doolay and Sales, of the holdovers, easily hit of the bill. Bessie Clayton and tango octette (holdovers), favorites.

PANTAGES.—"The Merry Masqueraders," musical comedy tab produced by Bothwell Browne, showed nothing out of the ordinary. Act best suited for the pop houses. Hal Davis and Co. did not come up to expectations. Portions of their skit were tiresome. Rhoda Royal's horses gave splendid exhibition of training. Brighton Quartette, fair. Murray K. Hill, fairly well. Melnotte-LaNolle Co., fair opener. Baby contest an extra feature and aroused considerable local interest.

CORT (Homer F. Curran, mgr.).—Harry Lauder Co (six rights and mate). Prices at night, 50c to \$2; matinees, 50c to \$1.50.

COLUMBIA (Gottlieb & Marx, mgrs.).—Benjie Abbott Opera Co. in "Robin Hood" (second and last week).

GAIETY (J. J. Roenthal, gen. mgr.).—Marie Dressler, "Merry Gambo" (4th week).

ALCAZAR (Belasco & Mayer, mgrs.).—Mrs. Douglas Crane in "Her Soul and Her Body" (2nd and last week).

SAVOY (Fleet, Rostwick, mgr.).—"The Crime of the Law" (2d week).

The Jules Mendel musical comedy company closed Feb. 21 at Fresno.

Howard Hickman has rejoined the Alcazar stock for a limited engagement.

The Market Street theatre, San Jose, has had musical comedy since March 2.

The Broadway, Oakland, will shortly discontinue vaudeville and install a pop musical comedy company.

Business in the interior towns is reported as deplorable. This does not apply to the recognized attractions.





T. Hayes Hunter, Master Producer Joins the COLONIAL Ranks

T. HAYES HUNTER, until recently Chief Producer of the Biograph Company and formerly Director for David Belasco, Klaw & Erlanger and other famous theatrical firms has undertaken the general direction of COLONIAL productions. All COLONIAL films will be made under his eye and supervision.

Mr. Hunter is one of the ablest and best known producers in the Motion Picture field. His direction of COLONIAL productions is a sure guaranty of their artistic excellence.

FIRST RELEASES

Sir Gilbert Parker's Stirring Romance of Old Quebec
"THE SEATS OF THE MIGHTY"

Booth Tarkington's Dramatic Narrative of the Middle West
"THE GENTLEMAN FROM INDIANA"

COLONIAL MOTION PICTURE CORPORATION
18 East Forty-first Street, New York



March 22 is the date for the unveiling of the Verdi statue at Golden Gate Park. Tetraxial will sing at the ceremony, according to the announcement.

It has been stated the Bishop Company—lessees and operators of Ye Liberty, Oakland—contemplate building a chain of theatres on the Coast which will eventually house permanent stock companies.

Rachael Marshall's latest play, "The Crime of the Law," at the Savoy, is an illustrated appeal for prison reform served in six sections. Prolog and epilog are spoken from a dark stage. To a dark house. Act one shows Michael Andrews' apartment. Andrews has decided to break with his mistress and marry the girl he loves. Verne Wilmer calls on him, confessing he stole money to give his parents the comforts of life and asks Andrews to assist him escape going to jail. Andrews wants an hour to think it over, and while doing so Wilmer's sweetheart (the woman Andrews loves) calls to intercede for Wilmer. Andrews decides to help, but it is too late—the police arrive and Wilmer goes to jail. Act two shows interior of prison cell, with Wilmer being tortured in a straight-jacket for violating a rule. "Rat" Sullivan, a hardened crook who shares Wilmer's cell, is brought on and philosophizes on the life of a man branded as an ex-con and Wilmer falls under "Rat's" influence. Act three has An-

draws' apartments. He has married Wilmer's sweetheart. It is night. Andrews is at work in an adjoining room. His wife retires. Wilmer enters intent upon robbing Andrews. Mrs. Andrews hears and discovers him. To shield him (when Andrews is heard coming) she puts Wilmer in her room. Andrews discovers and accuses him of being his wife's lover, then leaves, to be brought back at the point of "Rat's" gun. Wilmer hits Andrews over the head and robs the safe while "Rat" keeps Mrs. Andrews covered. When Wilmer gets the safe open "Rat" demands the money. Wilmer refuses. A struggle ensues, in which Wilmer shoots "Rat." Act four, same setting. The police arrive. For his wife's sake Andrews attempts to shield Wilmer but Wilmer confesses and goes back to jail. Epilog. The constant use of the words "bell" and "damn" are noticeable throughout the piece. It is full of red fire speeches, is "preachy," light on comedy, tiresome in spots and "a little unpleasant." At "pop" prices it may attract the "masses" who love melodrama and heavy talk about "rights," presented in slightly exaggerated forms. It is well mounted and capably interpreted.

PHILADELPHIA.

KEITH'S (Harry T. Jordan, mgr.; agent. U. B. O.).—Only three acts announced for this week were able to get into this city in

time for the Monday afternoon show; but in spite of this, Manager Jordan assembled a bill which, if not distinguished, was at least enjoyed by a large audience. The booked acts which showed were Mercedes, Merrill and Otto, and Vandinoff and Louie. Mercedes, in his thought transference act with Mlle. Stanton, was the headliner, but the real star of the show came out in Jack Norworth who was one of the many actors who volunteered to fill the vacancies caused by the blizzard. Jack traveled five miles in a sleigh to help out and contributed generously with his familiar songs. He left his "movie" film behind, but brought along his pianist and everybody was glad he was among those present. Jack was at his best in his single act, but when he doubled with Pat Rooney, who had preceded him with Marion Bent, the pair cut loose in a burlesque on Mercedes which was great. Norworth mimicked Mercedes and Rooney, at a toy piano, was extremely funny. Rooney, who was on his way to New York to rehearse a new act, made a devil, with Marion Bent, of his well known skit, "At the News Stand," which was seen here only a few weeks ago, and they were cordially welcomed. Mercedes was well received, his present engagement being his first in this city. The audience looked upon the act as marvelous. Merrill and Otto were given an excellent reception and their work brightened the bill to a great extent. The other act, Vandinoff and Louie, were satisfactory in their lightning painting number. One of the pick-up acts, O'Brien and Carmack (Philadelphians), got away with a neat piece of work when they got the whole house singing such "isla popera" favorites as "Dolly Gray," "Sweet Marie" and "Annie Rooney." Strange as it may seem, the audience had a great time and joined heartily in the songs, the words of which had been flashed on the screen. Friend and Lesser, who was booked for New York but got stuck here, did very well in their character singing act. Others who appeared were Prince Yamato, a clever Japanese juggler with two assistants; the Godowski Troupe of Russian singers and dancers; Kelley and Judge, comedy acrobats, and Jack and Pauline Laxy, singers and dancers. The acts booked for Keith's this week which did not get in until Tuesday were Doris Wilson and Co., Claude Gillingwater and Co., Husey and Lee, Flying Martins, Wheeler and Wilson, and Belle Baker. The regular show was put on Tuesday afternoon.

LYRIC.—St. Johnston Forbes Robertson opened a two weeks' engagement here Monday night when he played "Hamlet" to a good audience.

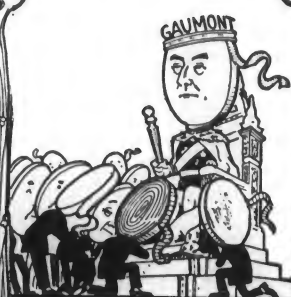
GARRICK.—Opening of "The Crinoline Girl" scheduled for Monday was postponed until Tuesday owing to the failure of the company to get in on time.

CHESTNUT ST. O. H.—"The Price" well received Monday night by a good audience. The Orpheum Players stock company handled the play satisfactorily.

ORPHEUM.—Gus Hill's "Mutt and Jeff in Panama" drew a fair sized house despite the bad weather Monday night.

ADELPHI.—"Romance," with Doris Keane,

A "REEL" KING.



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REAL LIVE EXHIBITOR
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GAUMONT

forced to postpone opening until Tuesday night.

AMERICAN.—"The Man on the Box," stock.

BROAD.—Third successful week of "The Poor Little Rich Girl" began Monday night.

FORREST.—"Oh! Oh! Delphine" is drawing big houses in its second week. Monday night's show consisted mostly of understudies, who were given a hearty reception.

WALNUT.—"A Fool There Was" opened Tuesday night. The matinee, usually given on

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ALAN DALE

The Celebrated Dramatic Critic, Writes in
the New York American of Sunday,
February 15th, 1914

I had an awfully good time at the opening of the Vitagraph Theatre. It seemed like a new experience, with a certain pliancy to it. Nothing to do but look! Plays were there, without voices, and the very silence was enjoyable. Then one's imagination was allowed to work so agreeably. I prefer my own imagination to the "words" that are cast on the screen. Sometimes these words, banal and trite, spoil the illusion. In pictures one can imagine such a lot! I love them when they don't dot the i's and cross the t's. The Vitagraph pictures were certainly very beautiful ones, without a flicker in them.

Alan Dale is right:—

The pictures shown at the Vitagraph Theatre and all other theatres that use the Power's Cameragraph No. 6A are shown "without a flicker." Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing **POWER'S CAMERAGRAPH No. 6A**, the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated catalog H.

NICHOLAS POWER CO.
Ninety Gold Street New York City

Tuesday, was put over until Wednesday. Popular prices.

EMPIRE—"Big Frollo," opened Monday night, having gotten in town too late for the afternoon show.

CASINO—"Belles of Beauty Row," burlesque, opened Tuesday afternoon. House dark Monday.

TROCADERO—"A Trip to Paris," only burlesque road show which got into town in time to play Monday afternoon. House jammed.

FOURTEENS—"The Parisian Beauties" opened Tuesday afternoon a good house.

GAYETY—"Stock burlesque with Choochetta, dancer."

Royd Morrison, one of the organizers of the Moving Picture Operators' Union, who is well known among "movie" people, is now labor editor of the News-Post, an afternoon paper of this city.

It is reported Jimmy Craven, critic of the North American, will leave this city at the end of the current season to spend a year and a half in Paris. "Jimmy" is writing a play.

Moving pictures and their alleged evils are a frequent topic for Lenten sermons in the churches of this city.

Work has been started on a \$15,000 picture theatre at 52d and Aspen streets for W. P. Busse.

"The Family Cupboard" is booked for a brief engagement at the Adelphi late in the present season.

J. Louis Brettinger, head of the State Board of Censors of Pennsylvania, is considering the advisability of appointing an advisory committee to consist of representatives of civic and religious organizations.

Bessie Dudley, of the "Trip to Paris" company, playing this week at the Trocadero, slipped on the stage Monday afternoon and wrenched her ankle. The severe storm sprung a leak in the roof and the rain caused a slippery spot in the center of the stage. Miss Dudley was not seriously hurt.

William Miller, formerly manager of the Majestic, is now manager of the Gayety. Joe Rose, comedian, who left the "Follies of the

Day" company at Cincinnati on account of illness, is now a member of the Gayety burlesque stock.

Eddie Thrasher, electrician at the Gayety, who was severely injured a few weeks ago when a drop fell striking his head, is back on the job. Fifteen stitches were taken in the wound on his scalp and he had a lucky escape from death.

Adding to the trouble of Harvey Ringler, part owner of the Broadway picture house, Broad street, above Race, who recently went into bankruptcy, was arrested and held in jail Monday on the charge of assault and battery. He is accused by Leo A. Wertz, a cousin of the proprietor of Young's Cafe, where Ringler is now employed as manager.

Mollie Picon, formerly of the Lubin film company, is now of the Orpheum Players.

BOSTON.

By J. GOOLTRY.

ORPHEUM (V. J. Morris, mgr.; agent. Loew).—Vaudeville.

LOEW'S ST. JAMES (William Lovey, mgr.; agent. Loew).—Vaudeville.

NATIONAL (George Haley, mgr.; agent. U. B. O.).—"The Tenderfoot," by the Morton Opera Co. Great business.

HOLLIS (Charles J. Rich, res. mgr.).—"The Land of Promise," with Billie Burke. Opened Monday night to fair business; this being the second appearance this season of Miss Burke, she having closed the revival of "The Amazons" here at the Tremont.

COLONIAL (Charles J. Rich, mgr.).—"Fine Feathers," with original cast. Opened Monday night to good business, but will not be good for more than the two weeks booked.

PARK (Charles J. Rich, mgr.).—"Fannie's First Play." Could not open Monday night because of the storm, but did a cracking business Tuesday night. Apparently in for a run.

TIEMONT (John B. Schoffel, mgr.).—"Raymond Hitchcock," in "The Beauty Shop," business picking up and will probably be good for two weeks more.

PLYMOUTH (Fred Wright, mgr.).—"Under Cover," which opened Christmas practically unheard of, threatens to break the records of George Arliss in "Disraeli." Business is better this week than opening week and the close



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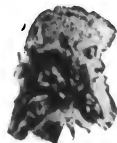
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of the run is not anticipated for several weeks at least.

SHUBERT (E. D. Smith, mgr.).—Gaby Des-Stock. "The Girl of the Golden West," opened Monday night because of the storm, but opened Wednesday night. Engagement for this week only and the show will probably close here.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law," apparently good until the close of the season, although an unofficial announcement says that it will be switched to the new Wilbur across the street when the latter house is completed.

BOSTON (William Wood, mgr.).—Last week of "Way Down East," which has made a barrel of money. "Runt" for an indefinite engagement pending the booking of "In Old Kentucky."

CASTLE SQUARE (John Craig, mgr.).—Stock. "The Girl of the Golden West" opened to capacity because of the return to the cast of Mary Young, who is Mrs. Craig.

GLOBE (Robert P. Janette, mgr.).—"Little Lost Sister" opening for a three-week engagement and marking the return of the house to a combination policy for two months.

CORT (John E. Cort, mgr.).—Margaret Anglin in Shakespearean rep. Fair business with opening night helped by the failure of the Shubert and Park to get their attractions Monday.

GAITEY (George T. Batcheller, mgr.).—"Lovemakers." Good business.

CASINO (Charles Waliron, mgr.).—Sydell's Big Show. Exceptional business.

ST. LOUIS (George E. Lothrop, mgr.).—"Militant Maids," with Mackie and Clegg heading house bill. Capacity.

GRAND OPERA (George E. Lothrop, mgr.).—"Jolly Girls." Poor show well advertised and doing a far better business than it deserves.

B. F. Keith is successfully combining combination advertising in the programs of his four local houses, Bijou, Boston, National and Keith's. The Boston has been established as a downtown box office for the National and all four houses are apparently making money, the Bijou on small time, the Boston at \$1 drama, the National at fifty cent musical comedy stock and Keith's on the big time.

The New England rights to the Canadian Bioscope Company's production of Longfellow's "Evangeline" in pictures have been secured by Joseph P. Dumas. They will go on tour with Prof. Neville lecturing.

The Boston Press Club last week had the biggest aggregation of theatrical folk ever assembled at a private club in New England. It was the annual "Tween Shifts" night, and Raymond Hitchcock was the big noise among the guests with his lecture on the income tax. Richard Carle, Saranoff, violinist, Joseph Santley and Ruth Randall, Donald Meek of Craig's stock company and Douglas Fairbanks all contributed to the entertainment. Among the others assembled were James Shesgren, Margaret Anglin's manager, Thomas Lothian of the Colonial, John Osborne, manager of "When Dreams Come True," Lindsay Morrison and Fred Jordan.

Charles Winston, press agent of the National, who has 3,000 seats to fill at every performance, shot over a novelty last week that nearly every paper man in town fell for. Hazel Cameron of the Morton Opera Co. was started from the Touraine, along Tremont street in a green gown and a greener wig and she went three blocks before the police arrived and told her to get an umbrella. But the newspaper photographers had already secured their pictures.

The Players' National Equal Suffrage League will hold its second reception and entertainment Friday at the Hotel Brewster, owned by Lotta Crabtree, the former actress, who will be the hostess. Mary Shaw will be the guest of honor and read her playlet "Our Friends, the Antis." Mrs. Guy Currier (Marie Burras) is president of the organization, and a score of women players have been invited.

Fatima, featured cleverly by Press Agent Doherty at the Howard last week as the big act of the house, bit, went great and another booking later in the season is to follow.

Alice Neilson's son Benjamin was quietly married to Lillian L. Adams of the Boston Opera House ballet last week despite the opposition of the slinger. Young Neilson is employed back stage at the opera house, and after resigning herself to the inevitable, his mother announced that she will take them both abroad with her this spring.

Important item: Jay Benton, press agent for the Rich chain of houses in Boston, is losing weight. He will not divulge the secret.

Margaret Anglin has engaged Pedro de Cordoba to succeed Ian MacLaren in her Shakespearean repertoire. De Cordoba was last seen in Boston as a member of the New Theatre drama and will play Orlando in "A You Like It" at the Casino in "Twelfth Night" and Lancelotto in "The Taming of the Shrew."

ATLANTIC CITY.

By L. W. C.

APOLLO (Fred E. Moore, mgr.)—Concert by Philadelphia Symphony Orchestra for

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March 2 postponed. Sunday night, the Yiddish concert, which feature the Apollo has been conducting for the past month, was also postponed on account of the failure of the Atlantic City Electric Co. to produce the necessary "juice." Unless the Apollo management book in a motion picture film, the Boardwalk playhouse will be dark until the Henry Fausst new operetta "The Maids of Athens" opens March 6.

Amusement houses of all characters were forced to close Sunday night because of electrical difficulties.

MILLION DOLLAR PIER (John L. Young, mgr.).—Announce a tango concert between professional dancers of Washington. The date will be announced later.

NIXON (Harry Brown, Jr., mgr.).—Yaay, March 8, management of Harris W. Watkins. **SAVOY** (F. E. Moore, mgr.).—Still pictures, the stock company rumor to the contrary notwithstanding.

George C. Tillyou, amusement promoter, filed plans with the building inspector of this city Feb. 27 for the erection of \$140,000 dance hall, theatre and amusement casino on site of the present Steeplechase Pier. The structure will be of steel, concrete and glass. The owner plans to conduct the amusements in the present quarters during the coming season, because of lack of time necessary to complete the new building. The main building will be 68 feet high. Charles S. Vorhels, of Brooklyn, is the architect.

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While the blizzard raged its worst and the thermometer registered 10 degrees above March 1, mosquitoes of the Jersey variety made life miserable for the editorial staff of the local daily paper.

Victor Frelsinger, proprietor of the Old Vienna, reported as having entirely recovered from a serious illness, is still confined to the Jefferson Hospital, Philadelphia.

Fred E. Moore, manager of the Apollo, and Dr. Underwood Cochran, assistant manager, purchased the Alcazar apartment house last week for \$180,000.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Castle Pictures provide interest this week; Kelley Duo, small timers with hackneyed selections; Lynch and Zeller, commendable for opening; Genaro and Bailey, artists; "Sergeant Bagby," several bright lines; Mac and Orlin familiar and unduly coarse number; Four Athletes, graceful and attractive.

TULANE (T. C. Campbell, mgr.).—Stratford upon Avon, surpasses any Shakespearean organization since Watous and James. Every American artist should see them. Business only fair.

GREENWALD (Harvey Oswald, mgr.).—The writer "caught" Evelyn Nesbit Thaw at Hammerstein's last August just about the time the authorities at Coaticook caught her husband. She was offering, assisted by Jack Clifford, a dancing interlude that ranked about good enough to open the average "big time" vaudeville bill, merit considered. During the nearly seven months that have elapsed since she has improved remarkably, possessing the poise, dancing technique and finish that bespeaks the real artist, an indisputable augury that she has been working very, very hard, and a mute acclaim of the virtue of contact with different audiences. Considering the present popular reign of the new Muse Terpsichore, Evelyn Nesbit, minus the name of Thaw, assisted by Jack Clifford, can headline the average variety program with credit because of her indubitable proficiency. The Evelyn Nesbit Thaw show, though, is not appealing. It lacks balance, also the opening act and the succeeding, but not successful, one smack of the "small time." The Cortney Sisters, appearing "No. 3," received generous recognition, notwithstanding their numbers are quite aged. These girls possess inherent talent. Tutored properly, their ascension would be marked. However, that is, the genus garden variety, form an imposing monument to the uselessness of originality and usually interest naught save the lads with descending brows, but the Arnaud Bros. are a well-kept exception. Bernard and Weston labored much but failed to awaken the accustomed enthusiasm.

CRESCENT (T. C. Campbell, mgr.).—"Little Lost Sister."
ERIC (Ben Abrams, mgr.).—Gramlich's Burlesque.
LAFAYETTE (H. C. Fourton, mgr.).—Sam Hood, Les Montford, Romero Family, Manola, Hipp, Williams and Toolin.
HIPPODROME (Low Rose, mgr.).—Stanley and Mathis, Raymond, Raymond, Beulah Baird, Trask & Montgomery, Cabili Sisters, Ward & Ratcliffe.
ALAMO (Willi Guerlinger, mgr.).—Vaudeville.

The Texas Quartet is at the Alamo.

Arthur White originated a Mardi Gras catline, which several small fry, or, rather, "small time," managers purloined—"Purveyors to His Majesty, Rex."

R. M. Chisholm and Jack Israel have withdrawn from the Lyric directorate.

Sage Rose, who has European and American plans instituted at his strictly theatric hostility, is abroad on Broadway.

The Kingstons are together again.

ST. LOUIS.

By O. R. CARSON & W. J. DILL.

COLUMBIA (Harry D. Buckley, mgr.).—La Toy Brothers, pantomimists; Oterita, assisted by Sig. Mathias Turillon, Spanish dances; Percy Warram and Co.; Lewis and McCarthy; "The Lawn Party"; Dainty Marie; Olivia; Marshall Montgomery.

GRAND (Harry Wallace, mgr.).—Nelson Dean and Co.; May Rose and the Star Quartet; Bonamor Arabs; Musical Hodges; Billy Davis, comedy; Ollie Young and April, act from Toyland; Richardson's Dogs; Milton, one stink music; Toki Murato, slack wire and foot juggling.

HIPPODROME (Frank Talbot, mgr.).—Capt. Pickard's Sea Lions; Marshall and Thomas, black face; Cox Family, "The Italian Music Master"; Will H. Fox, pianologist; Keenan and Henry; Three Juggling Jacksons, Empress Comedy Four, Welling, Levering Troupe in "A Day at the County Fair."

PRINCESS (William J. Flynn, mgr.).—Porter J. White and Co.; Demarest and Dal, "Circus Days"; Hume and Helen; Bijou Russell.

EMPRESS (C. P. Heib, mgr.).—J. C. Jackson and Co.; Sherman, Van and Hyman; Cae-

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PITTSBURGH.
 By GEORGE M. SMITHS.
 GRAND (Harry Davis, mgr.; agent, U. B. O.).—Bert Williams made up for the failure of several acts to arrive Monday and got a tremendous ovation; James McCormick & Co. substitute, put on a good comic crook playlet; an unnamed Japanese troupe, substitute, did well; Five Musical Gormans, good; Morris & Allen, humorous; Gliding O'Mearas, graceful; Cambo Duo, substitute, good; Asard Brothers, fair.
 HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—"School Boys and Girls," headline hit; Reed and St. John, artistic and unusually good; Kuma Japanese Troupe, good; Miller & Tempest, scored; Alfred Kipon, clever; Lang & Coulter, good; Clabane & Sweeney, pretty good.
 SHERIDAN SQUARE (Frank Tooker, mgr.; agent, U. B. O.).—Musical Avolos, good headline; A. O. Duncan, big hit; Josie & Willie Brown, scenic; Evans Trio, excellent; Fred A. Deluke & Co., good; Oliver and White, pretty good.
 EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—Vaudeville.
 ROWLAND (P. B. Jones, mgr.; agent, Sun).—Vaudeville.
 ALVIN (J. P. Reynolds, mgr.).—"Within the Law," with Helen Ware, sold out in a blizzard and both play and star got wonderful reception from audience and critics. Show may stay another week.
 NIXON (Thos. Kirk, mgr.).—Cast and scenery for "The Argyle Case" arrived but Robert Hillard did not. Large audience waited until 9 Monday night. Show opened Tuesday night.
 Next "S. S. Thelma."
 DUQUESNE (Harry Davis, mgr.; stock).—Thomas W. Ross, in "The Aviator," played to big house, 9, Ross in "The Man from Mexico."
 Next "S. S. Thelma."
 LYCEUM (C. R. Wilson, mgr.).—"In Old Dublin," good reception from good house, 9, "The Old Homestead."
 GAYETY (Henry Kurtzman, mgr.).—"Trocadero" opened to good house.
 VICTORIA (Geo. Schaffer, mgr.).—"Girls from Maxims" opened to large house.

Although the summer garden game seems out of the running here, the first inkling of coming season's activities was given out this week when the Suburban Convention, Exposition and Amusement Company of Suburban Garden filed articles of agreement at Clayton. The purpose of the company are to conduct an amusement and incidental park business. The 200 shares of stock are divided as follows: James W. Smith, who had the refreshment privilege and whose address is given as Ligonier, Ind., 194 shares; Frank L. Bartlett, 5 shares, and S. Bringham, 1 share. Fred Eason and other politicians interested in the garden last year do not appear in the present management. The plans of the new organization are expected to be announced shortly.

CINCINNATI.
 By HARRY MARTIN
 LYRIC (M. T. Middleton, mgr.).—"The Pleasure Seekers," 8, "The Blue Bird."
 GRAND (John H. Havin, mgr.).—"Madam President," 9, "Excuse Me."
 WALNUT (Willis F. Jackson, mgr.).—"The Spendthrift," 8, "The Warning."
 EMPRESS (George F. Fish, mgr.; S-C).—Two Georges opened, clever and appreciated; Betty Wells, fair, should change costume more; John Neff & Carrie Starr, amusing and he is just a bit different; Tom Nawn & Co. in "Pat and the Gentle," still go big and make crowds scream. Rathskellar Trio, don't work; whether they seem to too much of a hurry to get through, but made a hit; Onalip, fine, had 'em all guessing as to how he can play piano head downward and again while apparently hanging by his hands.
 GAYETY (Arthur Neime, mgr.).—"Rosey Posey Girls," 8, Al. Reeve's Beauty Show.
 OLYMPIC (McMahon & Jackson, mgrs.).—"Cabaret Girls," 8, "Rector Girls."
 STANDARD (A. L. Rosenberger, mgr.; stock burlesque).—"The German Millionaire" and "A Trip to the Falls," burlettas. Kyra, Oriental dancer.
 GERMAN (Otto E. Schmid, mgr.; stock).—"Die Fledermaus" (The Bat) Sunday night only, for benefit of Annie Collins-Senden, one of company.
 LYCEUM.—Vaudeville.
 ORPHEUM.—Pictures.
 HEUCK'S.—Sunday, vaudeville and pictures.
 PEOPLES.—Pictures.
 John Weber and his band are home, after having played for 18 days at the National Corn Show at Dallas.
 Lella Romer at Keith's this week. In "Beauty is Only Skin Deep," is the daughter of Mrs. Hester Romer, former wardrobe woman at the Grand Opera House.
 "The Pleasure Seekers" company, in a special Pennsylvania train from Pittsburgh to

MILWAUKEE.
 By F. G. MORGAN
 MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Frank Lulor & Co., not doing well in headline spot; Julius Tannen, immense; Bronson & Baldwin, good; Stelling & Revell, good; Fritz Bruch & Sister, entertaining; Geo. Holland & Co., fair; Rellow, excellent; Zara Carmen Trio, well in opening.
 CRYSTAL (William Gray, mgr.; agent, T. H. C.).—"Saxes" Own Road Show this week. "The Soul Kiss," excellent. Torcat & DALLAS's Trained Roosters, fine; Marie Fitzgibbons, good; Copeland & Payton, pleased; Pat Cromberg, entertaining.
 EMPRESS (William Raynor, mgr.; agent, S-C).—"Six Diving Models," good; Morrieny & Hackett, comedy; "Whittier's Barfoot Boy," excellent; Picchiani Troupe, fine; Berry & Berry, fair; "Salvation Sue," pleased.
 ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—"Luken's Lion," great; Hilton & Hughes, big in comedy; the "Ladies of Kramo Bros., entertaining; Sadie Sherman, excellent.
 DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"Stop Thief," good business. "Damaged Goods," next.
 SHUBERT (Charles C. Newton, mgr.).—Stock company in "Over Night." Big houses "Green Stockings" next.
 PABST (Ludwig Kreiss, mgr.). Pabst German stock company in "Die Frau des Kommandeurs" to capacity.
 GAYETY (J. W. Whitehead, mgr.).—"Cracker Jacks," excellent houses.

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H. H. Marcus, the new publicity man of the Fuller-Brennan circuit, had improved business considerably. He is a hustling American who works on up-to-date lines.
 Tom Edwards, a fine comedian some years ago, is in a very bad way at Little Hay Hospital.
 "White City" has almost paid for itself in three months, only one week night being experienced in that time. Business has been enormous.
 Fred Mills will be prominent in an Actors' Day Festival to be held at "White City" shortly. All other prominent actors and actresses playing the city will assist.
 Allen Doone, after a successful season in Trinidad, opened in New York last week. He returns to Sydney at Easter. Business has been exceptionally good with him.
 The American performers here have formed a baseball nine and will play several matches with local teams.
 Kurtis Roosters leave for South Africa Monday. Marie Thelin, a high diver, and the Hietas leave for the States to-day.



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C. Spencer has dropped out of the big picture combine. He prefers to work on his own.

Reynolds & Donegan leave for England this week.

HONOLULU, H. I.

By E. C. VAUGHAN.

BIJOU (J. H. Maroon, mgr.). Spaulding Musical Comedy Co. In "Tiger Island." Prices 10-50. Two shows night. Good business.

EMPIRE (J. H. Maroon, mgr.).
HAWAII (I. Scharlin, mgr.).
LIBERTY (J. H. Maroon, mgr.).
POPULAR (Henry Brecht, mgr.). Pictures.

J. C. Cohen returned on the Sierra Feb. 2. De Von Sisters are making the hit of the Spaulding shows at the Bijou.

The Spaulding Musical Comedy Co. arrived Feb. 2 and opened seven weeks' engagement at the Bijou Feb. 4. Following with the company: George Chesbro, George L. Spaulding, Eddie Murray, Jas. Leslie, James Guilfoyle, Patsy Noon, Geraldine DeWitt, Mrs. Geo. Spaulding, Edith Newlin, Emma Audelle (Mrs. Geo. Chesbro), Marguerite De Von, Hattie De Von, Miss Chomo-Nelle Harding, Francis James, Eva Abbot, Helen Carroll, Betty Norton, Rose Pomerooy, Addie Dunbar, Ralph Martin, musical director; Buck Theal, scenic artist.

BUFFALO.

By E. P. THAYER.

TECK (John R. Olsner, mgr.).—"Prunella" charmed an enthusiastic audience; B. "When Dreams Come True."

SHEARS (Henry J. Carr, mgr.; U. B. O.). rehearsal Mon. 10).—Mlle. Martha & Sisters, worth while; Roxy La Rocca, classy; Weston & Co., unique; Winona Winters, sunny; Avon Comedy Four, delighted; Adelaide & Hughes, graceful; Heath & Millership, merry; "Three Types," beautiful.

STAR (P. C. Cornell, mgr.). Last half. Donald Brian in "The Marriage Market"; D. Fannie Ward.

ACADEMY (M. S. Schlesinger, mgr.; Loew; rehearsal Mon. 10).—Ebbey Stone, snappy; "I Died," unusual; Evelyn Clark, dainty; Torley, exports; Marvelous Melben, darling; Fritz Schuman, rapid; Moffat-Levine & Co., wizards; Young & Young, well received.

MAJESTIC (John Laughlin, mgr.).—"Where the Trail Divides" leaves its imprint on every audience; U. "Madame X";
LYRION (H. Deane, mgr.; Loew; rehearsal Mon. 10).—Carlton & Clifford, artistic; Cate Bros., worth watching; Leonard & Whitney, funny; Harry Beatty, neat; Prince & Deery, sprightly; Knealy's Nankins, humorous.

PLAZA (Slottin, Michaels & Rosling, mgrs.; McMahon & Dee; rehearsal Mon. 1).—"The Girl and the Baron, musical comedies, were enjoyed.

GAIETY (John M. Ward, mgr.; Columbia).—Buddy Watson heads the best organization he ever went out with; S. R. O.

ORIOLE (Neff, mgr.; Griffin).—Kuckie & Belmont, fair; Gertrude King, pleased; H. Malone & Co., encores; Phil Cook, scream; Laura Day, interesting.

FILLMORE (Geo. Rosling, mgr.; McMahon & Dee; rehearsal Mon. & Thurs. 6).—2-4. Barriers, sensational; Shaw & LaMar, clever; Texiana, novel; Fleida & Price, pleased; 5-7. Mlle. Lalonde & Horing, Kansas; Powers & Joyce; Hayes & Hutton; Al Mitchell.

GARDEN (W. F. Graham, mgr.).—John L. Sullivan drew chief Regan and many equally familiar faces. He headlined the Progressive Girls with Jack Reid; plays capably.

CASINO (Rudersich Bros., mgrs.; McMahon & Dee; rehearsal Mon. 6). The Sargs, big; Morton Sisters, good.

SLAZY (Papalardo, mgr.; Griffin). The Winnies, thrilling; Walter Pyke, excellent.

AMHERST (Sol. Swerdloff, mgr.; McMahon & Dee; rehearsal Mon. 6).—Chas. Lanolre, good; Lew Worth, laughs; Jack Lewis, hit; Rae Vaughan, excellent.

HAPPY HOUR (J. Papalardo, mgr.; Griffin; rehearsal Sun. 1).—Alfreda Semlas, satisfied; Thos. Davis, fine.

HOPP-STAR (Hopf Amusement Co., mgrs.; McMahon & Dee; rehearsal Mon. 6).—Tharp & Thomas, scored; Edna Smith, hit; John Hunsford, scream.

ABOTT (Jacobson, mgr.; Griffin). Doherty, agile; Louis Jerge, great; Sam Shipley, went well.

GRANT (E. A. Durrill, mgr.; McMahon & Dee; rehearsal Mon. 6).—May Kelly, immense; Jeanie & Charles, big.

SENECA (Griffin, agent).—Chas. Lanolre, musical; Camerato, magician.

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porated last week for \$25,000, is the present company which had never been incorporated.

C. M. Bagg, former manager of the Lafayette, has sold the Empire, a moving picture house on Main street, to F. Wagner and bought the Victoria Hotel.

Too risky for Buffalo was the verdict of the local dailies after the first presentation at the Star of Ziegfeld's "Follies of 1913." That criticism increased the daily attendance of each performance and the audience stayed till the close and enjoyed every minute.

CLEVELAND.

By WALTER D. HOLGREN.

MILES (Frank Rayman, mgr.).—Beatrice Sweeney & Co., sensational earlants; Agnes & Jack Connor, good; La Reine, classic dancer and gorgeous setting; American Newsboys Quartet, big hit; Charles Kenna, scores; Little Jewell & Her Manikins, for the kiddies.

PRISCILLA (Proctor E. Seas, mgr.).—"Boarding School Girls," headline; "Fertile Wheel Girls," very good; Two Lucifers, open; Edmonds & True, fair; Jane Heston & Co., "When Dreams Come True," good playlet; McNish & McNish, bit of bill.

EMPIRE (Geo. Chenet, mgr.).—"The Rector Girls."

STAR (Drew & Campbell, mgrs.).—"Beauty, Youth and Folly."

GRAND (Milt Wood, mgr.).—Ed & Rollo White, Burt Laurens, Santos & Hayes, Alma Duo.

COLONIAL (R. H. McLaughlin, mgr.).—"Honey Moon Express," with Al Johnson.

OPERA HOUSE (Geo. Gardner, bus. mgr.).—"Stop Thief."

PROSPECT (J. W. Lyons, mgr.).—"The Warners," with Rodney Ranous and Marie Nelson, good production.

METROPOLITAN (Fred Johnson, mgr.).—Vaughan Glaser Stock Co., "The Eternal City."

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CLEVELAND (Harry Zirkor, mgr.).—Holden Stock Co., "The Penalty."

DENVER.

By ED. M. JACOBSON.

BROADWAY (Peter McCourt, mgr.).—Otis Skinner in "Kismet." Dramatic event of season, good business.

TABOR GRAND (Peter McCourt, mgr.).—"Little Lost Sister." Well filled houses and fair satisfaction.

NEW DENHAM (Woodward & Homan, mgrs.).—Eva Lang stock in "The County Chairman." Excellent and big business.
EMPRESS (Geo. Boyer, mgr.).—West 25th Aldro & Mitchell opened, and drew applause. Ernest Dupille liked. Phasma artistic. "Canoe Girls" dainty and got over nicely. Hearnard & Lloyd, laughs. Merlan's dogs, clever.

PANTAGES (Nat. Darling, mgr.).—The Pharos, sensational; Benito Kaitz, hit; Poshay Bros., good; Beiding & Souders, clever; Arensen, good.

BAKER (Mrs. Harry Ward, mgr.).—Nattie Dudley Ward, Musical Comedy Co., pleased good houses.

AUDITORIUM—Satriano's Royal Italian Band with Ralph Snyder, soloist.

PROFESSOR (C. A. Hoffmann, mgr.).—Radecky, mgr.).—Maude Barclay, Frederica Brown, Mr. and Mrs. Ralph Snyder, Little Symphony Orchestra and Frances Browning with Canadian Opera Co.

DETROIT.

By JACOB SMITH

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; Reb. Mon. 10).—Clark & Hamilton, scenic; Francis McGinn Players, good; Mr. and Mrs. Jimmy Barry, laughs; Farber Girls, classy; Leipzig, clever; Marie & Billy Hart, snappy; Lane & O'Donnell, good; Sprague & McNeere, good.

MILES (C. W. Proctor, mgr.; agent, T. B. C.; Reb. Mon. 10).—Svengal and Elsie Terry, mystifying; Royal Tokyo Japs, very good; Dorothy Rogers & Co., laugh; Riding Davenport, good; Case & LaTour, pleased; Meredith and Correll, pleased.

PALACE (C. A. Hoffmann, mgr.; agent, Cox).—Six Arabian Whirlwinds, Great Western Dyer & Co.; Archer & Ingersoll; Five Musical Greens; Lambert & Van; Three Jordons; Goyt Trio; Belzac & Baker; Clinton & Norris.

FAMILY (J. H. McCarron, mgr.; agent, U. B. O.).—Ber. Wilcox & Co.; Mareno, Navarro & Mareno; Pond, Wood & Jerome; Baby Violet; Von Shillaghs; Arthur & Mary; Harry Sterling; George Murphy.

LYCEUM (Harry Parent, mgr.).—"Joseph and His Brethren."

GARRICK (Richard H. Lawrence, mgr.).—"Peg O' My Heart with Elsie Ryan."

WASHINGTON (Frank Whitbeck, mgr.).—Washington Players.

LYCEUM (A. B. Warner, mgr.).—Thurston Gaiety (William Roche, mgr.).—"Dreamland."

CADILLAC (Sam Levey, mgr.).—"Flirting Widows."

AVENUE (Frank Drew, mgr.).—"Thorns and Orange Blossoms."

KANSAS CITY.

By E. M. CROUSE.

SAM S. SHUBERT (Earl Steward, mgr.).—1-4. Montgomery & Stone, big business; 5-7. Nazimova in "Belladonna."

ORPHEUM (Martin Lehman, mgr.).—Billy B. Van & Beaumont Sisters, rattling good; Sophie Barnard, very big; S. Miller Kent & Co. sketch with Lou Anger, word murderer who gets laugh; Major Mack Rhoads, clever boy violinist; Roberto & Ververa, a novelty; Mario & Duffy, excellent.

EMPRESS (Dan. McCoy, mgr.).—"Canoe Girls," good act; Merlan's Dogs, well trained; Belnard & Lloyd, big; Phasma graceful; Ernest Dupille, fair; Aldro & Mitchell, not up to the standard; feature film.

HIPPODROME (Ben F. Starr, mgr.).—Howard & Fields, big; Connolly & Naulty, over the line; Ingals & Cleland, applause; Ricca, another accordionist; Mittu Dumitrescu Troupe, excellent; Tyler-St. Clair Trio, tuneful; Hattus Brothers, agile; Craig-Whitney Troupe, big; Gene & Arthur, good; Freeman & Fisk, fine; Victoria Webster, pleased.

GLOBE (Cy. Jacobs, mgr.).—Joe Bannister & Co., pleased in a bright sketch; Flo Wilson, big; Five Rosemaids, good music; Edwards & Burns, versatile; Mayo & Vernon, poor; Billy Kincaid, good; Kinemacolor.

GRAND (A. Judah, mgr.).—"The Newlyweds." Fair week.

AUDITORIUM (Meta Miller, mgr.).—Stock company in "Merely Mary Ann." Doing good business.

GAIETY (Burt McPhail, mgr.).—"Follies of the Day."

WILLIS WOOD (Roy Crawford, mgr.).—"High Life Girls."

Dave Chambers, assistant treasurer of the Gaiety, and Roy Morris, a local boy, have written a sketch, "Too Much Africa," which will be used by Lee Hinkle and Eddie Meyers.

A fire in the Shubert theatre building last week was confined to an office above the theatre proper and did very little damage.

A bursted water main almost caused the

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postponement of the opening of the Folly theatre, Oklahoma City, last week. When the break was discovered the piano was floating quietly out of the orchestra pit. The damage was repaired in time for the first show.

The Dreamland, McAlester, Okla., has closed.

The Theresa Co. has gone into Marshalltown, Ia., in stock.

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—"Peg O' My Heart," with Peggy O'Neill, last week, to capacity. Robert Mantell current in Shakespearean repertoire, good business. Alma Kruger has succeeded Thais Lawton as leading woman. "Traffic in Souls," 3-11, followed

by May Irwin in "Widow by Proxy" for half week.

SHUBERT (A. C. Bainbridge, Jr., mgr.).—"Tim Murphy's second week as stock star, "A Bachelor's Romance" the bill. Good business. "Old Innocence" follows. Florence Roberts returns for four weeks middle of March.

ORPHEUM (G. A. Raymond, mgr.).—Bessie Wynn and Robsanaara divided headline honors. Theodore Roberts and Co., Kenunedy and Rooney, Nick Verger and Tilli Abbott.

UNIQUE (Jack Elliott, mgr.; S-C).—Beatrice Morelle's Parisian Harmony Girls, headliner; Williams & Segal, Ryan Brothers, Al Herman, "Spiegel's Daughter's Beau."

MILES (W. F. Gallagher, mgr.; T. B. C.).—Lottie Mayer and September Morn Diving Girls, McIntosh and Musical Mads; Maudie De Long, Raymond Teal, The Havillans.

BIJOU (Hitchcock & Blasing, mgrs.).—Pantages' vaudeville failed to go at the Bijou and the management turned it into stock.

GAYETY (William Koenig, mgr.).—"The Happy Widows."

MONTREAL.

By DAN WORDEN.

HIS MAJESTY'S (Quintus Brooks, mgr.).—Quinlan Opera Co. in "Die Meistersinger" Monday, giving Montreal its first taste of grand opera in English. Opening performance very well received.

PRINCESS (Abbie Wright, mgr.).—Alice Lloyd's "Dance Mad" filled the house, but there was too much "other stuff" and too little Alice. Critics sighed with relief at a "clean but amusing show." Frank Fogarty good as ever. The rest, fair.

ORPHEUM (Fred Crow, acting mgr.).—Betel bill than usual. Fate's "Motoring," rocked the house; Kirkham's Sisters, hit; Seymour's Dogs, second best; Bert and Bessie Draper, clean fun; Freeman and Dunham, good teamwork; Morris Cronin, good; Wilson and Aubrey, too good to close; McKay and Ardine, average.

GAYETY (Fred Crow, mgr.).—Unusually good burlesque and vaudeville in "Flowery Burlesques." Capucy houses.

FRANCAIS (Gus Schlesinger, mgr.).—Monday afternoon broken, 3 acts storm bound; Mendelsch "Four good; The Banbergs, clever; Wilfred and Martin, get there; Bonair and Ward, good dancing; Gertrude Lemont, good; Drago's Dogs, O. K.

EMPIRE—Stock in "One September Morn."

FAMILY—Pop vaudeville.

SCALE—Stock burlesques. George Payne has come to the piano from Starland.

TIVOLI—Adeline McGovern, songs.

IMPERIAL—Ralph Smalley, Gertrude Ashe and "Adventures of Kathlyn" aim.

NEW GRAND.—The Campbell and pictures.

His Majesty's was dark one night out of respect to late Manager J. B. Sparrow, who died during the week.

The Quinlan Opera Co. has engaged a number of local singers for their chorus to sing while they are in this town.

Twenty-five members of the deceased Canadian National Opera Co. have arrived home from Denver and have a tale of interest to tell. The remainder from the original 160 are in New York, with the exception of a few who stopped off in Chicago and Toronto. A severe criticism of Slezak for "selfishness and desertion of the company" is the keynote of the "plaint of Stage Manager Mario Marti, who, with his wife, is re-established in his Montreal home. Marti states that the trouble in Denver began through Slezak's refusal to sing until he got his money in advance. There was no performance on the Monday night and on Tuesday the big Czech "jumped" Denver and the show. A warm tribute of praise and gratitude was paid to the people of Denver by Marti, who told newspaper men here that the citizens of that town were more than could be expected. Toronto business was fair. Cleveland and Kansas City thin, while Dallas and Houston were lemons. When they got to Denver, Marti said, Manager Hawkins informed them that he had sold \$18,000 of tickets in advance, but never saw the money. Ruby Rose, a plucky little member of the ballet, who only trod the boards for the first time this season, has already got herself a good job in a movie house here. Insinuations were made by some members of the company that business had been spoiled on purpose by agents of the Chicago Grand Opera

Company, and whilst they were still in Houston it is alleged letters were received from friends in the Chicago Co. saying that it was understood that the Canadian concern would go smash in Denver the following week. Much of the scenery seized in Denver belongs to His Majesty's theatre and to Col. Meligen of this city. Salaries for periods varying from one to three and four weeks are due the different members of the company.

An Actors' Church Union, similar to the English organization, has been formed here, under the presidency of Bishop Farthing of the Anglican Church. Canon J. M. Almond of Trinity Church has been appointed chaplain.

Billie Baker, formerly with Bessie McCoy, is now scoring big success in Montreal cabarets.

"No seats for the late until the act is finished," is the edit which has been declared by the management of the Quinlan Opera Co. much to the joy of all true lovers of opera. Montreal is one of the worst towns for the bump against your knees by the middle-of-the-act fend.

NEWARK, N. J.

By JOE O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; agent, E. B. O.).—"Reb. Mon. D."—Meredith Sisters, novelty; Simpson & McConnell, welcomed; Charles & Fanny Van, scream; Ward & Curran, another; Gladys Alexander & Co., scored; "Violinsky," entertained; Jean Bucalre, amused.

KEENEY'S (John McNally, mgr.; agent, Shea).—Barrett & Stanton, hit; "Loop-hole," clever; Ten Westons, skillful; "Billy" Barlowe, amused; Hardie & Adele, charming; Hanley & Jarvis; Vivian's Dogs; Warren & Brockway, amusing.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—"La Belle Titcomb," applauded; "Toby," Allen, Miller & Co.; Laypo & Benjamin Taylor & Brown, good; Jones & Harris; Harry & Hazel; "Ra, Recruit," Ponz & Ponz; Bonair & Ward, entertaining.

LYRIC (Proctor's).—Martin & Genett; Mile, Carrie, charmed; Wanda & Stone, hit; Watson, Hutchings & Edwards, funny; "Adventures of Kathlyn," pleasing.

MINER'S (Tom Miner, mgr.).—"Behman Show."

NEWARK (George Robbins, mgr.).—Elsie Ferguson in "The Strange Woman."

SHUBERT (Lee Ottlengul, mgr.).—May Robson in "The Clever Woman."

ORPHEUM (Louis Fosse, mgr.).—Stock.

Nearly all the local M. P. houses were forced to close their places last Monday on account of lack of power. The electric, telephone and telegraph wires became crossed and put everything out of business.

TORONTO.

By HARTLEY.

ROYAL (Alexander L. Soiman, mgr.).—"Nobody's Daughter," with A. E. Anson and his English company, opened to big attendance. D. "At Bay."

PRINCESS (O. B. Sheppard, mgr.).—Tom Turris presented "A Christmas Carol" and "The Cricket on the Hearth" for his opening bill. D. Laurence Irving.

SHEA'S (J. Shea, mgr.; agent, U. O. O.).—Valeska Suratt well received; Grapevine and "Chance, favorite; Daniels and Conrad, pleasing; Two Jonleys, good; Boile Onra, sensational; Kramer and Morton, funny; Wallace Galvin, clever; Kelly and Harrison, fine.

GRAND (A. J. Small, mgr.).—"Madame X" with Eugene Clair. D. "Where the Trail Divides."

LOEW'S YOUNG STREET (Charles E. Sewards, mgr.; agent, Loew).—"Happiness," interesting; Louis Mayo, melodious; Moore and Elliott, scream; Bobbe and Dale, good; General Flano and Co., novel; Birch Brothers, pleased; Three Creighton Girls, success; Fred Hamill & Co., good; Holden and Horron, amusing.

GAYETY (T. A. Henry, mgr.; Columbia).

Pat White's Big Jubilee.

MAJESTIC (Peter F. Griffin, mgr.; Griffin, agent).—Musical Grahams, DeHosi Duo, La Noles, Simonson and Wegner, Miss Greenwald.

PARK (D. A. Lochne, mgr.; agents, Mc Mahon and Dee).—Laura Davis, Paul Ryan, Powers and Joyce, Hayee and Huton.

STAR (Dan F. Pierce, mgr.; Progressive).

Monte Carlo Girls.

BEAVER (W. L. Joy, mgr.; agent, Griffin).—Purl and Purl, Valerius & Valerius, Roy Lee Wells, Amote and Caldwell, Ivy Evelyn & Co., Walter Pike.

CRYSTAL (C. Robson, mgr.; agent, Griffin).—Franklin and Marlow, the Dancing Johnsons, Walker La Mar, M. Miley.

LA PLAZA (G. Welleman, mgr.; agent, Griffin).—Von Hohenack Circus, Barnes and Moran, Paul Wenzel, Fiddling Fitz.

PEOPLES'S (S. Aboud, mgr.; agent, Griffin).—Miss Lankdon, Fiddling Fitz.

CHILD'S (G. Maxwell, mgr.; agent, Griffin).—Jack La Rose, Frank Moran.

BULLETIN FOR BOX OFFICE REFERENCE CONCERNING OLIVER MOROSCO'S ENTERPRISES

Cort Theatre, New York—LAURETTE TAYLOR in "PEG O' MY HEART"

493rd to 501st performance, gross for the week. \$11,561

| | |
|--|---|
| "PEG O' MY HEART"—CO. A. (Ella Ryan), Feb. 21-28 Return Week, St. Louis, Mo. \$9,290 | "PEG O' MY HEART"—CO. B. (Blanche Hall), Feb. 21-28 Repeat Week, New Orleans, La. \$8,637 |
| "PEG O' MY HEART"—CO. C. (Peggy O'Neill), Feb. 22-28 Week, Minneapolis, Minn. \$12,367 | "PEG O' MY HEART"—CO. D. (Florence Martin), Feb. 21-28 Week, Milwaukee, Wis. \$9,159 |
| "PEG O' MY HEART"—CO. E. (Marion Dentler), Feb. 22-28 Canada, One Night Stands \$3,740 | "THE BIRD OF PARADISE." (Leonore Ulrich), Feb. 22-28 Week, Detroit, Mich. \$9,180 |
| "HELP WANTED"—Chicago. (Henry Kolker) 10th Week, Cort Theatre. \$6,814 | "HELP WANTED"—New York. (Charles Richmond) 3d Week, Maxine Elliott's Theatre. \$8,327 |

Total for Peg O' My Heart, week of Feb. 22. \$54,816

Total for other Morosco Enterprises, week of Feb. 22. 24,621

Grand total for the week. \$79,437

George Mosser, general manager for Oliver Morosco, being subscribed and duly sworn does hereby make affidavit that the above is a true and correct statement of the business done by Oliver Morosco's several companies on the days and dates given.

Sworn to before me this 2nd day of March, 1914.

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N. Y. AMERICAN

Feb. 27, 1914.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 9)

The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold face type, \$10 yearly. All players in vaudeville, legitimate stock or burlesque are eligible to this department.

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VARIETY

VOL. XXXIV. No. 2.

NEW YORK, FRIDAY, MARCH 13, 1914.

PRICE TEN CENTS.

The cover features a central portrait of Claire Whitney, a woman with dark, wavy hair, looking slightly to the side. She is wearing a dark, high-collared garment. The portrait is set against a dark, starburst-shaped background. Surrounding the central portrait are four smaller, circular portraits of other actors: Florence Lawrence (top left), a man (top right), Thanhouser Kidney (bottom left), and a woman (bottom right). The portraits are arranged in a square pattern, with decorative laurel branches connecting them. The entire design is framed by two ornate columns on either side. On the left column, there is a shield-shaped label with the word "Dramatic" and on the right column, a similar label with the word "Variety". At the bottom center, there is a decorative flourish with the text "EDGAR M. MILLER N.Y." below it.

FLORENCE LAWRENCE

CLAIRE WHITNEY

THANHOUSER KIDNEY

Dramatic

Variety

EDGAR M. MILLER N.Y.

FRANK BOHM

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ACTS and ARTISTS

never playing above circuits are invited to communicate, and those desiring to go into the

Musical Comedy Field

will receive my personal attention

GAIETY THEATRE BUILDING

1547 Broadway

8550-8551 Bryant

New York City

VARIETY

Vol. XXXIV. No. 2.

NEW YORK CITY, FRIDAY, MARCH 13, 1914.

PRICE 10 CENTS

RUSH AFTER B'WAY THEATRES BY FEATURE PICTURE PEOPLE

Heavy Rents Offered. Vitagraph Takes New Strand on Sharing Terms. New York and Vitagraph's Weekly Receipts. Weber's Also Doing Business. Republic's Decision Said to Please Universal.

Offers have been made for almost every Broadway theatre of any size and prominence by feature picture people. Most of these, and many have offered heavy rents, are said to want a Broadway location to boom the price for state rights, if the film to be exhibited gets over. One instance is where a Broadway theatre (not the Broadway, which goes into pop vaudeville May 1, when Loew's tenancy expires) with a present rental of \$40,000 could have been leased to a picture concern for \$75,000.

Any number of feature film companies are claiming well-known theatres as the future home for their films. One theatrical circuit, with several New York houses, is reported in receipt of over two offers for each of them.

The new Strand theatre at Broadway and 48th street, as previously reported likely, in *VARIETY*, has been taken over by the Vitagraph Co. on sharing terms. The house will seat 3,360 when opening about April 15. All violations on the building were removed last Saturday. Architect Thos. W. Lamb is said to have located on the premises to rush the work of completion. Commodore J. Stewart Blackton, of the Vitagraph, is reported as the official of that company who arranged with the Mitchell Mark people to take over the house.

The Vitagraph will most likely duplicate its policy at the Vitagraph (Criterion). That house did a little over \$4,000 last week at one dollar top. The matinees were light, but evening crowds are very large, with three nights during the week full capacity.

The Vitagraph concern appears to be wholly pleased at the first regular "dollar picture program" in this country. If continuing with its \$65,000 rent for

the theatre, and no percentage to be paid anyone, the Vitagraph Co. will have secured a bargain through taking the Criterion, considering the extraordinary valuable advertising privilege of the "Vitagraph" name the location gives it. Monday morning some new films were shown at the Vita, and from these a selection will be made to shortly install a new program in the house, succeeding the present one.

At the New York theatre next door, where the Anglo-American Co.'s "The Three Musketeers," is showing in a full show at 50 cents nearly all over the house, the film did a bit over \$4,900 on the seven days ending last Sunday. The picture company guarantees the New York theatre management (William Morris) \$1,875 weekly for its share, and participates in all extra advertising, also the electrical display, the gross being divided on a percentage scale between the two parties. The entire rent of the New York theatre building, including the concert hall and roof (Jardin de Danse), is \$2,000 weekly. When Morris operated both, it was said he charged the theatre with \$1,200 of this sum and the Roof \$800. The New York has considerable more capacity in seats than the Vitagraph.

At Weber's the Mutual program is drawing business at 25 cents, with 50 cents in the boxes. Were the Mutual to have taken a house like the Broadway with its large capacity and given the same show for the same price, it is likely it would have drawn a world of business. The Weber capacity is limited, but profitable if continually filled. The Mutual is looking for a line on its shows there.

The Republic, where the Universal
(Continued on page 7.)

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

**THE
PLAYER**

appears on Page 8 of this issue.

TRYING OUT BY PICTURE.

William A. Brady has laid plans for a hitherto untried plan of demonstrating the value of a drama before its production on the legitimate stage. He has secured the stage and picture rights to Louis Joseph Vance's novel, "The Lone Wolf," recently published in Munsey's.

It will be first presented in moving picture form by the cast to be selected for the stage version.

BROADWAY WITH AMALGAMATED.

Philadelphia, March 11.

Messrs. Sablosky, McGurk and Hirschfeld, the prime movers in the Amalgamated Vaudeville Agency of New York, and who control a chain of "pop" houses in New York and this state, have signed a lease of the Broadway theatre, New York, which goes into effect May 1, immediately upon the expiration of the Marcus Leow tenancy.

They plan to inaugurate a policy of "pop" vaudeville and pictures and will book it in conjunction with their own houses, which are affiliated with the Quigley and Moss-Brill circuits.

The lease was secured from the Earl-Mastbaum (Philadelphia) syndicate, which controls a lease of the Broadway theatre building.

LEE SHUBERT SAILING.

Unless Lee Shubert changes his mind, he will sail for the other side March 17 on the Mauretania.

If you don't advertise in *VARIETY*,
don't advertise at all.

BIG TIME ON PIER APRIL 6.

Atlantic City, March 11.

It has been decided to open the new Garden Pier theatre with big time vaudeville April 6. Jake Isaacs, who last managed the Savoy, will have charge of the new house for Harry Davis and John Harris.

The bookings will be made through the United Booking Offices. Two shows daily are to be played. The Pier theatre will seat around 2,000.

TEMPLETON IN "PINAFORE."

Following up *VARIETY*'s announcement last week the Shuberts plan a gigantic revival of "Pinafore" at the New York Hippodrome comes a report that among the first of the big women celebrities engaged is Fay Templeton.

It's planned to have a chorus of 300 people in the new Hip attraction.

One of the proposed features will be the placement of a huge boat in the water tank on which the "Pinafore" action will take place.

Another member rumored for the big cast is Jose Collins, now with the "Follies." Her contract with the Ziegfeld show expires in about three weeks. It is also stated Miss Collins has prepared a vaudeville "two-act" with Robert Everett, an Englishman with "The Doll Girl," and that the couple are asking \$1,500 weekly in the two-a-day.

"RED CANARY" AT LYRIC.

"The Red Canary," as revived, will be first shown in the Metropolitan District April 6, at the Lyric, replacing on the boards there Blanche Ring and her show, now current.

REPRESENTATIVE COMMITTEE FOR WHITE RATS ACTORS' FAIR

200 Members Appointed to Look After Gala Affair of Actors in May Representing All Branches of Show Business. Indicates Strength of Organization.

The Board of Directors of the White Rats, at its weekly meeting Tuesday, named a committee, numbering 200, of its members as in charge of the preparations for the Actors' Fair, to be held at the clubhouse, New York, May 16-23. Joe Mack is the chairman.

The Rats will solicit and enlist the active support of all its membership and the profession in working for the success of the affair, the first of its kind the Rats has stood sponsor for.

Among the members of the committee, appearing on the back page of this issue, are representatives from all the branches of the show business. The collection of these names from the rolls is a slight indication of the large and wide membership of the Rats.

RISQUE STORY WELL TOLD.

(Special Cable to VARIETY.)

Paris, March 11.

A new comedy in three acts, "La Petite Bouche," by Claude Geval, was produced at the little Theatre Michel March 10 and was a success for the house.

The comedy is well interpreted by Abel Tarride and Madeleine Carlier. It has a risqué plot delicately handled.

UNSAVORY THEME TIRESOME.

(Special Cable to VARIETY.)

Berlin, March 11.

"Vom Teufel Geholt," a four-act drama by Knut Hansum, produced at the Deutsches theatre by Prof. Max Reinhardt, is a tiresome four-hour play with a few good scenes.

The theme is of a woman who cannot get enough lovers, and hence unsavory.

The cast includes Rudolf Schildkraut, Alexander Moissi and Gertrude Eysold.

MARINELLI MEN MOVE.

(Special Cable to VARIETY.)

London, March 11.

Three of the H. B. Marinelli staff men have changed positions within the week. Joe Shoebridge, lately returned from New York, where he was stationed for some months at the New York Marinelli office, has joined the Wolheim agency, now under the management of Leo Maase. Mr. Cockerill, also of the London Marinelli office, has gone with Fred Wilmot.

M. Armadi, of the Berlin Marinelli agency, has left the firm.

SCALA REVUE, SUCCESS.

(Special Cable to VARIETY.)

Paris, March 11.

Manager Heros produced a new revue by Bataille-Henri and Georges Arnould, entitled "Elles y vont toutes a la Scala," at his house. It is a success.

There is a good troupe who do their best with the material supplied, including Regine Flory, Hilda May, Djinn d' Irroy, Pierette Mad, Henri-

ette Prestat, Paulette Franck, Marie Marville, Alice Guerra.

"They are all at the Scala," as the title says.

BEAULIEU'S NEW PROGRAM.

(Special Cable to VARIETY.)

Paris, March 11.

At the Comedie des Champs Elysees the actor Henri Beaulieu presented a new program March 5, comprising a version of Fernand Vanderem's "La Victim," by Franc Nohain, and a political sketch by Tristan Bernard, "Du Vin dans son Eau," or "L'Impot sur le Revenu."

"The Victim" met with a fair reception and "Wine in His Water, or the Income Tax" amused nicely.

JULIEN WANTS REVUE RIGHTS.

(Special Cable to VARIETY.)

Paris, March 11.

Alfred Julien is negotiating for the production and effects of the Marigny revue, due in April.

"MR. WU" COMING OVER.

(Special Cable to VARIETY.)

London, March 11.

Walker Whiteside will probably play "Mr. Wu" in New York next month, under the management of Henry W. Savage.

TWO AMERICAN ACTS OPEN.

(Special Cable to VARIETY.)

London, March 11.

Amelia Stone and Armand Kalisz opened at Finsbury Park Empire. Their act is rather classy for the twice-nightly hall, but is doing nicely.

The Wirth Family is scoring a tremendous hit with their vaudeville act.

Foster Couldn't Get It Over.

(Special Cable to VARIETY.)

London, March 11.

George Foster has been unable to put through his proposition to the "Syndicate" hall shareholders. The directors held too much stock against him.

Circus Variete Burned Down.

(Special Cable to VARIETY.)

Berlin, March 11.

Fire totally destroyed the Circus Variete, Kopenhagen.

"Hello Tango" Big on Road.

(Special Cable to VARIETY.)

London, March 11.

The "Hello Tango" road show opened big Monday at the New Cross Empire. Sam Hearn and Helen Eley made pronounced personal hits; Laura Guerite did well in a specialty.

Asche Brings Back "Kismet."

(Special Cable to VARIETY.)

London, March 11.

"Kismet" has been successfully revived at the Globe by Oscar Asche.

If you don't advertise in VARIETY, don't advertise at all.

REVIVAL JUST AS GOOD.

(Special Cable to VARIETY.)

Paris, March 11.

Maurice Donnay's comedy, "Georgette Lemeunier," after being revised, was revived at the Comedie Francaise by Albert Carré March 9. The work met with the same success as when produced at the Vaudeville Theatre in 1898.

Claude Garry specially returned to the House of Moliere to play the part created by Guitry. He is well supported by Mlle. Valpreux.

STRAND REPORTED SOLD.

(Special Cable to VARIETY.)

London, March 11.

It is understood Louis Meyer has either purchased or arranged to buy the Strand theatre. If true it will have a bearing upon the position of the Shuberts theatrically in London.

GEORGE COHAN DISPLEASED.

(Special Cable to VARIETY.)

London, March 11.

It is understood here that George M. Cohan's coming visit is inspired by his alleged dissatisfaction with the English presentation of "Broadway Jones."

ST. JAMES' AMUSING COMEDY.

(Special Cable to VARIETY.)

London, March 11.

The St. James has an amusing comedy "The Two Virtues," in which George Alexander has the principal role.

ALFRED EDWARDS DIES.

(Special Cable to VARIETY.)

Paris, March 11.

Alfred Edwards, owner of the Casino de Paris, died March 10.

DRAMA WEAK REPETITION.

(Special Cable to VARIETY.)

Berlin, March 11.

At the Koeniggratz, Schoemherr's "Trenkwalder" is merely a weak repetition of his good drama, "Glaube und Heimat."

APOLLO OPERETTA IN DOUBT.

(Special Cable to VARIETY.)

Paris, March 11.

"La Fille de Figaro" is the new operetta, by Maurice Hennequin and Hughes Delorme, music by Xavier Leroux, produced at the Apollo tonight. Its success is just possible. Music is technical, but hardly suitable for the house.

MUSICAL VERSION PRODUCED.

(Special Cable to VARIETY.)

Paris, March 11.

The first work mounted by the new direction of the Theatre de la Gaité is a musical version by Henry Hirschmann, of F. Champsaur and Paul Ferrier's "Danseuse de Tanagra," produced tonight and fairly successful.

The parts are well sung by Zina Brozia, Mme. Lambert Vuillaume and Valette.

"BEAUTY DANCES" FALL FLAT.

(Special Cable to VARIETY.)

Berlin, March 11.

Adoree Villany, whose beauty dances were prohibited in many places, fell flat in Berlin. She has no idea of dancing.

SAILINGS.

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

March 10, Mme. M. Matzenauer (Kr. Wilhm. II.).

March 10, The Perez (Kaiser Wilhelm II.); 3 Morandinis, Jean Mahra (Lusitania);

March 11, Elsie Janis, Michael Morton, Montague Glass (Lusitania).

March 12, The Ebelings, Della Rosa and Marcella (Kr. Aug. Vic.).

March 17, Charles Bartholomae (Mauretania).

San Francisco, March 11.

March 9 (for Australia), Mr. and Mrs. Harry Lauder, Jack Ark, Earl Wiles, Roger Hyde, Jack Kuentzel, Fred Hagan, Carl Bertzen, Myrtle Jersey, Dan Handcock, Mr. and Mrs. John Rehauser, Jack Major, Carrick Major, Bobbie Woolsey, Mart Incrane, Eva Olivetti, Grace Ellsworth, George Bouges, James Donnelly (Sonoma).

RUTH'S NEW DANCES.

The dancer of the coiling reptile and smelling smoke, otherwise and more often known as Ruth St. Dennis, is framing a new series of steps for vaudeville. Some of these will be along the "ballroom dancing" lines, Ruthie having capitulated to the prevailing fad among dancers of all sizes, including the hardshoers.

MIKE TRIED ANOTHER LAWYER.

After being beaten once, M. B. Leavitt changed attorneys in his suit to recover \$5,000 from Anna Held, alleging commissions to that amount due him for having arranged a contract for Miss Held to appear in America under the management of George W. Lederer.

Justice Greenbaum last week held that the Leavitt case against Miss Held is good in law, and the plaintiff is now seeking to place the action on the short cause calendar.

ENGLISH ACTOR ON BAIL.

Philadelphia, March 11.

Eric A. Ross, of the Forbes-Robertson Co., was arrested last Friday on serious charges, and at a continued hearing yesterday was committed to jail to await trial. He was released on \$1,000 bail, furnished by Sir Johnstone, who gave his personal check for that amount.

Ross is a young Englishman who plays minor parts. While in this city he stopped at the theatrical boarding house of Mrs. Carrie Brand, 1507 Arch street. Mrs. Brand occupied a room next to that of the young actor Thursday night. She testified at the hearing she had been awakened early Friday morning by a man who had her by the throat and threatened to choke her if she made any outcry.

A policeman was attracted and ran into the house. He found Ross in his room. Ross protested his innocence and said his arrest had been a terrible mistake. He admitted having been on friendly terms with a maid whose room Mrs. Brand occupied on the night when the alleged attack occurred.

Mrs. Elmer Graham, professionally known as Ray Dooley, received a baby boy March 4.

CONTROL OF S-C'S CIRCUIT THROUGH SULLIVAN INTEREST

Reported John W. Considine Will be Agreeable to Retirement from Direction of Circuit Upon Terms Suitable to Him, if Loew-Zukor and Jones Conclude Arrangement with Late Senator's Executors. In That Event Juncture Will be Made of Combined Pop Vaudeville Bookings with Jones, Linick & Schaeffer Agency, Chicago

The control of the Sullivan-Considine Circuit may pass to the Loew people through acquiring the late Senator Tim Sullivan's interest in the chain, it is now authoritatively said; and, it is added, John W. Considine, at present the prominent factor in the S-C. chain, will agreeably retire from the show business upon suitable arrangements being reached between him and the Sullivan-interest purchasers. That is conditioned upon the same crowd not buying out Considine. This much, according to the story, has been agreed upon by the parties.

Messrs. Marcus Loew, Adolph Zukor and Aaron Jones are now in the west and have likely seen Mr. Considine by this time. It is expected the deal will go through, when the Sullivan-Considine Circuit will be booked and managed by the Loew Circuit from New York, the combination also giving over to the Loew combination the S-C. booking agencies in Chicago and San Francisco.

In the event of a successful consummation, there will be a juncture of booking interests in Chicago between Loew and the Jones, Linick & Schaeffer agencies, the latter then to take over the S-C. office there. Heretofore a communion in bookings between the east and western cities as represented by these agencies could not be effected through S-C. claiming J., L. & S. opposed the S-C. Empress, Chicago, and classed the Chicago agency as "opposition."

The joining of the S-C. and Loew circuits, with the possible connections, will give the Loew booking offices and its booking manager, Jos. M. Schenck, all the time it possibly could want. From 50 to 60 to 100 weeks (by return dates), if not more, would be at Mr. Schenck's disposal.

It was reported on Broadway this week the reason Schenck did not leave for the west with the remainder of the party was he felt certain the deal would be completed and did not care to go away, but will start west if there is any intimation of a hitch in the arrangements. Messrs. Zukor and Jones are said to have an invitation to go in on the proposed purchase but are under no obligation to do so. The amount of cash involved as necessary to complete the transaction is reported at \$750,000, with the purchase of the Sullivan stock (said to be the Evanscent.) not given out.

From the same source next week it is stated the final deal was engaged

been settled by April 15, on or before which time the S-C. Circuit is expected to pass to Loew.

In the transfer it has been provided that certain of the S-C. employees will be taken care of, notably Chris O. Brown, S-C.'s general booking manager in New York, who, if not retained in that position, may become general manager of the S-C. branch of the Loew Circuit, looking after the general conduct of the western theatres.

A story gaining currency that Martin Beck went west through the Loew-S-C. activity had no real grounds, nor another that E. F. Albee also had departed for the west. Mr. Albee left New York a week ago last Sunday for Florida, where he remained until returning to New York.

Spokane, March 11.

Marcus Loew, Adolph Zukor and Aaron Jones reported from Chicago to have purchased the Sullivan-Considine Circuit, spent Saturday in Spokane, inspecting the Orpheum theatre, which is part of S-C Circuit.

They denied a deal had been closed for the property, but stated they intended to talk terms in Seattle with John W. Considine for shares left by Tim Sullivan. The party expects to visit all theatres on circuit and also the Famous Players Film Co. plant in California.

San Francisco, March 11.

The United Booking Offices officials are said here to have wired John W. Considine from New York, making some sort of a proposition for the taking over of the S-C Circuit. It is not known whether the U. B. O. wanted it or merely to boost the price for all prospective buyers.

The impression here is that Considine, believing both the U. B. O. and the Loew people are bidding, will either get a good price for his holdings or not sell at all. The position of the Sullivan executors is not known here.

Palm Beach, Fla., March 11.

E. F. Albee has been at Miami for the past fortnight and will probably remain there three weeks longer.

Majestic Manager Transferred.

Dallas, Tex., March 11.
O. F. Gould, manager of the Majestic for the past three years, has been 10 inferred to the Majestic, Fort Worth, and is succeeded here by S. Wiln Phul, of this city.

"PANNING" AD. DRAWS NOTICE.

Much as all original moves have done in the past in show business, the advertisement of Brierre and King in *VARIETY* drew unusual attention to the team. It was the first time within the memory of the oldest theatrical inhabitant an act roasted in a "notice" panned the reviewer who wrote it in the same paper the "notice" had appeared in.

This was the point about the Brierre and King advertisement that caught the eye of the show folk, and the publicity gained by the couple who are playing in vaudeville made their names about the most talked of any act in New York after the advertisement appeared.

Players who have been criticized to their dislike have often appeased their peace of mind by judicious wording of a mild retort in show papers that did not contain the "bad notice." Brierre and King said that, as *VARIETY* had given them the review and its readers probably saw it, they felt the same readers should secure their opinion of the critic. Accordingly, they used *VARIETY* to advertise the opinion, in which no "mildness" was evident, the couple saying what they thought, although having considerable doubt when presenting the copy to *VARIETY* whether it would be published, having an impression the paper would not stand to have its critics "panned."

But *VARIETY* did, its critics not thinking much more of themselves than many other people do.

SHARKEY NOW ELIGIBLE.

The services of Thomas Sharkey for a week immediately on the ex-pugilist's release from jail shortly has been offered Hammerstein's. The deal will likely be consummated.

Sharkey was convicted and sentenced to 30 days on the complaint of maintaining a disorderly house in his 14th street resort.

ANOTHER SHOOTING ACCIDENT.

Boston, March 11.

While assisting General Pisano in his sharpshooting act last week at Loew's St. James theatre, Boston, Frank Piconi, aged 20, of Orange, N. J., was accidentally shot in the right eye when one of the bullets used by Pisano rebounded from the target and sped directly through the narrow slit in the front of the armor head-gear worn by Piconi. The lead lodged in the eyeball.

Piconi quietly walked off the stage without the audience aware anything unusual had happened. He was taken to the Eye and Ear Infirmary, where the specialists refused to operate without the permission of the youth's father. Two days later Piconi went to Lynn and consulted a specialist there, who found that the left eye was becoming affected. Doctor Lyons decided to operate at once on Piconi.

The nature of the wound was such that it was found necessary to remove the eye.

This is the second accident in a shooting act in this section within a month. The first was at Revere Beach, in the act known as Fox and Dale, reported in *VARIETY* at the time.

5TH AVE. PICTURES SOON.

Everything is cut and dried for Proctor's Fifth Avenue to go into pictures March 23. *VARIETY* reported the change of policy several weeks ago, but the management sent out a denial. J. Austin Fynes' name is mentioned in connection with the change of policy.

Simultaneously with the movie change at the Fifth Avenue comes another change of policy at the Harlem opera house and the Union Square (both B. F. Keith's) which, for the past month or so, has been playing feature pictures booked in by the United Booking Office Feature Film Co. Pop vaudeville commences in each.

These houses will offer five acts booked in by the Family Department of the U. B. O., and movie specials arranged by the Feature Film department.

Along with this comes an outside report the Colonial may adopt a movie policy over the summer. All the United's big time houses in New York may take up pictures for the hot weather.

It's reported the William Fox houses will abandon the pop vaudeville bills during the summer and will play feature films.

The Fox features have been tacked onto some of the Fox pop bills with such a marked increase in business that the Fox picture chiefs figure the feature with the regular film displays will be able to draw them in during the heated months.

Hammerstein's has booked the week of March 30, the French feature film of Sarah Bernhardt in "Camille," the rights to this country being vested with Anderson & Ziegler.

It was first shown in America some four years ago and was one of the first big feature pictures disposed of in the form of state rights.

CALLS PAULINE "FAKER."

Chicago, March 11.

Monday night, while playing the Oak theatre, where he is headlining the bill, Pauline, the hypnotist, was interrupted by one of his youthful subjects, who refused to leave the stage when informed by Pauline he was non-hypnotic.

Upon being requested the second time, he advanced to the footlights and made a speech to the audience, informing them Pauline was a faker and that he was formerly in his employ as one of the stock subjects for the "hypnotist," including a number of other charges, that resulted in his arrest at the request of the house management.

The lad was removed to a nearby station house, but Pauline was unable to continue with his performance. The incident caused considerable talk around the neighborhood of the Oak which is booked through the J. C. Matthews office, but none of the newspapers fell for the story.

In his introductory talk to the audience Pauline makes no claim as to his scientific ability, leaving it to the audience to decide whether he is a master of science or "bunk."

If you don't advertise in *VARIETY*, don't advertise at all.

LOEW INVADES PHILLY AGAIN AND LEASES KNICKERBOCKER

**New \$200,000 Pop House in Quakertown is Added to Loew Circuit. May Also Get Other Theatres There.
New Penn City Buildings.**

Philadelphia, March 11.

Important changes in the vaudeville map are forecasted in the announcements of plans for new theatres in various parts of the city. Several are in course of construction. It is now assured Marcus Loew will make a second invasion of Philadelphia and that he will have at least two houses to begin with, if not more. Loew has leased the Knickerbocker, nearing completion at 40th and Market streets. The building represents an investment of about \$200,000 and will draw from the field now occupied by the William Penn (U. B. O.). The lease is for a term of ten years and was made upon terms which have not been disclosed. Loew is also interested in the Empress, planned for Manayunk, and will be in a position to dominate a large virgin field.

The name of Loew is also frequently heard in connection with the house planned for 52d and Market streets in opposition to Nixon-Nirdlinger's Nixon, which has been doing a big business. Another \$200,000 house is also projected for Marshall and Girard avenues, which would cut into the Grand opera house, another Nixon-Nirdlinger proposition.

In addition to those mentioned, the Mastbaum house at Juniper and Market streets is almost ready to announce the opening bill, and the same syndicate has awarded a contract for the erection of the Cross Keys theatre, at 60th and Market streets, a \$120,000 house, which will cut the western end of the west Philadelphia field from the Nixon if it is devoted to vaudeville.

While the building records show a falling off in the construction of picture theatres, they are still going up in many parts of the city, and, as a rule, the buildings are larger than those built previously. Ground will soon be broken for a large picture house for John Knoell at Kensington and Lehigh avenues. The Ideal Amusement Co. has purchased the movie at 19th and Columbia avenues from William Cohen, for a consideration withheld, and Harry D. Sternberg has purchased the picture house at 2768 to 2776 Ruth street from Albert G. Nicholson. It was erected last year.

The Bluebird Amusement Co. has been organized to conduct vaudeville theatres in this city and has made application for a charter. The incorporators are Elliot J. Goldman, Benjamin Barron and Walter B. Winstock.

SANTLEY FOR VAUDEVILLE.

The big time vaudeville bookers have discovered a card for vaudeville never before in it. The card is Joseph Santley, now with "When Dreams Come True." \$1,500 weekly is said to be the salary offered Mr. Santley if he will play in the twice-daily at the end of the

"Dreams" season. That may not occur until late in May, as the show has a run in Philadelphia to pass through first.

Mr. Santley has not settled upon vaudeville. A proposition to appear in Chicago with "Believe Me Xantippe" for the summer is before him, though the young star is reported not in favor of having a revival of the show made for him.

N. O. AGENT DISCHARGED.

New Orleans, March 11.

B. F. Brennan, the local booking agent, was freed of the charges of "white slavery" preferred against him by the Mortimer Sisters. The case has been pending for some time.

The Mortimers were brought to New Orleans from St. Louis by Brennan, the agent advancing fares. They were booked for eight weeks at a not Comstockian cabaret and rebelled.

Brennan booked the girls at the Hippodrome, with several weeks to follow. The manager of the Hip held out for Brennan the amount given them for transportation. The girls balked at the payment, threatening Brennan with a violation of the Mann Act and were later goaded into preferring charges. There is a clause in the Mann Act which states that any person assisting in the employment of any woman in an immoral place shall be deemed guilty of an infraction. Arthur B. Leopold, representing Brennan, argued that there was no actual employment, Judge Rufus Foster of the United States District Court concurring and charging the jury to bring in a verdict of acquittal.

The case has attracted wide attention over the south.

Six Weeks More for Anna Held.

Anna Held has six more weeks of vaudeville following her appearance this week at the Palace. Miss Held plays Boston, Philadelphia; Orpheum, Brooklyn; Pittsburgh, Baltimore, and a closing week in one of the New York houses.

Upon filling her vaudeville time at \$3,000 weekly she will sail for Paris. It looks as though Miss Held will return to production work, as she has several offers under consideration for next season. She is still under Flo Ziegfeld's direction.

Her New York vaudeville appearances so far have not been successful.

NIXON RESUMES POP.

Atlantic City, March 11.

The Nixon, Harry Brown, Jr., manager, announces pop vaudeville, beginning March 16.

This marks vaudeville's return to Atlantic City.

If you don't advertise in VARIETY, don't advertise at all.

BOHM RETURNS TO LOEW-S-C.

The United Booking Offices received formal notification last Friday from Frank Bohm that the booking agent would no longer consider himself associated with the big time vaudeville agency. Immediately after Mr. Bohm again commenced placing acts with the Loew-Sullivan-Considine Agency, which he left two years ago to take up a position on "the floor" as a "U. B. O. agent."

Bohm is said to have had 120 acts upon leaving the United, 70 of which have never appeared on the smaller time. Of the total it was reported Bohm claimed he could carry 100 with him to the Loew-S-C agency.

Various reasons on the whys and wherefores of Bohm leaving were storied along Broadway. One tale was that when the Orpheum Circuit declared a "split commission" on acts booked through agents with it about six months ago, Bohm declined to accede to the order, and has not placed a turn with the Orpheum since. This, with the United executives of the opinion that Bohm was placing sketches from the small time onto the big at an advance in salary, meanwhile "slipping" the act back to the small time when it had an open week, are said to have caused a strained feeling between the agency and the agent.

Denial is reported made by Bohm of any unloyal action toward the agency he was booking for. Jos. M. Schenck, booking manager of the Loew Circuit, said that if Bohm had ever evidenced disloyalty toward the U. B. O., the Loew-S-C agency would not have again entertained him.

Bohm's side, according to report, is that too much "politics" exists in the U. B. O.; that he, while he has made as much money on the big time as he did when on the smaller end, he was happier in a business way when with the Loew-Sullivan-Considine people, with whom he has remained friendly since leaving.

Upon Bohm joining the U. B. O., his judgment on turns was accepted by the managers as expert, and Bohm, through thorough acquaintance with the small time acts, was enabled to place any number of them on the big time, at salaries considerably below those paid to big time acts with similar material. It was reported at the time Bohm made the shift two years ago the U. B. O. wanted him for this purpose, to save money in salaries. Since then the agent has acquired a line of material, big and little, and held it to the day of leaving, he having been generally favored by acts managed through him, while apparently well liked by the managers.

The departure of Bohm from the United started stories regarding the standing of all agents with the big agency. They were the oft-repeated ones that other agents would soon leave, through a weeding out process during the summer of the U. B. O. people or the booking conditions in the agency which practically will not give any but the biggest "outside agents" a more than moderate income nowadays.

A couple of agents booking through the United have been recently reported

JOS. J. MADE GEN'L. MGR.

Chicago, March 11.

Joseph J. Garrity (brother of John J. Garrity, manager of the Garrick) has been made general manager of the Thompson's theatrical interests in Chicago, the most important of which is the new, handsome Logan Square theatre on the West Side. Other houses are the Cozy and two Pastime theatres.

Mr. Garrity was for some time at the old Grand opera house, where he looked after the publicity and he has also had experience on the road in advance as well as back with attractions.

THREE-DAILY IN SHUBERT.

Rochester, N. Y., March 11.

The Shubert, operated here as a big time vaudeville theatre by F. Ray Comstock and Edgar Allen, has announced it will go into three-a-day, playing Loew bills. The Family here also plays Loew's shows, three times daily.

The Shubert has been doing little of late with its first-class variety shows. It ran in opposition to the U. B. O.-booked Temple.

In announcing the change, the local Shubert management presumed upon the reported purchase of the Sullivan-Considine Circuit by the Loew-Jones, Linick & Schaeffer interests, using that in explanation, although their connections were such they knew that deal had not yet been made.

PAPERS THROW OUT AD.

When the New York American and Evening Journal last Friday dropped the Hammerstein theatre advertisement, no one understood the reason, until it was reported the Hearst papers had decided to make an attempt to prevent its cartoonists from appearing in vaudeville.

Winsor McCay was at Hammerstein's last week. Bud Fisher is another funny drawer on the same sheets who plays in the varieties. The American is said to have disapproved of this outside dallying, and ordered the Hammerstein ad. out as a warning to all vaudeville managers they might incur the displeasure of the Hearst publications if continuing to engage their cartoonists.

The vaudeville managers appear to believe it is a matter between the paper as employer, and the cartoonists, as employees. The lack of the Hearst support would not close the theatres, there having been show places in New York before Mr. Hearst came east.

Some managers say that a paper which will write the theatre advertisement, also an editorial, beside promising pictures, "write-ups" and other things—all for \$1,000 a page—should not be too particular about small matters.

as "called on the carpet" for placing turns with musical comedy managers. One of these was said to have left the United with Bohm's departure, but this has not been verified.

Stepp, Goodrich and King were the first of the Bohm acts placed with the Loew Circuit opening March 23.

YE BURLESQUE PUBLICISTS BAWLED OUT IN PITTSBURGH

Smoky City Critic Pans Present Show Boosting Methods of Burlesque Producing Companies and Says "Pernicious Copy Distribution" is a Baneful Practice and Should be Stopped.

Pittsburgh, March 11.

Charles M. Bregg, the noted local critic, under the title "Insulting Publicity," said in his dramatic department this week:

Amid all the discussions and heartache that attended the supposed cleaning up of so-called burlesque no one seems to have taken into account the style of publicity used by very many of the burlesque promoters. This department receives nearly every week mimeograph press notices that should be sent to the national administrators of the Mann white slave law, for in their suggestion is clearly a violation of the spirit of that law. Some of this copy extols the physical shape and beauty of the women of the chorus and intimates openly that these women are the *raison d'être* of the show. This is not primarily the fault of the local managers or press agents. These men are busy and only send out the copy furnished by the central offices of the producing companies. Few city newspapers are so careless as to let this pernicious copy get by, but the country and small town newspapers in some instances let it go, in many cases using such press copy as the review of the performance, leaving the impression that it is the opinion of the paper itself. It is a baneful practice and ought to be stopped.

NO CHARGE AGAINST GURAN.

Rochester, N. Y., March 11.

David Guran, former manager of "The Honeymoon Girls," arrested here on a charge of second degree larceny for the alleged theft of \$203 from the Theatrical Operating Co. (Jacobs & Jermon), was discharged in Police Court last Friday upon motion of his attorney, ex-Judge John R. Kinney.

Guran's show was playing at the Corinthian, when an auditor came to look over his books. Guran happened to be in Syracuse on the day, and a shortage was shown.

The defense of Guran was that his contract with the theatrical company did not call for an accounting until Saturday night, and that no demand for the money had been made prior to his arrest. Police Justice Gilllette granted a dismissal upon these grounds.

EXTRA ATTRACTIONS USED.

The Progressive Circuit is strengthening its shows in various sections with "features." Next week Sim Williams sends his Georgia Blossoms (colored) into Pittsburgh with his "Parisian Beauties," the act playing with another Progressive show at Toronto the following week.

Bob Fitzsimmons is with the Eva Muil show in Cleveland this week and goes to Cincinnati with it next week.

English Jack O'Brien was engaged

this week as an "extra attraction" with "The Honey Girls" in Pittsburgh next week.

E. J. Carpenter's "Jolly Girls," at the Gotham, New York, this week, has a handcuff expert as an "added attraction."

THE COPS DON'T LIKE IT.

The subpoenaed note has been received by VARIETY from a man now in his 28th year on the local police force. His name is withheld at request:

"Why don't you get after the addlepated creatures calling themselves 'comedians' who, whenever they fail to get laughs by mumbling the wit that they crib or buy at so much per minute, fall to trying to raise mirth by some silly-sally at the expense of the police?"

"I'm ashamed to take my wife and daughters to a variety show lest some of these imbeciles make them blush for the vocation of their husband and father."

"In the burlesque show ('Ginger Girls') at the Murray Hill last week and the 'Belles of Rotten Row' at the same theatre this week, dishonest money is passed to an actor in a policeman's clothes. If some of these 'comedians' had to go through a cop's drill these nights and days in all sorts of weather and up against all sorts of danger they'd crumble up and die. Why don't the self-respecting members of the profession make them cut out this fool stuff?"

ACTOR'S LAUNDRY BY MAIL.

Cincinnati, March 11.

Superintendent of Mails McGraw says some actors are bringing their soiled shirts and linen to the postoffice and sending it to their homes in various cities for washing. After the duds are cleaned, they are forwarded to the next towns the actors play, thus insuring them a clean change.

"They tell me it's cheaper and quicker than sending it to a laundry," declared McGraw.

CLEVELAND BOYS COMPOSING.

Cleveland, March 11.

Three Cleveland boys are striving for fame as popular song writers. Their maiden effort, "The Irresistible Child," was given to Al Jolson of "The Honeymoon Express," who declared it good.

Lewis Lerner, Philip Hymson and Louis Emmerman are the composers.

OPPOSISH FOR NAT WILLS.

Kansas City, March 11.

The hoboes of Kansas City, led by James Eads How, the millionaire tramp, are rehearsing for a vaudeville show to be given next week in the I. W. W. headquarters. They will charge 10 cents and play 12 acts, one or two of which, they say, will show Nat Wills up.

RUSH AFTER B'WAY THEATRE.

(Continued from page 3.)

had been showing a "vice film" under sub-lease of the theatre from David Belasco, who leased from Oscar Hammerstein, had its picture career stopped late last week upon the Appellate Division reversing an order of the lower court that declined to give Mr. Hammerstein an injunction against the continuance of the picture display in the Republic. Hammerstein had leased to Belasco for \$30,000 and a percentage of the gross. He claimed the picture lease cut out much of his income from this source and was made by Mr. Belasco in violation of the terms of the first lease, which called for only first class productions there. The opinion said: "If the facts are as alleged in the affidavits, the pictures" ("Traffic in Souls") "are neither first class nor any kind of play * * *"

According to reports about, the Universal was pleased at the decision, the Republic having proven a bloomer for its vice film as far as any profit could be secured.

A couple of other theatres in the main section of the city, somewhat off the beaten paths, are playing "vice films" without starting anything at the box office at either of the houses.

At 8:30 last Monday evening Weber's held about 100 people, including passes; the Republic at 9:10 held about 150 people up and downstairs; the Vitagraph at 9:20 held about 400; the New York theatre at 10 held between 350 and 375.

HOTEL NOT DISORDERLY.

Rochester, N. Y., March 11.

The charge made against John A. Dicks, proprietor of the Hotel Seymour, of maintaining a disorderly house was dismissed at the Police Court examination.

As reported in VARIETY last week, Dicks was arrested through two Syracuse girls who came here and remained over night at the Seymour, during which time one had a quarrel with her sweetheart. They complained to the police and Mr. Dicks was made to temporarily suffer through it.

The magistrate, in dismissing the charge, stated there was no proof the hotel owner had any knowledge the couples were not married and that any hotel man would be liable to arrest under similar circumstances, it being stated without contradiction in this case that the couples had baggage.

The Seymour is much frequented by theatrical folk, and Mr. Dicks waxed wroth through the accusation.

TOO "RAW" FOR YOUNG BOYS.

Cincinnati, March 11.

Boys under 18 years will not be allowed to witness performances at the Standard (burlesque) Harry Hart, lessee, has so decreed.

He and George H. Ward, chief comedian of the stock company, were again haled to court for giving an alleged immoral performance. Helen Trounstein, secretary of the Juvenile Protective Association, told Judge Gorman she had sent a stenographer to the house and his notes revealed much objectionable language used by the actors.

PROGRESSIVES, NEXT SEASON.

Frank Wakefield, Jack Miller, Fred De Silva and Dolly Sweet are under contract with Sim Williams for next season and will be assigned to his different Progressive Wheel shows.

Joe Phillips, for three years with Butler-Lowrie & Jacobs attractions and who quit on the road a week ago, is in New York and may also line up with Williams for next season.

Efforts are being made to place Mollie Williams, now heading one of Max Spiegel's Eastern Wheel shows, at the head of one of the new Progressive companies next season.

It's reported Andy Lewis, featured with Al. Reeves on the Eastern Wheel, has been approached to take out his own show over the Progressive circuit next season.

GAYETY MANAGERS CHANGING.

Cincinnati, March 11.

It's reported Charles Arnold, a former Cincinnati, is en route to assume the management of the Eastern Burlesque Wheel's Gayety, replacing L. A. Nelms.

Despite a recent reduction in the prices when the scale was lowered to 50c top the Gayety has not been doing so well. The Progressive Wheel's top admission, locally, is 75c.

MGR'S CONSENT TO MARRY.

Kansas City, March 11.

Said Ben Mahomed, an Arab, with the "High Life Girls," a Progressive Burlesque Wheel attraction, and Annie Dellar, a chorus girl with the same show, were married here last week. It was a quiet wedding.

When Frank Calder, the show's manager, heard of it he issued an order that any couple in the show who wanted to get married would have to consult him or lose their jobs. That very afternoon Charles Lester, electrician with the show, and Louise Mullins, a chorus girl, did consult him and Saturday night they were married on the stage of the Willis Wood.

FILLING IN OPEN TIME.

The Progressive Burlesque shows have arranged to play Monday of each week at the Opera House, Amsterdam, N. Y., lay off Tuesday and on Wednesday appear at the Lawler theatre, Greenfield, Mass., with the Empire, Holyoke, Mass., for the last half. The Amsterdam and Greenfield dates come as a result of omitting the former Empire stand at Pittsfield.

Stock Burlesque at Liberty.

Pittsburgh, March 11.

As announced last week, the Liberty theatre will house burlesque soon, but it is denied the Columbia Amusement Co., No. 2 circuit, will be installed. Instead, it was said that a stock company would present burlesque with a weekly change in program. The theatre at present houses pictures.

KYASHT AS AN ACT.

The ballet dancer in the current Winter Garden production, Lydia Kyasht, is contemplating American vaudeville at the expiration of her contract with the Shuberts.

If you don't advertise in VARIETY, don't advertise at all.

EDITORIAL PAGE OF THE

BOSTON AMERICAN

80 AND 82 SUMMER ST., BOSTON, FEBRUARY 13, 1914

Treasurer Mansfield Is Showing the People How to Save Them- selves and the State Money by Selling Them Bonds Direct

Frederick W. Mansfield, our new State Treasurer, is making one of the most important experiments which has been tried in recent years by any public official in any State of the Union.

Against the advice of timid friends and business men, he is carrying out the promise which he made before election that he would sell the bonds of the State of Massachusetts directly to the people and not to any banking house, which would in turn compel the people to pay a price greater than the government receives. Thus Mr. Mansfield will eliminate the banker's commissions, which are exceedingly large in these great bond issues.

The experiment is proving successful. The very first day of the announcement of Mr. Mansfield's determination, and before any advertising of the bonds had been done, more than one-sixth of the entire amount of the bonds to be issued were subscribed for by the people voluntarily. This was a courageous performance of Mr. Mansfield's duty, because, however clear the course may seem, if everybody about you in whom you have confidence shakes his head, you begin to lose confidence in your own judgment.

The scandalous midnight bond issue of the Cleveland administration, by which the house of J. P. Morgan & Company was enabled to take several million dollars unrighteously from the American people will not soon be forgotten. The Cleveland administration pretended that it could not sell the government bonds itself, and this was the excuse for selling them to Morgan at a price far below their market value. Public indignation was so great at this miserable swindle that the McKinley administration decided that the government would itself sell its own bonds, and had no difficulty whatever in selling them.

Now Massachusetts, under Mr. Mansfield's leadership, proposes the same experiment. It seems absurd that anybody could doubt the success of the undertaking. A State bond is a direct obligation of the State itself. The wealth of the State and the honor of the State are behind every bond. It is infinitely more secure than a deposit in a savings bank or any other kind of a security, and it pays a rate of interest greater than the average rate on a deposit in the savings banks. Of course, those who make a profit from selling bonds are crying that the thing cannot be done. It is an old cry against progress in human affairs, but it is never heeded by a man who has the courage of his convictions.

The importance of this experiment is to be found not only in the money which it will save the State, but in the precedent which it will establish. The time is fast coming in this country when the public will not permit bankers and brokers to underwrite certain kinds of securities issued by the government and by the public service corporations. The relationship between the public service corporations and the bankers which has grown out of the practice of permitting bankers to sell the securities of the public service corporations has proved to be very baleful, both to the corporations and to the public. It tends to give speculative bankers the control of the railroads and other quasi-public corporations, who manage them not for their own good or for the public service, but for the profits in the manipulation of their stocks and bonds. The miserable fate of the Boston & Maine and the New Haven Railroads at the hands of the Morgan-Rockefeller-Wall Street crowd are recent examples of this great evil near at home.

There is no good reason why, under public regulation, the financial condition of a railroad corporation may not be so well known that the necessity of consulting a banker concerning the safety of an investment in any of these enterprises need to continue. The public authorities could give an investor all the facts which any banker knows.

Mr. Mansfield's experiment is notable and should be held to his credit when the time comes for him to render an account of his stewardship.

The White Rats are trying to do with White Rats Realty Bonds exactly what Treasurer Mansfield is attempting to do with Massachusetts State Bonds.

Mr. Mansfield is trying to sell State Bonds to the people of the State of Massachusetts. The White Rats are trying to sell White Rats Realty Bonds to members of the White Rats DIRECT.

ENTERTAINED THE SICK.

The White Rats ever ready to lend its services for any worthy cause, in response to a communication received by Will J. Cooke, for an entertainment, furnished another of its frequent charity vaudeville performances for the patients of the Manhattan State Hospital for the insane on Ward's Island.

At the regular meeting March 3, Mr. Cooke announced the affair and in response to a call for volunteers, as usual the members willingly tendered their services.

The company assembled at the Club House and proceeded to Ward's Island, arriving at 2:30 P. M. The show was given in the Amusement Hall, a separate building, a short distance from the various institutions; a cosy hall well equipped with scenery, dressing rooms, etc., with a seating capacity of about 600. The house was filled with male and female patients and a number of physicians, nurses and attendants.

The show opened at 2:45 P. M., with Jack Van Epps, with selections on the piano, after which he played for the acts that followed, namely, Jos. Terrill; Kane; Howell and Scott; Dixon Peters; Louis Beime; Charles Bartholomew; DeCamo and his educated canine, "Cora"; Burke and Morris; Clarion Trio; Larry Corbett; Milton

CLUB HOUSE RECEIPTS.

Business at Club House Week of March 2, 1914:

| | |
|-----------------------|----------|
| Rooms | \$592.78 |
| Wines & Liquors | 292.40 |
| Cigars | 80.21 |
| Billiard & Pool | 162.70 |
| Barber | 20.05 |
| Gymnasium | 76.50 |
| Telephone | 28.55 |
| Cards | 3.30 |
| Valet | 5.45 |
| Laundry | 41.60 |
| Lunch | 218.67 |
| Newspaper | 5.00 |

\$1,527.21

CAL'S LAW AFTER N. Y.'S.

John P. McLoughlin, Labor Commissioner of California, has had a law passed by the legislature regulating employment agencies. The act is almost the same as the New York law, a copy of which was sent to Commissioner McLoughlin at his request by the White Rats.

The acceptance of the New York law by California is answer enough to the critics of the White Rats that we have passed a useless measure.

The White Rats have always maintained (and do still) that the present

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouched for by that organization. VARIETY, in its editorial policy, is not responsible for it.)

Wallace and Jack Fitzhugh. Stage was under the direction of Lew Morton.

The show ran two hours, each act being warmly applauded. At the conclusion of the performance, two pretty nurses came on the stage and presented souvenirs to the artists. They were in the form of pretty basket work, made by the patients, who wished to express appreciation in this way for the splendid entertainment.

ADDRESSES WANTED.

at the Office of the White Rats.

| | |
|---------------------|----------------------|
| Naden, Lewis | Prevost, Ed |
| Nelson, Artie | Queen, Tom C. |
| Nelson, Thos. H. | Quigley, Jack |
| Nowman, Harry | |
| Nice, Emily | Radcliffe & Belmont |
| Nola, Joseph | Recklaw, Reckless |
| Norworth, Ned | Rees, Len W. |
| | Rego, Jimmy |
| Odell, Tommy | Recklaw, Jack |
| Oliveri, Alessandro | Reynolds, W. H. |
| Onslow, William | Ritch, Bertha |
| Ortega, Leo | Richardson, Vin |
| Owen & Hoffman | Rignold, Nola |
| | Roberts, Joe |
| Parento, Geo. | Roeder, J. C. |
| Parker, Lester | Rogers, William G. |
| Parker, Wm. F. | Romano, Paul |
| Parish, L. J. | Rose, Billy |
| Patten, Florence | Rose, Dave |
| Pelletier, Eugene | Rose, Frank E. |
| Perkins, Idria | Ross & Adams |
| Phillips, Samuel P. | Rossi, Al |
| Planck, F. J. | Rossley, Jack |
| Plunkett & Burns | Rourke, Mrs. Zola M. |
| Poirier, Adolph | Roy, Eddie |
| Poloff, Elsie | Ruffy, Chas. |
| Pomeroy, L. R. | Russell, Jack B. |
| Poole, Roy S. | Ryan, Ben |
| Powell, W. G. | |

Mrs. Pete McCloud, Write.

Will Mrs. Pete McCloud kindly communicate with Will P. Conley, Chicago Representative of the White Rats, 411 Tacoma Building, Chicago, on a matter of great importance to her.

If you don't advertise in VARIETY, don't advertise at all.

law is a good one for the honest manager, the honest agent, and the honest actor. The only difficulty has been in the enforcement of it. Under the new administration it is expected the law will be properly interpreted.

Karno Co. Attached for \$800.

Boston, March 11.

The Fred Karno Comedy Co., managed by Alf Reeves and playing at Keith's, here last week, was attached by Thos. L. Barry on behalf of Frank Bohm Saturday on a claim of \$800, alleged by Bohm to be due him for commissions on a return date of the act over the Sullivan-Conside Circuit.

STEVENS IN MCCREE ACT.

Edwin Stevens has an act specially written for him by Junie McCree, entitled "Song Sketches."

In it Stevens will portray "The Passing of the Old Time Actor," "The Broadway Devil" and "Grandpa's Birthday," in appropriate characters.

SEVERIN ASKING \$1,500.

Severin wants to return to America with a company of 11 principals, to present "Conscience," in which he appeared here before, and a new pantomime never shown in America.

He is asking \$1,500 a week and would consider vaudeville at that figure. If this is not forthcoming, the eminent French pantomimist will accept one of several offers to pose for pictures.

Paul Durand is his American representative.

VARIETY

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SIME SILVERMAN
Proprietor

CHICAGO
Majestic Theatre Bldg.
JOHN J. O'CONNOR

SAN FRANCISCO
Pantages Theatre Bldg.
EDWARD SCOTT

LONDON
18 Charing Cross Road
JESSE FREEMAN

PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
69 Strömstrasse
E. A. LEVY

ADVERTISEMENTS
Advertising copy for current issue must reach New York office by Wednesday evening. Advertisements by mail should be accompanied by remittances.

SUBSCRIPTIONS
Annual \$4
Foreign \$5
Single copies, 10 cents

Entered as second-class matter at New York
Vol. XXXIV. March 13, 1914. No. 2

George Rolland is now the father of a boy.

Bennie Piermont has returned to the Sheedy agency.

Charles Tennis is back after a week's illness.

Joe Schenck (Van and Schenck) became the father of a boy last week.

William Bonelli opens next week in a "break in" suburb with a new sketch, five people, entitled, "Mexico."

A vaudeville road show is being gotten together for next season by Powell & McIntyre, a western managerial duo.

Phillip's Lyceum, Brooklyn, now offering Italian shows, plans a new policy for next season.

Ann Peacock and Chamberlin Brown are no longer partners in press agency.

Katherine Scott is wintering at Raton Pass, N. Mex., 7,000 feet above the sea level.

Charles Meekin's role in "Sari" was sung for several performances last week by Wilmuth Merkyl.

Cross and Josephine sail June 9 on the Kaiser Wilhelm and will play in London this summer.

Frankie McCoy, in private life Mrs. Frances W. Schaninger, has obtained a divorce from John W. Schaninger.

Clara Thropp has been signed to head the Max Witt act, "Court By Girls."

Charles Steele, an actor, was married in Omaha last week to Peg Longman, non-professional.

Cecil Bancroft's comedy, "The Marriage of Molly," will be given a road production next season by Richard Broughton.

James Duncan, assisted by James Wiley and Edna Pew, placed a new act, "My Movie Hero," by Charles Horwitz, in rehearsal this week.

Edgar Allan Woolf has sold his three-act play, "The Vampire," to Sanger & Jordan for use as a picture feature production.

A. L. Riesenberger, manager of the Standard (burlesque), Cincinnati, has been appointed manager of Coney Island there.

Fred H. Fuller, owner-manager, Fuller's Minstrels, is critically ill with pneumonia in the Harper Hospital, Detroit.

Lillian Concord, recently returned from abroad, joined "The Red Widow" at York, Pa., March 5, singing the title role.

The wife of Maurice Diamond, of McMahon, Diamond and Clemence, presented her husband with a baby last week.

George Leonard and Margaret Meredith sail May 2, opening in London the first part of that month in their comedy skit "The Maid and the Meddler."

Mrs. William Mitchell (Mitchell and Lightner) has recovered from a severe operation and is out of Brooklyn Heights Hospital after fourteen weeks there.

From New Zealand "Jolly" Fanny Rice sends some press clippings which indicate she is meeting with success in that country with her marionette act, impersonating some local celebrities.

Ethel Keith Albee, daughter of E. F. Albee, is announced engaged to Dr. Edwin George Lauder, Jr., of New York, with the marriage date set for May 6.

Stanley F. Dawson, managing the Beulah Poynter stock during its stay at the Bijou, Birmingham, is carrying his arm in a sling, the member being broken by a recent fall.

Jimmy Duffy, of Lockport, N. Y., the lightweight who recently defeated Freddie Walsh, will appear as an extra attraction at the Garden, Buffalo, next week.

Bart McHugh, the Philadelphia hooker, who has been coming to New York regularly each Tuesday to select some acts for his houses, is being missed on his weekly visit. Bart is taking a long vacation and is with Mike Dooin's Phillies in spring practice at Wilmington, N. C.

The new Ziegfeld "Follies" will have its first out-of-town performance at Atlantic City the last of April, as it's being planned for the show to open in New York May 1.

"The Call of the Cumberlands," a story of a Kentucky feud, by Charles Neville Buck, has been dramatized by Hugo Koch, who plans to produce it next season with the principal male role played by himself.

The Victoria, Lafayette, Ind., has been traded by its owner, Ira G. Howe, Jr., to an out-of-town party for a big farm. It's understood the new purchaser will use the house in a real estate deal.

Louis Wealey is rapidly convalescing from his recent attack of pneumonia. He left Mrs. Alston's private hospital Wednesday to remain for a fortnight with Mr. and Mrs. Burt Green (Irene Franklin) at their home in Mt. Vernon.

A proposition has been made to the real-estate representatives of William R. Hearst, who owns the triangular, plot bounded by Broadway, Central Park West, 61st and 62nd streets, to lease the same for an airdome.

Guests of Eimer's Hotel, Cincinnati, frequented by the theatrical profession, fled in their night clothes Wednesday morning when the Gold Dragon restaurant next door was burned out. The hotel was not touched by the flames.

De Witt Coolman, former musical director of the Weber & Fields' "All Aboard," who was unable to accompany the show to Chicago owing to illness, has been engaged to swing the baton over the "Red Canary" orchestra when it opens at the Lyric.

Cecil Desmond, of Barney Stone and Desmond Sisters, was granted a divorce from Sherman H. Thompson in Los Angeles, Jan. 30. Owing to pneumonia Miss Desmond has been laying off for some time but expects to rejoin the act in a few weeks.

Marceline, the former Hippodrome clown, is ill and has gone to Florida to recuperate. The pantomimic jester is said to be under contract to the Shuberts and that he is to have a prominent role in one of the Shuberts' proposed movie productions.

Bert Leigh, who sticks to a southern route each season, and for several years has been doing a George M. Cohan show below the Mason & Dixon line, will star through that territory next season in "Stop Thief," which he has just leased through the Cohan & Harris office.

Kitty Faye (Faye and Tennien) had a narrow escape from being fatally burned while the act was playing Kansas City recently. An alcohol lamp exploded, setting Miss Faye's hair and clothes afire, burning her face and eyes painfully. None of the burns are serious.

Madeline Delmar goes to Bermuda for a pleasure trip when "The Conspiracy" closes in Philadelphia next week.

Nelson Soule, who with Harry Bellthazer form the Bellthazer Brothers act in vaudeville, barely escaped death by drowning in the Ohio river near Paducah, Ky., March 1, when a canoe containing himself and William B. Wilhelm, a non-professional, was capsized. Wilhelm was drowned.

The new Majestic, Newark, is going to take up feature pictures, according to Charles Pope's statement. Pope is general manager of the Amusement Co., which leased the house for ten years. In addition to giving a feature film exhibition, Pope is going to offer them four or five acts of vaudeville.

Spencer, Burton & Gray, a western producing firm, announce that they will send out a new comedy drama next season through the one-nighters, entitled "A Daughter of Eve." This is the same company which now has out a production of "Tempest and Sunshine."

Two plays have been leased through the A. Milo Bennet Agency, Chicago, for road production next season. Ralph Clininger has obtained "The Confession" and will send it through the northwest. The Augur Brothers have secured "The Little Homestead" and may get it started some time this spring.

TOMMY'S TATTLES. BY THOMAS J. GRAY.

Now that Mike Donlin has been signed again, the New York Giants, with Rube Marquard and McGraw can boast of more actors than any club in any of the leagues.

What they say when they hear you are in show business:

"I'll bet you know a lot of swell dames."

"Do you know a chorus girl—I can't think of her name—she was the third girl from the left with Raymond Hitchcock last season?"

"Does Eva Tanguay really get \$2,500 a week?"

"I suppose you get free passes to all the shows."

"Is George Cohan a nice feller personally?"

"You must have a lot of fun traveling around the country."

"I was considered pretty good at acting myself when I was young."

"Do the actors get sore at the critics?"

"Where do you go from here?"

"I meet a lot of actors at the Elks."

"It's pretty soft for you guys the way you make your money."

"September Morn" has now passed out of the "sure fire laugh" class.

Should we charge England's ships for using the Panama Canal? If they have any of those "My Version of American Ragtime" comics on them they should chase them back.

MORE MONEY IN MATINEES THAN NIGHT SHOWS, 'TIS SAID

Dancing Places Keeping Receipts of Evening Down in Many Theatres. Managers of Opinion Daily Matinees in Legitimate Houses Would Hold Up Business. Same Conditions Over Eastern Part of Country Where Dancing Craze Is On.

Legitimate theatrical managers are coming around to the opinion that through the matinee performances of their plays drawing more money than the average night attendance leaves at the box office, that some steps should be taken to card a daily matinee of a success in New York.

The dents in the box offices evenings are directly attributed to the many dancing places that draws the crowd which otherwise would spend \$2 apiece to see a show. That the matinees are climbing up while the night receipts are going down is thought to reflect this condition by the managers, who are receiving reports from all the larger cities in the east where the dancing craze is on that a similar situation confronts the local and travelling managers.

One of the best-known of producers was said to be on the verge of announcing a daily matinee in a New York show house, for his piece, conceded a success, but no confirmation of the report could be obtained from him by a *VARIETY* representative.

The "dance thing" in New York has reached unthought of proportions. Some time ago the dance places filled up after the theatre hour at night. Now they may be found full at any time after 9.30, while the one-step has been announced by two restaurants as starting with the noon luncheon, continuing for the remainder of the day that might extend until early the next morning. The large New York hotels and restaurants that hold the "\$2 crowds" are drawing from former theatregoers. With Lent on and the springtime due when autos will keep more box office patrons away, managers are at their wits' end to hold business for plays, having as an additional opposition the feature picture reign at present.

"Saturday Night" was admittedly injured long ago by the dancing, but with every night suffering, first-class theatres are at a disadvantage they see no way to avoid other than by the daily matinee, in which case the player would probably either interpose an objection to two performances daily or demand an additional salary that might eat heavily into any increased weekly receipts.

"SWEETHEARTS" DIVIDEND.

The first dividend declared by "Sweethearts" was \$8,000, distributed last week. The melon was participated in by Christie MacDonald, the star of the show; Alice Lloyd and Werba & Luescher, who hold stock in the company.

The "Sweethearts" show is now in

Chicago. It has been playing under a heavy expense and, although doing big business for the most of the time out, it is only of late that a profit could be taken down, after the production cost had been charged off.

EXPENSIVE "KAY" SHOW.

No one seems to know when the salary expense account of the revived "Girl From Kay's" will end. It reaches \$6,000 with the three biggest principals, besides a share of the profits one of them, Sam Bernard, will be entitled to—if there is any.

Gaby Deslys, who was induced to change her mind about allowing her partner, Harry Pilcer, to select his own role in the performance, has renewed her contract with the Shuberts for nine weeks, and under this as a part of the show, she will draw \$4,000 weekly (eight performances). Cecilia Loftus, engaged for the title role, is to have another thousand for her services, while Mr. Bernard's guarantee is the same sum weekly.

Besides there are the other principals in the cast, and a chorus of not less than 50. That ought to make the total hit the bell around \$10,000. The show is to open at the 44th Street theatre, when ready, with "The Midnight Girl," leaving in due time to accommodate it, although it was press agent this week "The Midnight Girl" would remain there the remainder of the season.

Gaby's tour in "The Little Parisienne" was prolonged a week, closing after a string of New England one-nighters this Saturday. It is expected rehearsals will be rushed for the renewed revival, for the Bernard production can open in New York March 30, although that is yet in doubt.

"The Midnight Girl," when moving out of 44th street, will shift over to the Casino, according to report, supplanting "High Jinks."

WALTER, THE CONFIDENT KID.

Walter Hast is looking for another theatre in New York to present a revival of his Welsh drama, "Change."

He still has confidence in the piece and wants to put it on for an indefinite run.

PRODUCED FOR GEO. M. ONLY.

"On the Level," a comedy by Richard Madden, is to be played in stock in Newark next week. It is being put on for the express purpose of permitting George M. Cohan to see it prior to his departure for Europe at the end of the month. If Cohan likes it his firm will arrange to produce it next season.

RUNS FIXED IN ADVANCE.

The Klaw & Erlanger booking office is said to have already decided upon the runs for two new shows opening in New York next week. Henry W. Savage's "Maid of Athens" going into the Amsterdam, is reported slated to remain there until May, when the new "Follies" production will move the Savage show over to the Knickerbocker, replacing at that theatre "The Crinoline Girl," Julian Eltinge's latest play, opening with the star at the Knick Monday.

What's to become of Eltinge and his show if the hit expected, the K. & E. people don't seem to have decided. They simply give "The Crinoline Girl" two months at the Knickerbocker and let her go at that.

Mr. Eltinge is said to have his piece in first-rate shape for a New York introduction. "The Maid of Athens" was reported from Atlantic City, where it opened last week, as looking quite likely, but needing considerable going over, probably done with it this week.

"The Little Cafe" leaves the Amsterdam this Saturday for Boston. Last week it played to around \$10,000 and the previous week, \$11,000, registering a deficit for the show each week.

LORRAINE MAY BE LEAVING.

Lillian Lorraine may be leaving "The Whirl of the World" at the Winter Garden, if not already departed from there. Last Saturday night quite a fracas occurred back stage, resulting, it is said, in Miss Lorraine and her maid attempting to take her trunk down the stairway after the stage manager had ordered Lillian to her dressing room.

Monday the report was the Shuberts wanted Rita Stanwood for the Lorraine role in the show.

Manager Harry Swift Marrying.

Harry Swift, manager of the Harlem opera house, will be married March 17 to Susan Campbell, a non-professional.



ANN MURDOCK

Leading woman in "A PAIR OF SIXES," the new farce by EDWARD PEPPLE, which H. H. FRAZEE will present in the LONG-ACRE THEATRE Tuesday night, MARCH 17, with HALE HAMILTON, GEORGE PARSONS and IVY TROUTMAN also in the cast.

SHOWS CLOSING.

After a successful tour of the one-nighters in the wild and woolly, George Engesser has closed his "Two Oles." He expects to resume his road travels around the first of May.

Billie Burke and her "Land of Promise" are announced to close their north-west travels in order that this Charles Frohman star can offer a new play, "Blue Pajamas," at the Lyceum, New York, March 26. Catherine Cushman, author of "Kitty MacKay," wrote Miss Burke's new piece.

"The Natural Law" is done for as far as its present road journeying is concerned. At Quincy, Ill., the sheriff stepped in.

Chicago, March 11.

More closings in the one-night regions are reported here. In the list are "The Girl and the Hawk," Boyd Burrow's "Country Grover," "The Light Eternal" and Leon Gilson's "A Bachelor's Honeymoon."

"The Price," which the Clarence Bennett Amusement Co. started out on the one-nighters in New York with Edna Marshall in the former Helen Ware role, closed in the west. Miss Marshall and husband, George Dill, and Mr. and Mrs. Clarence Bennett have gone to the Pacific coast for a visit.

Jones & Crane's "Alias Jimmy Valentine" has closed. The piece had been making a tour of Iowa.

"The Thief," a company put out by C. S. Primrose, of Chicago, will close this week after making several Ohio towns.

Chicago Revue at La Salle?

Chicago, March 11.

D. A. Campbell, a local promoter, is preparing to put on a Chicago revue which will be called "The Movie Girl," by Mrs. Frieda Hall. The exact date of production has not been stated, but it may go in the La Salle opera house after "September Morn" has worn out its welcome.

Among the players named for the new piece are Sam Chip and Mary Marble and Robert Angelo.

Mr. Campbell, formerly a state senator, has dabbled in the show business on other occasions with more or less success.

It is likely Louis Macloon will do the press work for the new show.

Mrs. Hall is lying in a critical state at the De Jonge hotel from a nervous breakdown. She has been compelled to relinquish the task of rehearsing the company to play "The Benediction" for T. C. Gleason.

Helen Falconer in Janis Role.

The vacated role of Elsie Janis in "The Lady of the Slipper" (Montgomery and Stone) has been taken by Helen Falconer. Miss Janis sailed for London Wednesday.

THREE FIRST LAST WEEK.

The three first among the shows in "Syndicate" houses last week from the box office record were, in the order named, "Potash & Perlmutter" (Cohan), "Gump" (Wallack's), and "Sari" (Liberty).

PICTURE SHOWS NEXT SEASON FOR ALL THE ONE-NIGHTERS

Feature Film Concerns Preparing Now and Going After Routes. Some Country Managers Holding Back. Mutual Gets Up Sample Program. Possible Reason Why K & E-Bio Co., With Investment to Date of Over \$500,000 is Holding Certain Territory in Reserve.

It's almost a foregone conclusion that movie road shows will deluge the one-nighters next season. This much is evident from the manner in which numerous picture concerns of New York are striving to line up certain routes throughout the country.

According to several prominent booking managers, it's going to be a survival of the fittest with the new movie frameups. With a raft of former dramatic successes having been made into photoplay features, these aim to go out into the one-nighters and reap a harvest at prices below the former scale asked when the pieces in question were presented in legitimate acting form.

There will be plenty of time for the movie affairs, but some of the bookers say that, despite the great demand for pictures, that many houses will turn them down next season, i. e., they will fight shy of the picture outfits until unable to get hold of road attractions figured on as coming their way. Some of the bigger and more important road organizations with film features seem certain to land all the time wanted, but there will be a slew of "specials" that will have tough sledding in booking the bigger houses.

The booking agencies are giving the movie router an attentive ear, yet some say there will be few booked regularly, as they are somewhat dubious on the "feature film" getting the money in their houses next season.

A few picture shows have been getting big money on the road for several seasons past, but the rush to place film specials on the market is going to cut a wide swath in diminishing the expected box-office returns, according to the opinion of some of the wise bookers.

There's the unwonted activity now in the movie booking direction, and some of the proposed roadsters are getting some pretty good time. This week the Continental Co., which already has turned loose some special films, and has a lot of big ones in prospect, sounded some of the agencies on its proposed road show of the present Mutual program at Weber's.

The Continental, through H. Whitman Bennett (Shubert's former general press representative) intends to send out a show, offering "The Gangsters" (four reels), "Roosevelt in South America" (one reel), and a Keystone comedy. Other shows will be arranged later by the Continental.

The George Kleine Co. is understood to have many movie shows in preparation for the new season, the routes to be arranged by William Raynor, in charge of the New York office.

In addition to furnishing its own

houses with special film programs, the United Booking Offices Feature Film Co. will have quite a number of big picture productions at the disposal of the booking managers.

The Edison talkers, with a new talking-picture program, will start out with renewed alacrity after Easter, with more to follow next fall.

In addition to these, other film concerns have leased the road rights to their big features and are also expected to get their routes lined up before the opening of the new season.

It may or may not be significant that the Klaw & Erlanger-Biograph feature picture manufacturing combination, with at least 40 subjects (three and four-reelers) completed, representing an investment to date of over \$500,000, has only released so far (through the General Film Co.) to New York and New England territory. The remainder of the country has been held in reserve. The bookings for these K. & E.-Bio features, while under the general supervision of Pat Casey, the general manager, has been entrusted to the care of J. J. Kennedy and Percy Walters, of the G. F., who are interested also in the K. & E.-Bio concern. Capable picture men, as Messrs. Kennedy and Walters are, and with the able show experience of Mr. Casey, who has Klaw & Erlanger and their great booking department behind him, that the remainder of the country is held in reserve, while a local "feeler" as to value of the films is being sounded, may indicate that there will be K. & E.-Bio picture road shows also in the field next season.

"PILATE'S DAUGHTER" PREPARING
"Pilate's Daughter," by the Rev. Francis L. Kersel, with 25 principals and an equal number of supers, a spectacular affair, produced annually for several years in Boston by amateurs, is now in rehearsal for a legitimate theatrical presentation by George H. Brennan, and opens in Hartford March 19.

The author is of the Mission Church in Roxbury.

GREENWALL LEFT \$300,000.

New Orleans, March 11.

An inventory filed in the court Monday showed the Henry Greenwall estate to be worth \$301,046.

"DEADLOCK" TAKEN OFF.

Chicago, March 11.

"The Deadlock," with Edith Wynne Mathison, closed at the Howard Saturday night after a struggle with adverse circumstances. The members of the company went back to New York, and it is reported here that they will open there in a week or so.

TANGUAY FORCED TO CLOSE.

Kansas City, March 11.

Eva Tanguay's Volcanic Vaudeville road show closes Sunday on account of the illness of the star. After leaving Chicago she found herself suffering with inflammatory rheumatism, with her right side badly affected. Miss Tanguay laid off two days last week to be examined in Chicago, and the doctor tried to keep her there, but she returned to her company and struggled on. It is with the greatest effort she can walk, and is forced to close, returning to Chicago to place herself under Dr. Pitt's treatment.

The Tanguay show is reported to have had but one losing week since leaving New York, its third in Chicago without the star. It has been out 28 weeks this season.

St. Joe, Mo., March 11.

Eva Tanguay, appearing here today with her show, says that although closing this Saturday, her company, as it is now composed, with herself at the head of it, will reopen March 29, continuing her independent tour.

"HIGH COST OF LOVING."

The production of "4-11-44," proposed by A. H. Woods with Bernard Granville starred, to have occurred this spring, is off.

Granville will probably join the company which Woods is organizing with an all-star cast to play "The High Cost of Loving," in which Lew Fields, Nat Goodwin, Max Rogers and Ernest Lambert are already slated to play next August.

CORRECTION BY MCKAY.

Frederick Edward McKay finds fault with the statement in last week's VARIETY that "whatever praise has been lavished upon 'When Claudia Smiles' has been allocated to its star, Blanche Ring." He declares that, with but two exceptions, the New York dailies spoke well of the piece, and such a statement might have a tendency to injure his enterprise on the road.

GUS HILL SATISFIED.

Gus Hill's production of the cartoon play, "Bringing Up Father," had its premiere at Middletown Monday night. Tuesday the manager was back in New York thoroughly satisfied, and declaring he would make no changes either in the book or cast.

W. & F. Return for a Week.

Chicago, March 11.

Weber & Fields, who opened their road show here two weeks ago, will return to the Auditorium next Sunday for one week. After that Pavlowa will come to that house for a week, opening March 22.

"QUEEN" BOUND FOR CHICAGO.

Tom Ryley's "Queen of the Movies" has about four more weeks at the Globe, New York, before starting, as reported, for Chicago, for another run. The "Movies" show has been doing under \$10,000 weekly of late.

Joe Drum gave up press agenting for the attraction last week.

MAUDE-TYLER CLASH.

The abrupt decision of Cyril Maude to close his first American season now current at Wallack's at the end of next month when the advance seat demands practically insure crowded attendance until the early summer, at least, is followed by rumors of several "run-ins" between the English actor and his managers.

Admittedly one of the most compliant of visiting stars, Maude and George Tyler are said not to get along well together, and the decision of the player to end his New York engagement prematurely is said to be due to the irks of his association. Neither side will admit misunderstandings, but it is reported the bad feeling initially grew out of the mistakes of judgment in putting on "The Second in Command" and "Beauty and the Barge" before the combination hit a bull's-eye with "Grumpy."

NEW SHOW NO "SISTER."

Atlantic City, March 11.

Although "The Maids of Athens," Henry W. Savage's new production, which opened for the first American presentation at the Apollo March 6, was billboarded as "The 'Merry Widow's' Big Sister," it failed woefully to live up to the work of the men who made the "Widow" the big success it was. Five of the 12 programed numbers were interpolations of the tink-tonk variety. Lehar's best number was "When the Heart Is Young," although his unprogramed battle cry of "The Mountain King" was a bit of musicianly composition, yet too reminiscent of De Koven's "Song of Rob Roy" to create any comment on originality.

The other musical numbers attractive were "Alluring Lou," "Nurse," "Our Glorious Stars and Stripes," (which brought back Sousa and his inspiring airs) and "Love's Captive."

The cast was composed of Albert Pellaton, James Herrod, Bernice Mershon, Leila Hughes (who quite captivated the apathetic audience by her charming personality), Bert Gilbert, W. S. Percy, Marie Horgan, Arthur Woolley, James Davis and Jennie Dickerson, beside a chorus of 35. The male chorus was one of the best the local stage has heard for some years.

SHOWS IN BOSTON.

Boston, March 11.

Next week brings "The Little Cafe" to the Colonial, succeeding "Fine Feathers" (booked for only two weeks); Kitty Gordon in "Pretty Mrs. Smith" at the Cort, to succeed Margaret Anglin in Shakespearean repertoire; "The Poor Little Rich Girl" to the Hollis, to follow Billie Burke's fortnight in "The Land of Promise"; "The Crisis" in stock at the Castle Square, and "The Time, the Place and the Girl" at the National (Morton Opera Co.).

Business is picking up in all the houses, except where heavy material is used. Vaudeville, both big and small time, and burlesque are making a barrel of money.

If you don't advertise in VARIETY, don't advertise at all.

MISS DRESSLER QUITS SHOW AND GAYETY PLOT THICKENS

In Fast Succession Follows Series of New Complications in Los Angeles Theatre Tangle. Anderson Out Altogether. Dalton Faces Court Charge. Damage Suits Galore.

San Francisco, March 11.

The Gaiety theatre trouble has reached the seething point. Further developments have Marie Dressler out of the show, her husband, John Dalton, under arrest charged with violating the Mann White Slave act, J. J. Rosenthal suing the management for \$11,850, Marta Golden playing Miss Dressler's role, "The Candy Shop" underlined for the Gaiety next week, Miss Dressler sued by the house management for \$35,500 damages for quitting the show, and last, but not least, it's announced G. M. Anderson is out of the Gaiety company altogether. On top of all this hubbub there are other phases to the Gaiety mess which are keeping the lawyers and reporters here busy.

Miss Dressler walked out of the Gaiety show Sunday before the matinee upon the advice of her husband, who claimed the Gaiety people did not settle for Saturday. The Gaiety heads, on the other hand, say this row started when Dalton gave four boxes to millionaire children at the Saturday matinee without consent, and they charged him \$32 for them.

Miss Dressler was further embarrassed when her husband was haled before the Federal District Attorney charged with violating the Mann White Slave act, the charge being preferred by W. Gorham in behalf of the Gaiety Co.

This procedure on the Gaiety's part has Miss Dressler on the verge of a nervous breakdown. She and her husband say the charge is ridiculous. The District Attorney says Dalton can't be convicted on the evidence submitted.

Rosenthal's ousting resulted in Jake bringing suit for \$11,850, asking that an accounting be made for additional percentage per terms of contract. Rosenthal attached the Gaiety receipts, but the management put up a bond and lifted it.

With Miss Dressler out, the "Merry Gambol" is being offered with Marta Golden in her role. It's not an assured fact that she will be retained. The O'Day people have arranged for the show to quit the Gaiety Sunday night and go to Los Angeles with "The Candy Shop," due to open here Monday night.

Isman Is on Broadway.

Felix Isman has returned from the other side.

FRANCIS WILSON WANTS TO KNOW

Francis Wilson is returning to stage activity again in a new play entitled "The Myd Mystery," but is going to get a good line on the piece before recruiting a full company for a "Big City" production by producing it in stock week March 30, at Reading, Pa.

Wilson, assisted by Amelia Gardner

and Arthur Elliott, will appear with Wilmer & Vincent's Reading stock company in the play. If "there" it will be used as a starring vehicle by Wilson next season.

IGNORED GRACE FILKINS.

Court action has been brought by O'Brien, Malevinsky & Driscoll in behalf of their client, Grace Filkins, against the New Era Producing Co., backed by William Ziegler, the multimillionaire baking powder king, and directed by Jos. P. Bickerton, Jr., asking for \$10,000 damages for violation of a contract made last summer whereby Miss Filkins was to be starred in "The Rule Of Three," which the New Era Co. has running at the Harris.

While \$10,000 is nominally the sum asked for, the damage suit takes in the time the contract was to start and the number of weeks the play will be at the Harris. Miss Filkins in private life is the wife of Commander Marix, whom she married some 18 years ago.

After Guy Bolton had completed "The Rule Of Three" he took it to Miss Filkins, as the role of Mrs. Flower was written for her. Messrs. Ziegler and Bickerton accepted the play on its first reading and agreed to star Miss Filkins. For some unknown reason she was ignored when the production was made.

Bickerton is an attorney and may look after the New Era's side of the suit.

ORFORD SELLING ELEPHANTS.

Boston, March 11.

William Orford's elephants are to be sold and Orford and his wife are to return to Europe shortly after May 1. The act consists of two adult elephants, named "Mollie" and "Waddy," and a baby, named "Tony." Orford is trying to dispose of them to the Boston Zoo through contributions made by the public in the columns of the Boston Post. A Paul Keith headed the fund with \$500, and other contributors include the governor and Thomas Lawson, the total amount at present pledged being about \$2,000.

Orford says he does not want the pachyderms thrown at the mercy of circus trainers and would prefer they spend the few remaining hundred years of their natural life in the local zoo.

Opera Singer Charged with Stealing.

Cleveland, March 11.

Lillian Taylor, grand opera singer (so she says) was arrested at the Union Station Sunday morning by Cleveland detectives upon request of the Chicago police. She is charged with stealing a diamond stud and watch charm, worth \$1,000, from a Milwaukee cafe owner whom she met in Chicago.

SHOWS IN FRISCO.

San Francisco, March 11.

The Columbia is dark this week. "The Blue Bird," here for a fortnight at the Cort, is drawing big houses. The press says the production is as charming as ever.

"The Crime of the Law" is in its last week at the Savoy, and doing fair business.

Herbert Kelcey and Effie Shannon opened with a dramatic stock company at the Alcazar with the opening well attended and the paper reviews praising the work of the stars. The opening bill was "Years of Discretion."

CATHOLIC MOVEMENT EXTENDING

Philadelphia, March 11.

The Catholic theatre movement has spread to this city, and plans to withhold Catholic patronage from shows considered objectionable are being made. A project for building a theatre in this city in which only plays meeting the views of the Catholic church authorities will be produced will be considered when the movement is well under way.

The plan was launched Sunday night at a meeting in the church of St. John the Evangelist, attended by many prominent Catholics of the clergy and laity. Mgr. Nevin F. Fisher, rector of the church, who is a member of the Actors' Church Union, presided.

BILL YEATS' YAWP.

Cincinnati, March 11.

List to William Butler Yeats! The Irish poet and playwright lectured at the Woman's Club, in this burg, and said:

"Play writers are not only getting rich too quickly for the good of the drama, but it's entirely monstrous that they are getting rich at all.

"I can afford to write and produce unpopular plays in my theatre in Dublin because I do not seek to get rich from play-writing."

That for you, George Broadhurst!

"MOSELLE" NEXT MONDAY.

Cleveland, March 11.

"Madame Moselle" will have its initial presentation at the Colonial March 16.

The cast includes Jefferson De Angelis, Jack Henderson, Diane d'Aubrey, Olga Roller, Ernest Lambert, William Pruette, Della Nivens, Helene Novita, Hallen Mostyn, Royal Cutter and the eight "Beauty Models." Production staged by George W. Lederer. Adapted from the French by Edward A. Paulton. Music by Ludwig Englander.

Craig Finds a Title.

Boston, March 11.

"Where's Your Wife?" is the title which won the \$100 prize offered by John Craig, manager of the Castle Square stock, for the new farce written by John Grant Springer, a San Francisco newspaper man.

Sweatnam Rejoins "Excuse Me."

Cincinnati, March 11.

The "Excuse Me" company laid over here last week, with Willis P. Sweatnam rejoining.

If you don't advertise in VARIETY, don't advertise at all.

ACTORS' EQUITY CONTRACT.

The Actors' Equity Society (Francis Wilson, president), quartered in the Long Acre building, had an important meeting at its offices Monday, when the officers and directors ratified the final forms of contract which the Society wants to have the legitimate theatre managers and actors and actresses signing hereafter. The Society was assured by theatrical lawyers its contract is equitable to both.

The Society was lately organized by prominent legit actors.

"CHAPERON" WITH NEW TITLE.

"The Third Party," which was played in London under the title of "The Chaperon," is in rehearsal under the Shuberts' direction and will start March 23 out of town with a New York opening contemplated a week later.

In this new farce comedy will be Walter Jones, Taylor Holmes, Dick Temple, Joe Phillips, Jobyna Holland, Marjorie Woods and Jeffreys Lewis. No song numbers in the piece.

EMMA EAMES CELEBRATING.

Cleveland, March 11.

Mme. Emma Eames is coming back to Cleveland Friday night to celebrate the 25th anniversary of her Paris debut as an operatic singer by giving a concert for charity at the Hotel Statler. This is Mme. Eames' first appearance since she announced her permanent retirement from the stage. This city is the home of Mme. Eames' mother and brother, and it claims the famed singer as its daughter.

SCARBOROUGH TAKING REST.

"The Last Resort" closes its season Saturday night at the Longacre, when the author-manager, George Scarborough, will rest for a couple of weeks before deciding whether he will take a chance with any of his three other untied plays.

Will A. Page, who was his general manager, will continue to represent Scarborough, meantime doing the advance work for "Marrying Money," opening at the Princess next Wednesday, the premiere having been postponed so as not to conflict with the numerous first nights announced for Monday.

COOLEY, CHIEF DIRECTOR.

Announcement is made that Hollis E. Cooley has accepted the appointment of Director-in-Chief of Special Events of the Panama-Pacific Exposition at San Francisco, 1915. In assuming the duties of his new office Cooley will make his headquarters in San Francisco.

Youngstown's New Dramatic House.

Cleveland, March 11.

Youngstown will have a new theatre ready for opening in October. H. H. Feiber and M. A. Shea, owners of the Park in that city, have purchased a site for \$230,000, and will begin erection of the new building at once. The estimated cost of the structure is \$200,000.

The theatre will be used for legitimate productions, and the Park, now playing both vaudeville and dramatic offerings, will be given over to the former exclusively.

TRIO OF BRONX THEATRES ABANDONS STOCK POLICIES

Prospect Co. Unable to Reopen, While Metropolis and Cecil Spooner Stocks Close Saturday Night. Once Thickly Settled Stock Belt to Be Without a Single Repertoire Organization.

Stock conditions in the Bronx have reached a crisis. After fighting each other with hammer and tongs, the field, after Saturday night, will be left clear to anyone who sees fit to enter and take up stock possession. The Prospect became dark and, though the Rowden Hall stock backers said it would surely reopen later, has abandoned its stock policy. The Hall company has disbanded.

The Metropolis, which Frank A. Keeney leased and has been playing stock, has been subleased to the men who operate the Burland theatre away up town and they are going to install a straight picture policy. Keeney's stock, managed by Jay Packard, closes tomorrow night. Mae Desmond, who had helped business by jumping to this house from the Prospect, has taken up her new contract as leading woman of the Poli stock, Worcester, Mass.

On top of the Prospect going dark and the Metropolis closing, the Cecil Spooner stock, in the new Cecil Spooner theatre, closes Saturday night. Miss Spooner goes to the DeKalb, Brooklyn, next week, where she joins the Blaney-Spooner production of "One Day." The Cecil Spooner theatre (Bronx) will take up a new policy, one-act plays being presented there under Mrs. Mary Gibbs Spooner's direction. Pictures will also be shown at popular prices.

A sizzling stock war has been waged between the Prospect, Metropolis and Cecil Spooner theatres with the result that none did any business.

The Bronx neighborhood has always been considered a very profitable stock section, but, with the three houses quitting, looks as though the uptown district had been over-stocked.

POSSIBLE PAYTON STOCK NEXT

Philadelphia, March 11.
It's reported Frank A. Keeney, the lessee of the American theatre (at present playing the Blaney-Spooner brand of stock) may turn the house over to Corae Payton to install the Corae Payton stock around Sept. 1, next.

\$2,000 FOR "HURT FEELINGS."

Lynn, Mass., March 11.
Because her feelings were hurt by certain remarks alleged to have been made by Edward Lynch, leading man of the stock company now at the Park, Woonsocket, R. I., and his wife, Grace Lynch, of the same company, Doris Woolridge, until recently a member of the Auditorium stock and now of Portland, Me., has brought suit against the Lynches for alleged slander in the sum of \$2,000 each. The warrants were served on Mr. and Mrs. Lynch by a deputy sheriff while they were in the midst of a rehearsal. Bail bonds were

furnished by a Woonsocket councilman.

Miss Woolridge played the leading female role with the Lynch company in "Alias Jimmy Valentine," but quit at the end of the week.

HIS 1,000TH PERFORMANCE.

Springfield, Mass., March 11.
Carl Brickert celebrates his one-thousandth performance locally this week as a stock member. He first came here to play "heavies" for the Poli stock, then assumed the leads, and after a couple of seasons went to the Broadway, where he now plays opposite Edna Baker.

This is considered a unique record for stock in one city.

THAIS MAGRANE AT DUSQUENE

Pittsburgh, March 11.
The Davis Players at the Duquesne will have Thais Magrane as the new leading lady, succeeding Irene Oshier. Constance Collier is to play a starring engagement for several weeks, beginning March 16. Miss Magrane was formerly of the company.

FLORENCE PINCKNEY LEADING

Florence Pinckney has been engaged as leading woman at the Metropolis, assuming the roles formerly acted by Mae Desmond, who has gone to Worcester to play leads with the Poli stock there.

Stock Commencing at Savoy

Atlantic City, March 11.
The Cal Smith stock company, of Reading, Pa., will begin an engagement at the Savoy March 16. Opening performance, "The Gamblers." John Callahan will be the manager. Two performances daily. Prices, 15-50.

The company has Lelah Hallock, Alfred Cross, Edward Darney, Emma de Weale, Bob McClung, Edwin Bailey and Cal Smith.

Change in Pittsburgh Suburb.

Pittsburgh, March 11.
The Rowland theatre has changed policy. It is now the third stock house in the city. It ran pop vaudeville, booking from the Sun circuit.

Manager P. B. Jones is offering a regular stock attraction with a new company. March 16 "Mrs. Temple's Telegram" will be presented.

The theatre is in the borough of Wilkesburg, about 50 minutes from the heart of Pittsburgh.

Stage Manager Gives Notice.

New Britain, Conn., March 11.
S. K. Fried, stage manager of the Lyceum Players here, has handed in his notice, leaving March 14, and re-opening the following week as stage manager with the Mary Servoss Co., Grand Rapids, Mich.

CLEVELAND SUMMER PLANS.

Cleveland, March 11.

Plans for summer entertainment at the local theatres have practically been completed. The Hippodrome will be draped with vines and green plants to give it the appearance of a garden. Vaudeville at popular prices will be offered. The Miles will continue its present vaudeville, and will add as special features tabloid musical comedies. It also will be decorated for the summer run.

For the Colonial, the Shuberts are planning a strong stock company. Last season Tully Marshall headed the players there, and it is not improbable that he may return this season. Feature film men are bidding for the use of the Opera House to give high-class pictures at stock company prices.

Matt Kennedy will head a stock company to have a short season of burlesque at the Star. Billy Spencer, last season in stock at the Star, is mentioned as the comedian who may be featured. Several Progressive Wheel men are said to be back of the plan to run this stock.

The Cleveland, now having good business, will probably extend its run far into the summer. The Prospect will be dark, while the Priscilla announces vaudeville, with the house closed for only two weeks in August.

Another Postponement Necessary.

Cleveland, March 11.
The illness of (Miss) Percy Haswell, leading woman, again caused the postponement of the opening of the Duchess to March 16. Miss Haswell has been playing there in stock all season.

Ill and Hurt in Smokeville.

Pittsburgh, March 11.
Eva Vincent, who came to the Pitt to play the "cockney" servant in "The Blindness of Virtue" several weeks ago, has been ill in her hotel since the close of the four-week run of the play. She is recovering.

A slight accident to one of the assistant detectives in "Within the Law" caused John Montague, the press representative, to fill the role.

Manager J. B. Reynolds, of the Alvin, was burned on both cheeks in the fire which threatened to destroy the Gayety last week. Police let him within the lines and a tongue of flame scorched his cheeks.

Rheumatism Has Grace Huff.

Baltimore, March 11.
Grace Huff, leading woman with the Poli Players, left here yesterday for Atlantic City, where she will stop for a week or more. She is suffering with rheumatism and likely will be out of service for several weeks.

Miss Huff left the company Monday of last week after opening in the matinee, and was confined to her apartment until she started for the seashore.

Two Cohan Pieces Released.

Two of George M. Cohan's pieces, "The Little Millionaire" and "Broadway Jones" were placed on the stock catalogue for the first time last week.

DOESN'T THINK JOHN DID IT.

Baltimore, March 11.

Gertrude Bondhill, of the Poli Players of Washington, was notified here last night (where she is appearing with the Baltimore company for the week as principal in "Madame Sherry") that her husband, John Arthur Ray, U. S. Consul at Sheffield, England, had filed a divorce suit against her at White-wright, Grason county, Texas, where he has his residence. They were married last December and went on a honeymoon trip to England. Miss Bondhill returned shortly afterwards and took up her stage work again.

To a VARIETY representative Miss Bondhill said she did not believe the suit had been started, as "I dined with John last Friday and he said nothing at that time of his intentions to apply for a divorce." Miss Bondhill added she believed the whole thing was a "frame-up" on the part of some who were jealous of her success. It is said in Washington that papers for the divorce suit have been served on Miss Bondhill, but she would not confirm this.

MILWAUKEE OPPOSITION.

Milwaukee, March 11.
Opposition this summer for the Shubert Theatre Stock Company is promised with the departure today for New York of Manager Sherman Brown of the Davidson, and Herman Fehr to engage players.

The last half of the season, at least, will be given to the Majestic (Orpheum house) and the Davidson, booked for Independent attractions into June.

For the first half it is desired to use the Pabst, where the German stock players may finish in May, but it is understood that the high rental asked by Ludwig Kreiss is bothering.

The leading players for the new stock organization have been signed up but not announced, and the intention is to open early in May.

40 Weeks in Haverhill.

The New Orpheum, formerly Orpheum (Louis B. Mayer, manager), Haverhill, Mass., opens as a picture house de luxe Thursday, March 12, with Charles Klein's "The Third Degree" in four reels. The Mayer stock company closed at the Orpheum Saturday after a run of 40 weeks.

With the closing of the stock season Manager George K. Robinson tendered his resignation. His successor has not been announced.

Stock in Canton May 15.

Canton, O., March 11.
The Grand, a Feiber & Shea house, will install a stock company, commencing about May 15.
The company is now being organized in New York.

Wilson Hummell Succeeds Doyle.

Salem, Mass., March 11.
James Doyle leaves the Empire stock Saturday night. His position of stage director will be assumed next Monday by Wilson Hummell.

Edna Earle Andrews is an important member of this company.

If you don't advertise in VARIETY, don't advertise at all.

IF YOU DON'T ADVERTISE IN



DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (March 16)

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 "B-C" following name (usually "Empress") are on the Sullivan-Considine Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S. C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Int." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"J.-L.-A." Jones, Linick & Schoeffer (Chicago)—"B.L." Bert Levey (San Francisco)—"Sva." Western States Vaudeville—"Med." Medea—"tbc." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"a." J. H. Aloe (Montreal)—"Sun." Gus Sun Circuit (Springfield, O.).

New York
HAMMERSTIN'S (ubo)
"Should a Woman Tell"
Gusano & Bailey
Norton & Nicholson
Goldberg
"Ma Cherie"
Keno & Green
Gret Howard
"Girl in Muff"
Farber Girls
Loughlin's Dogs
Chris Richards
Flying Martins
Doc O'Neil
Leroy & Mora
LeRoy & Tauber
PALACE (orph)
Danie
Murray & Webb
Avon Comedy 4
"Kid Kaharet"
Swan & Mack
Ed Morton
"English Rose"
(Others to fill)
5TH AVE (ubo)
Anna Chandler
"Telephone Tangle"
John & Mac Burke
Spencer & Williams
Frances Nordstrom Co
Four Harveys
Wallace Galvin
Lawton
ALHAMBRA (ubo)
Virginia Harrod Co
Louise Gallaway Co
Florence Tempest Co
Elinore & Williams
Planegan & Edwards
Hoy & Lee
Ann Eleanor Ball
Mason Wilbur & Jor
BRONX (ubo)
"School Playgrounds"
Rosen City
Robie Gordone
Connolly & Wenrich
Pederson Bros
Sampell & Reilly
The Hennings
Howard's Ponies
AMERICAN (loew)
Montrose & Lytell
Puprella Bros
3 Keltons
Hilda Hawthorne
"Night in Park"
Borden & Shannon
"Son of Solomon"
Neil McKinley
Steiner Trio
Musical Maids
Jim Reynolds
Wills & Hagan
Lewis & Chaplin
"How Could You"
John D. Hymer Co
Miller Moore & Gar
(One to fill)
NATIONAL (loew)
English & Johnson
Tom Waters
Frank Stafford Co
Klein Bros
Harishma Bros
24 half
Montgomery & Healey
Al Rover
Hoy's Minstrels
Rita Gould
General Pisano
(One to fill)
ORPHEUM (loew)
Hoy's Minstrels
Lewis & Chaplin
"How Could You"
Fiddler & Shelton
Wills & Hagan
(Two to fill)
Hilda Hawthorne
Mario & Trevelle
3 Keltons
"Son of Solomon"
Borden & Shannon
DeLewso Troupe
(One to fill)
GREELY (loew)
Rose & Moore
"Clay Baker"
Ingels & Redding
Ganch Sisters
(Three to fill)
24 half
Golden Trio
"The Tamer"
Frank Stafford Co
3 Escardos
(Four to fill)
4TH AVE (loew)
Faye & Minn
Klass & Bernie
Harlan Knight Co
Ralph Edwards
Grey & Peters
(One to fill)
24 half
Viola Duval
Anderson & Burt
"Winning Widows"
The Stantons
Brandt Bros
(One to fill)
DELANCEY (loew)
Montgomery & Healey
Quinlan & Richards
Al Rover
John Hymer Co
Miller Moore & Gar
Alice DeGarmo
(One to fill)
24 half
English & Johnson
Brown Delmore & Br
"Clay Baker"
Hayes & Aldrich
Gash Sisters
Neil McKinley
(Two to fill)
LINCOLN (loew)
Mendelson 4
Louise Gallaway Co
Chas Fletcher
Ted McLean Co
DeLewso Troupe
(One to fill)
24 half
Dollman & Norville
Rose & Moon
J C Lewis Jr Co
Rush & Shapiro
Siebert Sia Co
(One to fill)
BOULEVARD (loew)
Bill Bailey
Auto Bandit
Burton & Lerner
Amoroso & Mulvey
(Two to fill)
"Rough Haul Kids"
3 Keltons
Quinlan & Richards
Montrose & Lytell
(One to fill)
GRAND (loew)
9 Krazy Kids
Anderson & Burt
Jim Reynolds
Siebert Sia Co
(Three to fill)
24 half
Puprella Bros
Klein Bros
Eddie Foyer
"Slide Lights"
Anderson & Glines
Fred Twine
(One to fill)
Brooklyn
ORPHEUM (ubo)
Wm Faversham Co
Salle Fletcher
Henry & Francis
Illnes & Fox
3 Renards
Fred Duprez
4 Kanaras
(One to fill)
RUSHWICK (ubo)
Triste Frizanza
"Trained Nurses"
Ronne & Bent
Claudius & Scarlet
Lane & O'Donnell
The Parshleys
24 half
The Carltons
Alban Troupe
BIJOU (loew)
General Pisano
Orpheum Dennett & D
J C Lewis Jr Co
Ross Fenton Players
Rita Gould
Layne & Benjamin
Faye & Minn
Harishma Bros
Ted McLean Co
"Night in Park"
Tom Waters
Steiner Trio
(One to fill)
COLUMBIA (loew)
Verona Verdi Co
Sullivan & Reynolds
Klass & Geo
"Slide Lights"
Browning & Chip
Ward Bell & Ward
Fred Twine
"Who Was He"
B K Kelly Forest
3 Donalds
(Three to fill)
SHUBERT (loew)
Brown Delmore & B
Briere & King
"Behind Footlights"
B K Kelly Forest
DELANCEY (loew)
O'Boyle & Brazil
Lottie Williams Co
Dollar Troupe
(Four to fill)
24 half
Charlotte St Elmo
"Auto Bandit"
Burton & Lerner
Amoroso & Mulvey
(Two to fill)
FULTON (loew)
Golden & West
Eva Prout
Anderson & Glines
W H Armstrong Co
Jimmie Britt
3 Donalds
(Two to fill)
Grey & Peters
Briere & King
Klass & Bernie
Harlan Knight Co
Fiddler & Shelton
Liberty & Benjamin
LYBBERTY (loew)
Sam Ash
"Book Agent"
Belle Dixon
Three DeLewso
(One to fill)
24 half
Keys & Walker
Niblo's Birds
"Hearts Adrift"
Auto Bandit
Burton & Lerner
Amoroso & Mulvey
(Two to fill)
"Rough Haul Kids"
3 Keltons
Quinlan & Richards
Montrose & Lytell
(One to fill)
GRAND (loew)
9 Krazy Kids
Anderson & Burt
Jim Reynolds
Siebert Sia Co
(Three to fill)
24 half
Puprella Bros
Klein Bros
Eddie Foyer
"Slide Lights"
Anderson & Glines
Fred Twine
(One to fill)
Brooklyn
ORPHEUM (ubo)
Wm Faversham Co
Salle Fletcher
Henry & Francis
Illnes & Fox
3 Renards
Fred Duprez
4 Kanaras
(One to fill)
RUSHWICK (ubo)
Triste Frizanza
"Trained Nurses"
Ronne & Bent
Claudius & Scarlet
Lane & O'Donnell
The Parshleys
24 half
The Carltons
Alban Troupe
BIJOU (loew)
General Pisano
Orpheum Dennett & D
J C Lewis Jr Co
Ross Fenton Players
Rita Gould
Layne & Benjamin
Faye & Minn
Harishma Bros

EMPRESS (ac)
Halsted St
(Open Sun Mat)
3 Newman
Kammerer & Howland
Clem Bevin Co
Coakland McBride & M
Robinson's Elephants
McVICKER'S (Jis)
Manappa
Evelyn's Animals
Howard & Sadler
Alex Kominsky
Wilson Franklyn Co
Aomano & Carme
Dr Cook
Zos Matthews
Rice Bell & Baldwin
(Two to fill)
COLONIAL (Jis)
Belle Belmont
Andrew Mack
Rose & Williams
Welch American 3
Walter McCullough Co
Wm O'Clare & Girls
Newell & Most
24 half
Jas Brockman
Fish & Mack
Wellington Levering Tr
Scott & Wilson
Fishers Sisters
CROWN (Jis)
Princeton & Yale
Dawson Lan & Cover
Ziegler Trio
Hilda Orth
Stanley's Girls
Geo Davis
24 half
Al Warda
Walter McCullough Co
Newell & Most
Arthur Geary
Sager Migeley Co
Mary Norman
Hennah Avery
Mack & Orth
4 Athletes
Hamilton, Can.
TEMPLE (ubo)
Hugh Lloyd Co
Ferman & Dunham
Raymond & Hain
Jasper
3 Athurs
(Two to fill)
Hartford, Conn.
POLLY'S (ubo)
Hyams & McIntyre
Ada Latham Co
Lewis & Dody
Lionat
Clem Ranf
(Others to fill)
Hoboken, N. J.
LYRIC (loew)
Keys & Walker
Clark & Verdi
Aerial Lions
Mullen & Coogan
Trevett's Dogs
24 half
Belle Dixon
"Book Agent"
(Three to fill)
Hot Springs, Ark.
PRINCESS (inter)
Lohse & Sterling
Leona Guernsey
"Dancing Mares"
Mullen & Coogan
Trevett's Dogs
24 half
Whinnie Houston Co
Wm Faversham Co
Frankie Drew
Lamb & Eckert
(One to fill)
Houston
MAJESTIC (inter)
(Open Sun Mat)
Ross & Tinsman
Knowles & White
Ed Blondell Co
Nan Halmerin
Valerie Berger Co
Chung Hua 4
Lelzel & Jeannette
Indianapolis
KEITH'S (ubo)
"Honey Girls"
Imhoff Conn & Cor
Claude Golden
Tom Mahoney
24 Alfred
(Others to fill)
LYRIC (ac)
3 Falcons
Moscor Sisters
Hallen & Fuller
Nick Lynch
"More Sinned Against"
Jackson, Mich.
BIJOU (ubo)
"Only Son"
Richmond & Mann
24 half
American Trumpeters
Tracey & Rose
"Passenger Wreck"
Mack & Faye
Shreck & Percival
"Circus Day"
Kalamazoo, Mich.
MAJESTIC (ubo)
"Pinafore Kiddies"
24 half
Walsh & Bentley
Lasky's "Mobies"
Rackett Hoover & Mar
Musette
Cornelia & Wilbur
Erie, Pa.
COLONIAL (ubo)
Empire Comedy
Stan Stanley 3
Vandinho & Louie
Roxly La Rocco
Kumas Japs
Julia Rooney
Fall River, Mass.
ACADEMY (loew)
Pisano & Bingham
Bush & Engle
(Two to fill)
Geo Yeomans
(Three to fill)
Ft. Worth
BIJOU (ubo)
Watson & Little
Harry Van Fossen
Rose & Severn
Barnes & Barron
Norris Baboons
24 half
"Trouble Makers"
Ft. Wayne, Ind.
EMPRESS (ac)
(Open Sun Mat)
Newport & Strik
Grant Gardner
"Tiger Get Away"
Oxford 3
Viola Beauties
Ft. Worth
MAJESTIC (inter)
(Open Sun Mat)
Mario & Duff
Arthur Geary
Sager Migeley Co
Mary Norman
Hennah Avery
Mack & Orth
4 Athletes
Hamilton, Can.
TEMPLE (ubo)
Hugh Lloyd Co
Ferman & Dunham
Raymond & Hain
Jasper
3 Athurs
(Two to fill)
Hartford, Conn.
POLLY'S (ubo)
Hyams & McIntyre
Ada Latham Co
Lewis & Dody
Lionat
Clem Ranf
(Others to fill)
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Knowles & White
Ed Blondell Co
Nan Halmerin
Valerie Berger Co
Chung Hua 4
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KEITH'S (ubo)
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Claude Golden
Tom Mahoney
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24 half
American Trumpeters
Tracey & Rose
"Passenger Wreck"
Mack & Faye
Shreck & Percival
"Circus Day"
Kalamazoo, Mich.
MAJESTIC (ubo)
"Pinafore Kiddies"
24 half
Walsh & Bentley
Irene & Bob Smith
Campbell & Yates
Kenny & Hollis
The Rexos
Kansas City, Mo.
ORPHEUM
(Open Sun Mat)
Horace Goldin
Bert Levy
Lillian Herlein
Shap & Turk
The Kramers
(Others to fill)
Knoxville, Tenn.
KEITH'S (ubo)
Donovan & Arnold
The Grazers
Travilla & Seal
Asahi Japs
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
Price & Price
3 Musketeers
Mr & Mrs P Fisher
Bert Ferguson
Archie Goodall
Leansing, Mich.
BIJOU (ubo)
"Trouble Makers"
24 half
Watson & Little
Harry Van Fossen
Rose & Severn
Barnes & Barron
Norris Baboons
Lincoln
ORPHEUM
Nance O'Neil Co
Al Von Teller
Conly & Webb
Valmont & Raymon
Pantzer Duo
(Others to fill)
Little Rock, Ark.
MAJESTIC (inter)
Mack & Orth
4 Athletes
Hamilton, Can.
TEMPLE (ubo)
Hugh Lloyd Co
Ferman & Dunham
Raymond & Hain
Jasper
3 Athurs
(Two to fill)
Hartford, Conn.
POLLY'S (ubo)
Hyams & McIntyre
Ada Latham Co
Lewis & Dody
Lionat
Clem Ranf
(Others to fill)
Hoboken, N. J.
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Clark & Verdi
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Mullen & Coogan
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Mack & Faye
Shreck & Percival
"Circus Day"
Kalamazoo, Mich.
MAJESTIC (ubo)
"Pinafore Kiddies"
24 half
Walsh & Bentley
Sophie Bernard
Kimberly & Mohr
Lou Anger
Power Bros
(Others to fill)
UNIQUE (ac)
(Open Sun Mat)
The Skatelles
Green Mc & Dean
"Honor Among
Thieves"
Julian Rose
Paul Azard Troupe
Montreal, Can.
ORPHEUM
Clark & Hamilton
Lilly Lou
Mary Elizabeth
Williams & Wolfus
Tuscano Bros
EMPRESS (ac)
(Open Sun Mat)
Price & Price
3 Musketeers
Mr & Mrs P Fisher
Bert Ferguson
Archie Goodall
Leansing, Mich.
BIJOU (ubo)
"Trouble Makers"
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Watson & Little
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Rose & Severn
Barnes & Barron
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Knowles & White
Ed Blondell Co
Nan Halmerin
Valerie Berger Co
Chung Hua 4
Lelzel & Jeannette
Indianapolis
KEITH'S (ubo)
"Honey Girls"
Imhoff Conn & Cor
Claude Golden
Tom Mahoney
24 Alfred
(Others to fill)
LYRIC (ac)
3 Falcons
Moscor Sisters
Hallen & Fuller
Nick Lynch
"More Sinned Against"
Jackson, Mich.
BIJOU (ubo)
"Only Son"
Richmond & Mann
24 half
American Trumpeters
Tracey & Rose
"Passenger Wreck"
Mack & Faye
Shreck & Percival
"Circus Day"
Kalamazoo, Mich.
MAJESTIC (ubo)
"Pinafore Kiddies"
24 half
Walsh & Bentley
Soppye Bernard
Kimberly & Mohr
Lou Anger
Power Bros
(Others to fill)
UNIQUE (ac)
(Open Sun Mat)
The Skatelles
Green Mc & Dean
"Honor Among
Thieves"
Julian Rose
Paul Azard Troupe
Montreal, Can.
ORPHEUM
Clark & Hamilton
Lilly Lou
Mary Elizabeth
Williams & Wolfus
Tuscano Bros
EMPRESS (ac)
(Open Sun Mat)
Price & Price
3 Musketeers
Mr & Mrs P Fisher
Bert Ferguson
Archie Goodall
Leansing, Mich.
BIJOU (ubo)
"Trouble Makers"
24 half
Watson & Little
Harry Van Fossen
Rose & Severn
Barnes & Barron
Norris Baboons
Lincoln
ORPHEUM
Nance O'Neil Co
Al Von Teller
Conly & Webb
Valmont & Raymon
Pantzer Duo
(Others to fill)
Little Rock, Ark.
MAJESTIC (inter)
Mack & Orth
4 Athletes
Hamilton, Can.
TEMPLE (ubo)
Hugh Lloyd Co
Ferman & Dunham
Raymond & Hain
Jasper
3 Athurs
(Two to fill)
Hartford, Conn.
POLLY'S (ubo)
Hyams & McIntyre
Ada Latham Co
Lewis & Dody
Lionat
Clem Ranf
(Others to fill)
Hoboken, N. J.
LYRIC (loew)
Keys & Walker
Clark & Verdi
Aerial Lions
Mullen & Coogan
Trevett's Dogs
24 half
Belle Dixon
"Book Agent"
(Three to fill)
Hot Springs, Ark.
PRINCESS (inter)
Lohse & Sterling
Leona Guernsey
"Dancing Mares"
Mullen & Coogan
Trevett's Dogs
24 half
Whinnie Houston Co
Wm Faversham Co
Frankie Drew
Lamb & Eckert
(One to fill)
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Paul Azard Troupe
Montreal, Can.
ORPHEUM
Clark & Hamilton
Lilly Lou
Mary Elizabeth
Williams

ARTISTS' FORUM

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

Hollywood, Cal., Feb. 27.

New York, March 8.

Editor VARIETY:

I notice in VARIETY, Feb. 23, a criticism of "The Squaw Man" picture, naming Melbourne McDowell as "Big Bill."

I wish to state the part of "Big Bill" in "The Squaw Man" picture was portrayed by myself.

Dick La Reno.

St. Louis, March 4.

Editor VARIETY:

I want to state that Pauline Saxton played Proctor's 125th St. Feb. 3, doing an exact copy of my act. It is impossible Pauline Saxton should just "happen" to not only arrange dress and routine her act as I do, but even does the characters as I do them, only she couldn't do the rube dance (as a rube man) as I do. So she takes off the whiskers and does a scare-crow dance.

Pauline is just one more single woman who has lifted my act, and I shall stop her as I have others. I've been identified for years with these Rube characters, as I do them.

As I'm going east soon I want you to know I am the originator of this act and not Pauline Saxton.

Grace Armond.

New York, March 9.

Editor VARIETY:

I wish you would contradict a letter printed over my signature (regards two young men using my name, etc.), which I did not write or order written.

Chauncey Olcott.

OBITUARY

The Actors' Fund has buried four persons since March 1 and another since the first of the year under its auspices. They were John B. Atwell, a dramatic agent, aged 64 years; Johnny Williams, an old-time actor; John Malcolm, another veteran of the legit, and Arthur R. Lawrence, at one time with E. H. Sothern's company. Atwell died March 2 at Brunswick Home, Amityville, L. I., having been in ill health since entering the home. His remains were interred in the Actors' Fund plot in Evergreen Cemetery, Brooklyn. Williams, more familiarly known as Frisco Johnny Williams, died Jan. 26 in San Francisco, where his burial took place. Lawrence died March 3 at the Amityville Home, where he had been ill since June 16, 1913. Lawrence was a member of the Players and a life member of the Actors' Fund. His body was interred alongside that of Atwell in the Brooklyn cemetery.

(Miss) Dickie Delaro, of "Stop Thief," died in Milwaukee March 7, following an operation. She had been under the management of Cohan & Harris for several years.

Pearl Eyttinge, a well-known actress more than a generation ago, died March 8 at Atlantic City.

Cincinnati, March 11.

B. J. ("Doc") Mayer, press agent of the Heuck Opera House Co., died of pneumonia March 5. He was 50 years old, a practicing physician and also publicity man for the Latonia race track, and formerly turf editor of the Enquirer. Mayer's skin was of a bluish color and physicians could not explain it.

Timothy Cohan, brother of Jerry Cohan, and uncle of George M., died March 9 in New York of Bright's disease, aged 68. He was at one time a prominent comedian, but has not appeared on the stage of late years.

Effe Germon, born in Alton, Ill., June 3, 1847, and who played with the companies of Augustin Daly, Charles Frohman and others, retiring in 1909 and going to the Actors' Fund Home to live, died March 5. She was buried in the Actors' Fund plot, Evergreens Cemetery, Brooklyn. Miss Germon was descended from the Germans of Baltimore, an old theatrical family.

John White, Sr., 65 years, a veteran horse trainer, died March 8 of a complication of diseases. White had been with all the big circuses. His son, John White, Jr., will continue his father's business.

Philadelphia
KEITH'S (ubo)
Anna Held's Daughter
Lambert & Ball
Liddle Cig
Hunting & Francis
Lightner & Jordan
Minnie Dupree Co
Isbikawa Japs
(Others to fill)

Pittsburg
GRAND (ubo)
"Purple Lady"
Fannie Brice
Mr & Mrs J. Barry
Maria Lo Co
Delmore & Light
Rolandow Bros
(Others to fill)

Port Jervis, N. Y.
NEW (chea)
Desmond & May
The Hurleys
Nina Espey
2d half
Juggling Barretts
Flin & Flin
Claude Austin

Portland, Ore.
ORPHEUM
Olga Nethercole
Julia Nash Co
Herman Timberg
Mosher Hayes & M
The Blessings
(Others to fill)

EMPRESS (sc)
Dennis Bros
Mack & Anderson
"Slick Up Man"
Murray Bennett
Kara

PANTAGES (m)
Riding Duttons
Rhoda & Crampson
Patsy Doyle
Duncan & Holt
Clara Stevens Co

Providence, R. I.
KEITH'S (ubo)
Cross & Josephine
Kirkham Smith
Heath & Millership
Jed & Ethel Dooley
Kelly & Harrison
Chief Caulpican
"Three Types"

Richmond
LYRIC (ubo)
Bernard Rheindol Co
Ethel Green
Lucy Daly Co
Two Tom Bros
(Others to fill)

Rocheater, N. Y.
TEMPLE (ubo)
Chas Grapewin Co
Sophie Tucker
Rigoletti Bros
Linton & Lawrence
Robt E. Keane
Brooks & Bowen
Samaroff & Sonia
FAMILY (loew)
The "Tories"
Musical Dixon
Moore & Elliott
Bobby Stone
"Baloon Girl"
(One to fill)

Sacramento
EMPRESS (sc)
(Open Sun Mat)
Jessika Troupe
Brown & Byler
Rose Tiffany Co
Jennifers & Dorman
Sebastian Merrill Co
McMahon & Chappelle

Saginaw, Mich.
JEFFERS (ubo)
Marx Bros
2d half
Marcou
Iza Hampton Co
Santley & Norton
"New Leader"

Salt Lake
ORPHEUM
(Open Sun Mat)
Murphy & Nichols
Lawrence & Cameron
Phillips & White
Helen Gannon
Leo Gannon
Leo Carrillo
Martineti & Sylvester
(Two to fill)

EMPRESS (sc)
(Open Wed Mat)
Barton & Lovera
Katherine Lore
Richard Millor Co
Joe Whitehead
Sylvester
"Day at Circus"

San Antonio
MAJESTIC (inter)
Len Yonta
The Greys
3 Collegians
Hale & Patterson
Jack Kennedy Co
Josie Heather Co
Adelene Love Co

San Diego
SAVOY (m)
"Night in Chinatown"
Uyeno Japs
Millard Kennedy & C
Dreyer & Dreyer
Monahan
Lillian Watson

San Francisco
ORPHEUM
Fritzi Scheff
Cameron & O'Connor

Edward Gillette
Armstrong & Ford
Sam Barton
Ray Samuels
Carlisle & Romer
Henry Woodruff Co
EMPRESS (sc)
Spissell & Mack
Olga Whittier
Sounding Gordons
Warren & Blanchard
Maxwell's Girls
PANTAGES (m)
(Open Sun Mat)
"In England"
Lora & Co
Elliott & Mullen
Leon Rogee
Frank Smith

St. Louis
COLUMBIA (ubo)
"Celluloid Sara"
Maurice & Walton
Belle Ashlyn Co
Austin & Webb
Cummings & Gladings
(Others to fill)

PRINCESS (sc)
(Open Sun Mat)
Two Georges
Cummings & Gladings
Tom Nawn Co
Onalp

St. Paul
ORPHEUM
(Open Sun Mat)
Ceell Lean Co
McCormick & Irwin
Nonette
Muller & Stanley
Berlan & Summer
(Others to fill)

EMPRESS (sc)
(Open Sun Mat)
Berry & Berry
Whittier's Boy
"Salvation Sue"
Lawrence & Hackett
Picchall Troupe

Scranton, Pa.
POLI'S (ubo)
"Red Heads"
Kirk & Fogarty
Heath & Starr
Willard & Bond
Ray Conlin
Mijares

Seattle
CRPHEUM
LYRIC (ubo)
H. M. Zelleke Co
Clara Luge
Catalane & Denny
Cheebert Troupe
"Naked Man"
(Others to fill)

EMPRESS (sc)
Eddie Marshall
May & Addie
Canfield & Carlton
Frank Mullane
Pekinsian Troupe

PANTAGES (m)
Adgie's Lions
Milt & Dolly Nobles
Howard 3
Arthur Rigby
Richards & Montrose
Phil La Toska

Sioux City
ORPHEUM
Van & Beaumont Sis
John F. Conroy
Fred Lindsay
James H. Cullen
Wilson & Pearson
Mori Bros
Violet McMillan

Spokane
ORPHEUM (sc)
(Open Sun Mat)
Will Morris
Thornton & Corlew
Dick Bernard Co
Quaint Q
Orville Stamm

PANTAGES (m)
(Open Sun Mat)
Harry Bulger
Terry Troupe
Tom & Stacia Moore
Vera Berliner
Bettina Bruce Co
Jukling Wagner
Springfield, Mass.
EMPIRE (ubo)
"Porch Party"
Mack & Walker
Albert Perry Co
Apple's Animals
Du Port Boys
Billy & Edith Adams
Van Bros
Lavier

Syracuse, N. Y.
GRAND (ubo)
Crispy & Dayne
Ryan & Lee
Andy Rice
Joe & Lew Cooper
Bankoff & Girle
Alexandros Bros
(Two to fill)

Tacoma
EMPRESS (sc)
Staine's Circus
Ed & Jack Smith
"Ebody's Doing It"
"I've Got It"
Edwin Clifford
PANTAGES (m)
Gunboat Smith
Walker's Girls
Granville & Mack
Clint & Rogers
Magnani Family

Toledo
KEITH'S (ubo)
Belle Baker
Jos Jefferson Co

Wood & Wyde
Lew Hawkins
(Others to fill)

Terre Haute
SHEA'S (ubo)
Owen McGovern
Diamond & Brennan
Cole & Denaby
Edmond Hayes Co
Claude De Gascoigne
Henry Lewis
Met Minstrel
Leo Zarrelli Co
YOUNGE ST (loew)
Kissel's Mainkings
Holmes & Riley
Dorothy Rogers Co
Wanda
Joe Cook
Ann Walters Co
Brady & Mahoney
Hanlon & Hanlon
Mr Quick
Karl
(Two to fill)

Utica, N. Y.
SHUBERT (ubo)
Dorothy De Schelle Co
Kenny No & Platt
Watson & Santos
Eoganny Troupe
(Others to fill)

Vancouver, B. C.
ORPHEUM
David Blispham Co
Ben Deely Co
Rice & Morgan
Bernard & Harrington
The Stanley's
(Others to fill)

ORPHEUM (sc)
Moffat Ciare 3
Hong Fong
Jas Sullivan Co
Olivetti Troupe
"Top World Dancers"

PANTAGES (m)
Capt Jack's Bears
Lawrence Johnson
Davett & Duval
Bernard Flinnerty & M
Morrette Sisters
Gregoire & Elmina

Victoria, B. C.
EMPRESS (sc)
Fred St Onge
Bessie Browning
Gwynn & Gossett
(Two to fill)

Washington
KEITH'S (ubo)
Howard & McCane
"Arcadia"
Ed Wynn Co
Milton Pollock Co
Relaner & Gores
Leona Stephens
King's Animals
(One to fill)

Winnipeg, Can.
ORPHEUM
Roshanara
Theo Roberts Co
Tilly Abbot Co
McDevitt Kelly & L
Lewis & McCarthy
Eugene Demond
EMPRESS (sc)
Ryan Bros
Williams & Scgal
"Meln Liebschen"
Al Herman
Morrell's Girls
PANTAGES (m)
Fields & Lewis
Kissel's Whitebirds
Torcat's Roosters
Tracey Goets & Tra
The Halkings

CONTINENT.

Paris

EMPIRE

Katie Lolaset

Cecil Lyle

Venden Giant

Severus Scaffer

Victoria Troupe

Cleo Albert

Janot

Dane & Dale Trio

Jas Adelphis

Darles

Mias Camarosa

CASINO DE PARIS

Monbar Troupe

Marcel Waters

Mayo Troupe

The Strakers

Tun Chin Troupe

Tenor Lucilly

Leo Brullac

Cythera, Martines

Ferma, Tramel

ALHAMBRA

March's Lions

Joe Jackson

Dining Norins

Johnson-Denn Sext

Peplino's Circus

Paris Trio

4 Elies

Zelliani

Emmae Trio

Chico

Danvers

Berlin

WINTERGARTEN

Piccolo Co

Mado Minty

Mora & Wisser

The Bradshaws

Bramonval

Amann

The Tereoffs

Camille 3

Juelich

NEW ACTS NEXT WEEK

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

Dazie, Palace.
Mae Murray and Clifton Webb, Palace.
"The Telephone Tangle," Fifth Ave.
Frances Nordstrom and Co., Fifth Ave.
Spencer and Williams, Fifth Ave.
Gertrude Hoffman, Colonial.

William Faversham and Co. (5).
"The Squaw Man" (Dramatic).
23 Mins.; Full Stage (Special Set).
Colonial.

A one-act version of Edwin Milton Royle's successful play, "The Squaw Man," is not the usual spasmodic excerpts from a full drama seen in vaudeville as the vehicle for a legitimate actor's debut. The reason for this is "The Squaw Man" was originally a one-act play, shown at a Lamb's Club Gambol, and then elaborated into a full evening's entertainment. The playlet opens with Jim Carston broke on his ranch and unable to pay his men. His English family solicitor arrives, and in a few words Jim's past is unfolded; the lawyer tells of the confession of the man who really stole the army funds and of the desire of the woman he loved to have him return and take his place in the world, accompanied by the practical admission that she would look with favor upon him as her husband. Jim is wildly enthusiastic over the prospect of leaving the foothills where he had buried himself for so many years. Just then his little son and squaw wife appear, and Jim refuses to leave them. He explains to the lawyer that twice the squaw saved his life; he tried to send her away, even endeavoring to ill-treat her. "I was a man—a lonely man—and she loved me. The inevitable happened." He would not have an illegitimate child of his come into the world. He married the squaw, even facing, in so doing, social ostracism of his ranch associates. No, he must stay. Well then, send the child back to be educated in a manner befitting the future earl of something or other. Jim calls the squaw and explains as best he can to the simple savage mind of the mother that she must part with her son, but that he would remain as her husband. She clings to the child; he commands: "I have spoken." Mother goes off and kills herself, and is carried in by Big Jim, instead of her father, as in the big play. Jim carries her into the log hut, exclaiming: "Poor little mother," as curtain descends. It was all very well put on and intelligently played by all the players, albeit Faversham's surprising tendency to accentuate certain words by violent forward jerks of his head and occasional slapping of his thigh. "The Squaw Man" as a play in one act and starring the erstwhile Shakespearian actor-producer will undoubtedly draw huge crowds at the important eastern vaudeville theatres where it is booked.

Julia.

"The Girl in the Muff."

Songs.

Two; Special Drop.

Hammerstein's.

While Gertrude des Roches spent time in England with Charles Wayne as a principal in "The Incubator Girls," she must have secured an idea from a foreign turn; also some English songs. Three of the latter Gertrude is singing at Hammerstein's ("No. 4") this week, for she is "The Girl in the Muff." The title amounts to Miss des Roches disappearing behind the drop after the first verse of her final song ("What Will Become of the Poor Little Girls If Their Gowns Keep Growing Smaller?"), and reappearing in the doorway, still behind, this time a half plush drop that displays her bare shoulders above the material. So far and for a few moments afterward that section of the turn is as has been often done in burlesque and used for an entire number in this year's "Follies." But when Gertie leaves the doorway to walk across the stage (still singing), she visibly indicates nakedness, most of which is secreted behind a large fur muff, held normally, but its size covering her from the shoulders almost to the knees. With shoes trimmed at the tops with fur, and a hat, Gertie is a picture often spoken of but seldom reproduced in public. At the finish, as she exits, the girl turns around, allowing the audience to perceive that she is wearing a bodice of cloth. Just why this false modesty is problematical. Perhaps Gertie gets a qualm at the finale, or she wants the house to think well of her after all. And, after all, the house doesn't care much either way, for Gertie didn't show enough to suit the Hammersteiners. It would have been better for the impression to be left that she should have kept the audience in ignorance of the under-dressing. But if the truth is to be blurted out, there's hardly anything at all to Gertie's act, excepting the title for Times Square. In decent sections of the country that wouldn't mean so much. But it drew a good lot of the disreputables Monday afternoon, for they couldn't imagine what might be put over under a caption like that. And as most of them have seen everything they ever heard of, they didn't want to miss this one. The other songs Miss des Roches used were "Popsy Wopsy" and "The Matrimonial Handicap." She changed for both behind a transparency, a "novelty" that was worn out the first time tried years ago. "Popsy Wopsy" has been understood as belonging to Alice Lloyd, who brought it over here and is now singing it on the road. But Alice needn't fret. Gertie doesn't make it sound like the same song. Gertie will never shine as a single, even with the "Muff" thing. That's not strong enough to put her over in houses that will stand for it, and in other houses they won't want it; so Gertrude might as well look for another turn (with a partner or company) right away, after the Hammerstein run, if burlesque doesn't take her, for "The Girl in the Muff" is burlesque, the Western Wheel brand, that looks good to the gallery.

Time.

Claire Rochester.

Songs.

10 Mins.; One.

Fifth Avenue.

The program says Claire Rochester is Lew Fields' protege. Now she's in vaudeville under the billing, "phenomenal double-voiced singer," etc. Miss Rochester does well, despite the program. All reference on her vaudeville to Lew Fields and his show will help. She has sufficient vocal prowess to get along, shining best on her straight soprano notes, which at times soar into the falsetto. Her expression is good, but her enunciation is off. In hitting the low register her voice becomes somewhat muffled, and the words mushy, though some of the tones are swung into immense volume. Her voice broke once Monday night, but it was on a low note and was followed so effectively by some soprano work that the audience quickly forgot. To show versatility she rendered an "Ave Maria," but pleased the Fifth Avenue audience best on her topical song selections. Opening, Miss Rochester wore a green plush coat, which she discarded, showing a white bugle dress beneath.

Mark.

Frank Troupe (7).

Hoop Rollers.

11 Mins.; Full Stage.

125th Street.

Six males and one woman form this new hoop rolling troupe. The oldest of the seven, addressed as Frank, runs the act and does the hardest work. He has evidently been with one of the hoop rolling bands, judging from the way he has framed up this turn. Barring nervousness, the boys acquitted themselves creditably, one in particular showing a good eye and steady nerves. The troupe has a routine fashioned after other juggling outfits with some new hoop tossing formations. A splendid turn for the pop houses.

Mark.

Edna Luby and Co.

"The Crucial Moment" (Comedy-Drama).

17 Mins.; Three (Interior; Special Setting).

Fifth Avenue.

The movie craze is responsible for "The Crucial Moment," in which Edna Luby and supporting players appeared at the Fifth Avenue Monday. In the combination of photoplay acting and stage dramatics there's an admixture of comedy at the finish—an unlooked-for climax. The sketch may make more headway on the road.

Mark.

Jimmie Cowper.

Blackfaced Comedian.

10 Mins.; One.

In an exaggerated white duck suit, face blackened, Cowper opens with a parody on "Devil's Ball," pulls the moss-grown "I get paid for doing this and you had to pay to come in," all the time laughing in great glee at his own quips. He finishes with a little stepping, far better than his talk or song. Small timer.

Julia.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"Maids of Athens"—New Amsterdam (March 16).

"The Crinoline Girl" (Eltinge)—Knickerbocker (March 16).

"Marrying Money"—Princess (March 18).

"A Pair of Sixes"—Longacre (March 17).

"The Taming of the Shrew" (Margaret Anglin)—Hudson (March 19).

Matthews, Shayne and Co. (7).

"Dreamland" (Comedy and Spectacle).
18 Mins.; One; Full Stage, and One (Special Set and Drops).
Palace (Chicago).

Chicago, March 11.

Bob Matthews has taken the "dope fiend" as he is found in certain sections of our larger cities and made of him an amusing feature of his act, "Dreamland." This character, as portrayed by Mr. Matthews, is humorous at times, and at others is pathetic. At most, it is a lovable character. The act opens in one, with a scene at the corner of Pell street and the Bowery, New York. Matthews saunters on as "Dopey" and sings. Later he is joined by Al Shayne, who appears as Samuel, a business man. They have considerable dialogue at this point, wherein Dopey tells Samuel all about dreamland, a place where money is called pifficks and where the rivers are champagne and the sands are diamond dust. Then comes a quick change with a black velvet drop, later revealing a scene in the interior of an extinct volcano in Egypt. Here Samuel is highly delighted with the gold, silver and diamonds, and especially with the huge golden pifficks which he lugs about in great glee. Then there appears on the scene Cleo, an Egyptian queen, played by Mlle. De Valmaseda, who is attended by two mummies who toddle out in their winding sheets and are "unwound" by the queen. A sumptuous repast is served to the two wanderers in "Dreamland," where Shayne has opportunity for a lot of good comedy and does some excellent fooling. Matthews and Shayne have a song at the banquet table, wherein the latter burlesques grand opera effectively and gets a number of laughs. Following this, the queen dances Anitra's dance from the "Peer Gynt" suite, by Creig, after which there is a terrific explosion and the scene terminates in confusion. The last scene is the same as the first, with the two asleep on a bench in the street. They are rudely awakened by a policeman, following which both have some good comedy in recalling their dream. Shayne is especially funny in his endeavors to find his pifficks. They then go into a good brisk song, closing with some fast stuff. The act is elaborate, is novel and went over with a big rush Monday afternoon. In fact, the two principals received an ovation and were called before the curtain nearly a dozen times, and finally Mr. Matthews had to make a little speech. The act carries its own musical director and was written, devised and arranged by Mr. Matthews.

Reed.

Dorothy Mackaye.
Songs.
9 Mins.; One.

An extremely youthful looking, red-haired girl sings four songs, the first with the aid of a telephone, a table and a chair. In one of the ditties she has some lines running somewhat like these: "I was just a silly girl with no ability, but full of ambition" (referring to leaving home to go upon the stage), and concluding with: "I'm going to beat it back to home and mother." The country is at present in the throes of labor problems, the costs of production, customs duties, commercial relations and the regulation of corporations. Research in these fields will extend over decades and even generations. But these trifles will have no effect on little Dorothy, who will probably plod along industriously lisping out her four little ditties, augmented by a few dance steps, with small likelihood of ever being eligible for anything beyond the small time.

Jolo.

Lee and Cranston.
Singing, Dancing, Talk.
16 Mins.; One (Special Drop).
Colonial.

Mixed team, the male member billing himself "The Chauncey Olcott of Vaudeville." In his Celtic tenor vocalizations at the opening the man wears a silk hat, and when he reaches the final note of his ballad removes the lid. She does an Irish reel while he changes to idealized Irish costume for a rendition of Olcott's famous ballad hit, "Killarney." They finish well with a sort of cross-fire "Nora Malone" duet, which scores strongly. The genuine Olcott's laurels are still safe.

Jolo.

Elliott, Lucky and Young.
Songs.
15 Mins.; One.
Hamilton.

Using popular songs a la cabaret, Elliott, Lucky and Young were well received. The boys do several character numbers, breaking in with some comedy talk. They sing well together.

Mark.

Mlle. Carrie.
Music.
10 Mins.; Two.
125th Street.

Mlle. Carrie does not attempt anything unusual in the music line. She offers plain music on simple instruments. Hand, Swiss and sleigh bells are used. Carrie could work in some typical numbers inasmuch as she has an act that may never land her beyond the small, small time. A little ginger or making 'em think the work is not as funeral as it seems, would help Miss Carrie.

Mark.

Les Gundts.
Equilibrists.
8 Mins.; Full Stage.

Man and woman, neat appearance. Mostly head to head work, some of it with long pole, he doing the understanding to her top-mounting. For finish they strap sleigh bells on ankles and wrists, which they play while doing a head-to-head balance. Good small timers.

Jolo.

Gypsy Wilson.
Songs.
9 Mins.; One.
125th Street.

Rather pleasant-voiced soubret, with two ankle-length costumes, concluding with bathing suit for a "Splash" number, during which a picture drop is lowered and a film of ocean waves are shown with the woman's upper half through a slit in the drop, singing and simulating swimming. Neat small time turn.

Jolo.

Bert Hanlon.
Songs, Talk, Imitations.
14 Mins.; One.

Slender youth with sufficient self-assurance to carry him through. Opens with a song, the usual bunk imitations (Sam Bernard, George Cohan, etc.), done perhaps a little worse than the average, stories, another song. It has often been said that a monolog turn is more than 50 per cent. nerve; but then, there should be some intrinsic talent.

Jolo.

L'Arenna and Victor.
Dancers.
10 Mins.; Full Stage.
Hamilton.

This dancing team opens with a Spanish number. A dancing act ahead of them spoiled things a trifle, but L'Arenna and Victor worked hard and got something for their efforts. The man appears to be taking on flesh, bound to affect his dancing. They offered a pleasing tango number which went well with the Hamiltonians. For the final go they did a little dance of their own which serves as an encore. Ordinary little dancing turn which will meet with the most approval on the small time.

Mark.

Dessiree and Altam.
Dancing Violinists.
10 Mins.; One.
Hamilton.

Two young misses who play the violins and attempt no singing. They have evidently been watching some of the bigger violin acts, judging from the skipping and trotting about they do with the instruments. The girls do their best work on their popular numbers. The dancing seems to hinder instead of helping. The girls wore draped split skirts. They fiddle better than they do anything else. A pop house act.

Mark.

Fritz Schumann.
Instrumentalist.
13 Mins.; One.
New York.

Man plays a number of instruments, changing clothes (under-dressed) several times, and sings a little. Uses cornet, mandolin, one-string fiddle, saxophone and violin. Better musician than showman. Good small timer.

Jolo.

The Albergs (2).
Talking, Singing, Dancing, Acrobatic.
9 Mins.; Full Stage (Special Set).

Two men, dressed as "rubes," talk, sing, some simultaneous stepping, hand-to-hand lifts, somersaults, tosses, etc. Weak on the comedy. Small time riot.

Jolo.

PALACE.

The Palace bill for this week had to undergo a readjustment Monday matinee that may have helped or injured it, but no harm came out in the passing, though the insertion of Trixie Friganza into the program individually reacted against Flavia Arcaro in "The New Parisian Garden." Miss Arcaro came after Miss Friganza. Both of the same type as comedienness, Miss Arcaro suffered accordingly.

The Palace headline is Anna Held. She did quite well next to closing Monday night. Her best new song, "My Wandering Boy," sounds likely, if sung by an American. Anna throws too much French accent into it. Ernest Bial, with a Russian beard, leads the orchestra for her. Anna Held is a cute French soubret and will probably never grow old. The Palace had a big attendance. If Anna were responsible for that, her obligation to the vaudeville manager is fulfilled.

Trixie was the clean-up of the program, appearing just before intermission. Miss Held might be given due credit for following all the others and all the singing. Miss Friganza would have gotten over just the same in any spot, even if the emergency call did require a repeat by her here within a month. Miss Friganza takes the audience into her confidence. She lets them know she's fooling, and isn't a bit dignified, over her travesty dancing. Trixie carries two boys, and acknowledges they are boys, mentioning during the act she was taking chances trying to bring up youths so young.

Another hit of the program that arrived earlier was Darrell and Conway, "No. 3," in their bare stage turn, where Emily Darrell does "nut stuff" at the opening that stamps her as an eccentric comedienne entitled to far more than passing notice. With an angular form, a sense of humor that even makes the orchestra laugh, and an individuality (inclusive of a couple of pretty dimples that illuminate her face) Miss Darrell would be of value in a production, now that the familiar work of Emma Janvier and Alice Hegeman has run itself out. While Miss Darrell is along the same lines in a general way, she's different, more spontaneous and unctious than either of those two. Charles Conway is a good-looking, neat-appearing "straight," whether in white or blackface, and the act went over with a bang. If Miss Darrell and Mr. Conway would contrive to have some more of the "nut talk" toward the end of the skit, it would close with a laughing finish and might gain considerably thereby.

There has been no improvement in the revised edition of the former Louis Simon-Katheryn Osterman "Persian Garden," a condensed musical comedy that, when first produced two years ago, was a delicious vaudeville morsel. Miss Arcaro, in Miss Osterman's former part, roughens it up overmuch, makes the character a heavy soubretish role, with ungraceful slang. Mr. Simon has taken out the slap-stick comedy business with the tree and is now depending almost wholly upon grimaces. His support causes the loss

of many previous points which formerly easily passed over the footlights. About the only adequate substitute of the original cast is Fred Lyon, the tenor, who sings well, but must do it alone. Lillian Boardman plays opposite him. While pretty in face, she lacks animation. "The New Persian Garden" (which could have stood a couple of new musical compositions) might have done better earlier on the bill, and may pass along over the circuits once again, but it's not the show it was.

Another substitute turn on the bill was Louise Alexander, dancing with de Leyer, the Frenchman. De Leyer has danced with Miss Alexander before, at the Cafe de Paris. They work well together, but had horribly sounding music Monday night, played by five colored men on the stage. The musicians may have been all right, but the music wasn't for popularity. If the combination is to remain together, Miss Alexander had better start rehearsing other melodies. She is one of the best "society dancers" about, lacking the grace of some others, but possessing more good looks than most, and tries for vivacity through a smile that does not relieve her natural coldness. It is this that seems to efface any personality of Miss Alexander on the stage. She is much more attractive on a ballroom floor. They did nicely in the first half, and will do that in any house, for the audience likes the girl, while de Leyer sticks to his knitting, is a capable dancer and wears evening clothes well, though he might have had the suit looked over by a stage hand before appearing, as he did Monday evening, with a bright white mark on one of his coat's tail-ends.

McMahon, Diamond and Clemence gave the show a flying start, with Helen McMahon's "scarecrow" work and Diamond's international dancing (he doing almost every kind of complicated soft shoe step, including many of his own). The second turn was Fisher and Green in "The Partners," the "lift" from "Potash & Perlmutter" for vaudeville that these two Hebrew comedians were fortunate in securing. They stand up through the sketch itself. The act, with its shoddy display of clothes, props and scenery, did not look any too well on the Palace stage. If these boys want to remain on the big time, they had better make an investment for the turn.

Maude Lambert and Ernest Ball, with altogether too much ballad singing, opened the second part. When it is considered the present popular list of numbers Miss Lambert could select from, her present repertoire is almost mournful. Ball is doing a Jimmy Tate at the piano, getting away with it fairly well. Prolle's Circus, a fine animal turn for children, closed the show.

Time.

Robinson Petition Dismissed.

Cincinnati, March 11.

The bankruptcy action against Governor John Robinson, the former circus owner, has been dismissed by Federal Judge Hollister. Robinson has made good with all his creditors. The Governor owed nearly a quarter of a million.

ACADEMY STOCK.

The Academy of Music (New York) Stock Co. ended a short run of Joseph Byron Totten's "House of Bondage" last Saturday, this week playing "The Conspiracy." The "Bondage" show was given up in the Bronx (Spooners') and also at the Longacre. Whether the same version and Mr. Totten's is not known from personal observation, although Totten claims all copyrighted liens upon this title and piece for show purposes.

As a performance for popular prices and the masses, Mr. Totten has something of value in this dramatization of a "vice" novel that became the best of all the six best sellers immediately it was published. Very few women and girls who read books have missed this one, if they had to slip it under the mattress. Likewise they will want to see the story worked out in stage form, for somehow there is an innate desire on the part of females to see how a sister is led to or escapes ruin.

Mr. Totten has garbled the finale of the book tale. In the play he sends the cadet to jail through the ruse of his victim, and while this is more mild than the ending of the printed story it serves as well for the audience, which is left with the impression that although sinned against and sinning Mary Denbigh might have won out in the end through Wesley Ryker, the lawyer, having an interest in her welfare.

At the Academy the piece was given in four acts and eight scenes. Between acts comic moving pictures were shown. Some of the scenes were unduly delayed in the setting, but the production appeared to be quite good. The show was put on by J. Gordon Edwards, the Academy's director. The Academy's stage is a very big one, much too large for what might be called an "intimate play," as "The House of Bondage" assuredly is. Through that, the large house (and the calls made on the players, vocally and physically, to "get it over" under the conditions), the private dining-room set scene and business in the first act became somewhat ludicrous. The small single table on the big stage in "two," with a private telephone booth in the room, together with the girl stating how very hungry she was, to finish with an order for a chicken sandwich (she did not touch) turned what might have been an interesting moment into comedy to those who care enough about a play to see through it.

In the presentation at the Academy the casting was badly done, not wilfully probably but through circumstances. Priscilla Knowles, the leading woman, took Mary Denbigh, supposedly a 17-year-old girl. With the aid of a blond wig that had a long roll of hair down the back, Miss Knowles may have believed she looked the part, but she did not, nor did she play it well, being altogether too womanly in every way. Lisle Leigh as the "Madame" could not descend to the indecency of the role, and this lost its edge, Miss Lisle not being able to keep a certain refinement out of her work that had no place in the part. That was greatly in her favor, naturally. Angela McCaull as Evelyn walked away with the hit through her work,

she neither overacting nor overmaking up in a "fat" character.

Theodore Friebeus, as Ryker, "An Honest Lawyer," played a conventional part in the conventional way. It played itself, in fact. James J. Ryan was the cadet, a loathsome role anywhere, and this one called upon the cadet to "beat up" the girl. Mr. Ryan did not make it quite low-browed enough for the Academy audience, but otherwise did very well indeed, for he suggested a great deal the 14th Street-ers did not get. William H. Gerald was a Spaniard, so-so, and Hooper D. Atchley had another despicable character to portray that he made stand out for dislike. Mabel Storrs was rather nice as Mary's sister and should have had the Mary part—if it weren't so important. Arthur Buchanan was the harsh father of Mary, and he made his voice penetrate into the farthest corner. Kate Blanche gave a good impersonation of the hard-working "buffaloed" mother.

The stage tale takes Mary from her country home, into the city, back home again (to be cast out in one scene) and returning to New York, when she is the undoing of the cadet. The sinful life in the book is glossed over for the stage, leaving "The House of Bondage" in a purified form that makes it a strong moral for young women, without telling too much to excite curiosity. This is the point upon which Mr. Totten's "House of Bondage" can stand—and draw business, for it will do that wherever shown at the pop scale. *Sim.*

GAYETY GIRLS.

Gus Fay is starred in "The Gayety Girls," with Nellie Florede featured, which is probably as it should be—for burlesque. Fay is an inflated-stomached "Dutchman" in the show and a funny one of that type when he adheres to his Teutonic dialect, which is only about half the time. This dropping of the dialect occurs every time he strives for a comedy point, giving the impression he fears he won't be thoroughly understood unless he speaks distinct English.

Miss Florede is a severely erect, well-built woman who appears to have more "method" than actual singing voice. In any event, she handles her vocalizing well and creates a very favorable impression for her work and good taste in dressing. She is one of the three acts in the olio, in which she opens with a ballad, then a story song, and finishing with "My Hero."

Miss Florede has a competitor for vocal honors in Rae Williams, the "second woman," a very stout female, for whom it is natural to phrase properly a ballad and with no outward and visible signs of voice culture or "method."

Edyth Hamilton is a very spry soubrette, full of the "ginger" essential for the projecting of that sort of role. She opens the olio with a singing, crossfire and stepping act, with Eugene Jerge as her partner. Jerge is the tenor-straight man, who looks like he might be an older and stouter brother of George Armstrong, of parody renown. Billy Kelly plays well and legitimately a "Tad" role. The third olio turn is the International Musical

Maids, four girls who play brass, joined at the finish by a fifth woman who uses a drum. It is a very poor act.

Throughout the entertainment everybody kicks Fay in the stomach, sure-fire hokum. There is a plot to the piece, which consists of the Dutchman, who is a ladies' tailor, being announced in the newspapers as dead. A couple of widows claim his remains, while a third woman, whom he is courting, is also very much upset. The book is credited to George Totten Smith, in which are such ancient small time vaudeville jokes as: "Going to have an operation, to cut out his booze—it's in his wife's name"; "I'll buy two automobiles and run between them"; the story of a husband coming home and finding another man with his wife and shooting him dead, with a come-back: "It might have been worse, the night before he'd have found me there"; the taking of pills, with the instruction to take one and skip one: "What do you think of my execution?"; "Do you think women should go to the polls?"; "A suffragette is a woman who'd rather raise hell than children," etc.

The "girls" are of all sizes and shapes, and their tights are not all of the same shade of pink. *Jolo.*

SYDELL'S LONDON BELLES.

Bill Nye once said: "I have heard that Wagner's music is better than it sounds" and the same observation should apply to some burlesque shows. The entertainment which fills the atmosphere of the Columbia twice daily the current week is Rose Sydeyl's "London Belles," featuring Johnnie Weber, in "The Rising Son." It is what is generally known as a burlesque, and as such is an average specimen of this class of show—not the worst, nor yet the best. Its chief comedian, who is in reality the star, is of the diminutive type and portrays a silly youth with mischievous proclivities. He is genuinely funny, but seems to feel it necessary to resort to "blue" lines and bits of business (some very bluey). It is almost a certainty that if he eliminated everything that could possibly prove objectionable to a hard-shell Baptist he could gain just as many laughs along legitimate low-comedy lines. As previously remarked, Weber is a funny comedian. As a comedy facial contortionist he ranks with the best, and his manner of almost choking to death is uproariously laughable, though indulged in altogether too often.

There are a couple of other clever character comedians in the cast who are compelled most of the time to simply feed the star. In fact, the entire cast does little else but "feed" him. The two are Louis Thiel as a "Dutchman" and Harry Campbell as a "Tad." George Frye as a tough "heavy" also contributes manfully to the general entertainment. Norma Bell is a comely prima donna with a fairly good voice, and sizes up well in white tights for a military number. Florence Nicoll is a rather characterless ingenue, and Pearl Turner can pass as an acceptable burlesque soubrette.

Undoubtedly designed for comedy is an abnormally fat chorus girl, who in

125TH STREET.

Just when business was kicking the shingles off the roof of the 125th Street Manager Billy Matthews had to catch a severe cold which almost put him down for the count, the Lenten season came along, the picture releases went off color and other things loomed up on the horizon with the result that the receipts slumped off. Tuesday night the house was about half full and none of the folks raved about the show.

The picture part slipped a few cogs, for which the management was in no wise responsible. For instance, there was a two-part Broncho with many outdoor scenes and some good photography, but it had an ending that would drive a lion-hearted man to drink.

Then the comedy film had a couple of unfunny men in hobo attire, who invade a circus enclosure and under the seats extract a string of pearls from a woman's stocking. Said stocking contained a woman's leg which was brought out vividly in the foreground. This business of robbing the stocking got the biggest laugh during the picture. And the Pathe Weekly didn't have a view of any of the ball teams in spring practice.

The show was very "much ten cents all over the house." The bill moved so slowly that when one act did whip things up a bit the act would have gone much better with a swifter pace.

Mlle Carrie (New Acts) disclosed a small time turn. In the "Sleep Steve" sketch which followed, the slang and some of the comedy bits kept it above water. Bradley Martin and Louise Courtney have the turn framed for the small time where it will pass without regard to its future. The man playing the "Cissy" is impossible. Miss Courtney showed an inclination to smother her words.

Arthur Dry, blackfaced, offered a monolog that harmonized with his name. Dry seems to take too much for granted. A revision of patter with some attention to his songs would help. He does blackface without any regard to his dialect and sings a rube song at the close. Some combination. Roland Travis pleased with magic and cabinet tricks.

Cullane, Prince and Ross got the biggest applause when Cullane did a dancing "bit" with his fingers, which was announced as an imitation of the Peanut Sisters doing a double dancing routine. The specialty was novel and for an encore he did a "turkey trot" with his fingers. The Le Prestons changed clothes many times, sang topical songs galore and kept reducing their clothes until appearing in abbreviated outfits at the close. The girls haven't great voices, but their showmanship will keep them working pop time.

Isleib and McAdams would have fared better in an earlier spot. They sing well, with the woman making a favorable impression with a solo. For the closing she wears a white harem costume. The Frank Troupe (New Acts) closed. *Mark.*

Full tights looks like a museum freak. That sort of fun-making is coarse—too coarse for a burlesque show that plays on a circuit that boasts a censorship board. *Jolo.*

KOLB AND DILL.

Chicago, March 11.

After a six year sojourn back in the "sticks" as a result of their previous—and one might truthfully add disastrous—invasion of the eastern country in a so-called musical comedy titled "Lonesome Town," Kolb and Dill returned to the windy middle-west this week under the management of George Mooser in a palatable piece labelled "Peck O' Pickles," and for the benefit of those interested, let it be recorded that the reintroduction was a solid success.

Written and staged by one Frank M. Stammers, "Peck O' Pickles," a meaningless title insofar as the piece proper is concerned, is one of the niftiest little tales ever told in a frame of lyrics. Based on an exaggerated dream theme, the story carries the principals through a period of one hundred years with the usual experiences and is pictured in two acts with twice as many scenes.

The book is strong in every department, and the story is one that carries interest from start to finish. It tells of two Germans who hold forth in a town called Walpole, Mass. One is a shoemaker, the other a grocer and sausage manufacturer. Assailed on various charges by a village reformer (in this instance a skirted one), the pair develop a "souse," and during their sleep picture the action of the play. Their delivery and style needs no introduction. With a suitable book, and in "Peck O' Pickles" they have the very thing. It's all there and all good, even though they do stoop to "hammer and tongs" comedy now and then.

The German comics are excellently supported by a capable cast including Maud Lillian Berri, Olga Stech, Ruby Leslie, Earl Benham, Thomas Rolf and George M. George. Berri is her usual self, in this piece a prima donna in character as well as in fact, wearing some beautiful clothes and displaying some tall notes that carried her numbers well by the hit line. Olga Stech is the ingenue, a graceful little girl with well trained feet and a pleasant voice, likewise personality. She plays opposite Benham, the stereotyped wealthy chap who seeks her hand.

Getting to the chorus, the adjectives seem to run backwards, for if this be a chorus of California beauties, then please pass the map of Missouri. The girls were apparently selected for their dancing. In this they excel, and vocally they do not run far behind the average.

The production, considering the top price at a dollar, is a surprise. The costumes are many and varied in color and design, all well selected and adding the necessary blend of "class" to the piece. The chorus boys could comfortably brush up their opening costumes and provide themselves with new straw hats. This is of course a detail, but since it's noticeable to the auditor, deserves attention.

The numbers carried a few big hits, but the entire repertoire sailed over nicely without any "flops," the best being "Jack O'Lantern Moon," "Cloverland," "Rose Bud," and a Scotch drill in which the girls appeared in

COLONIAL.

There was a general rearrangement of the program at the Colonial after the afternoon show Monday. In the evening the Three Renards, listed to open, closed the entertainment. Lee and Cranston, scheduled for "No. 2," opened (New Acts). Six Kirksmith Sisters, billed for "No. 5," were moved to third, changing spots with Louise Galloway and Co. in "Little Mother." Belclair Bros. changed from closing position to second. This made a much better running order, and the show moved along in excellent shape.

The big name is William Faversham in "The Squaw Man" (New Acts). It scored so strongly the eminent recruit from the legitimate stage had to make a speech of thanks.

The Kirksmiths offered a pleasant instrumental turn, reinforced by a soprano solo. Chris Richards, with his acrobatic comedy eccentricities, elicited from one woman in the audience the comment: "Isn't he the busy thing?" Miss Galloway and her company closed the first part. It is a sweet little heart-interest tale, well rehearsed and interpreted by a competent cast.

Flanagan and Edwards resumed the stage entertainment after Julius Lenzberg had put over a strong "nut" leader stunt that called for an encore from the audience. Some of the team's "Off and On" skit should be toned down a little, as, for instance, the drinking from the large pitcher of water designed for washing. The finish in "one" is, however, a strong contrast in "class" to the "hick" full stage work.

Belclair Brothers are showmen par excellence. Others are doing the same kind of work, but not with the style and "showmanship" of this pair of athletes. Their grand opera musical accompaniment, the understander's "dignity" of mien, his bows—all such things contributed toward the enormous hit the act earned.

Cross and Josephine, always with an ear to the ground, have fallen in line with the popular demand for "society dancing," and have put some of it into their high-class turn, together with a personal piano accompanist. Cross said to the audience: "We tried to get a colored orchestra but they were all taken." They have followed the Castles in this portion of their act and added to it some very neat acrobatic stepping. At the finish Cross's numerous bows, well earned, were too stilted and formal. One rather expects a variation of them from so clever a performer.

A large-sized audience was in attendance Monday evening.

Jolo.

kneeless kilts. It was the applause winner of the evening.

There were other principals who deserve honorable mention, particularly Alice Hills as the village reformer. Thomas Rolf doubled in several characters, all well done. He participated in each of the comedy scenes, and there are many, a few bringing back past memories, but as a rule, all of 1914 vintage and well saturated with laughs.

"Peck O' Pickles" is a decided hit here.

Wyna.

14TH STREET.

There is a Moller pipe organ at the 14th Street theatre that does as much for the program there as the vaudeville acts and pictures combined. The instrument fills the theatre with volume, and is played either as an overture or for first aid to pictures. It is real first aid too. Tuesday night the house had a sad sob in two parts called "In the Firelight." The organ moaned when the city feller blew the country girl, but it struck the high cheerful notes when her former country swain appeared on the scene. In listening to the organ and thinking about other things, one could look at the picture without seeing it. That's a most excellent way to watch some pictures.

Other reels were in the bill, ones of lesser length, and there were vaudeville turns, several of them. These are booked by Harry A. Shea, who seems to know the 14th street audience, a peculiar one even for the West Side, where this house should draw most of its patronage from Greenwich Village. It appears to attract more generally however, and at 10-20 in the orchestra gives what might be called a big pop show.

Barry and Milford, Ed Drake, Martin and Genett, "The Love Specialist," Four Musical Lunds, Williams and Darrell, with Jack Driscoll, (a stock house attraction) singing the ill song, made up the vaudeville show. "The Love Specialist" with three people, got several laughs and made a nice number for the house, although the skit might be more smoothly worked out. Several points are rushed in it, such as the husband returning and without much preliminary preparation, starting in on the "rehearsal." The two women do quite well with their roles.

Billy Martin and Anna Genett did a comedy acrobatic turn, made up as "Happy Hooligan" and "Gloomy Gus," the woman completely deceiving until the finale, when she does not secure enough for the disclosure. It would be more effective to make plain in the center of the act there is a woman as one of the characters. It is seldom, if ever, a female has been seen working in an acrobatic way as Miss Genett does. The actual work is quite good, and much speed is placed in the finale where a prop auto wagon front is used for disappearances a la Bryne Bros.

Laughs were plenty with Ed Drake while he told his monolog, dressed in a light sack suit. Drake seemed to have more comedy in his talk than in himself, but that may have been just as valuable to him. At any rate he is a monologist who either doesn't believe his stuff is funny or has grown tired laughing at it himself. The Four Musical Lunds started off as though a regulation small time turn. The others were not caught.

Stms.

ENGAGED ON THE COAST.

San Francisco, March 11.

Walter Lawrence and Frances Cameron, now in vaudeville on the Orpheum Circuit, have been placed under contract by Oliver Morosco to appear in "Auction Pinochle" when that piece is shown at Los Angeles.

FIFTH AVENUE.

The Fifth Avenue creeps so close to the "small time" border this week that there isn't any doubt the Proctor house is shortly to abandon its big time vaudeville and hit the movie trail. Eight acts with a Biograph "split" reel with separate comedy subjects having the "fifth position," a spot generally assigned to a substantial variety turn. Several acts on the bill have been playing the Proctor small time hereabouts.

The show was "all out and over" before those out front could realize the fact, and they quit the house feeling as though there was something missing somewhere. The audience was quite demonstrative and made several of the acts think that it was the "biggest night" the house had ever experienced.

The DeVoe Trio opened quietly but made a favorable impression. From the "tall grass," so spake the program announcement, came a "tall grass" drama which would have bumped its head pretty hard if it had not been for the singing and dancing specialties introduced. This sketch was entitled "A Prairie Romance" and was played by Minerva Courtney and Harry Irwin.

Charles and Fannie Van gave the bill a big time push and they made merry with big laughing returns from the audience. Edna Luby and Co. (New Acts) were followed by the comedy films, not exactly features, but of the usual weekly General Film release seen regularly in the movies elsewhere at the usual price. They took up 15 minutes.

Ward and Curran went well, notwithstanding that Pop Ward's voice petered out on him during his great vocal moments. But he worked hard and tried to show his usual pep just the same. Ward looked like the devil, though, with that satanical makeup of the face. Curran sang one of the late songs which pleased immensely.

McConnell and Simpson were another hardworking pair well received. After Claire Rochester (New Acts) had sung the show closed with B. A. Rolfe's "Arcadia."

Mark.

HAMILTON.

Any doubt that feature films are not worth a single lucifer to send 'em up in smoke is easily dispelled with a peep at the crowds that flock to the Hamilton when the house announces a "special film." The last half of last week the movie feature was "A Good Little Devil," and the house turned them away at the night shows.

And while the movie part was the big draw the audience went away delighted with the vaudeville. One act in particular, Thompson and Horne, made a splendid impression. It closed the show.

Just when business showed signs of skidding at the Hamilton, Moss & Brill increased the cost of their vaudeville and installed the feature pictures. That turned the trick.

As a rule they play seven acts at the Hamilton, but with "A Good Little Devil" (Film Reviews) taking up more than one-half of the time, only five acts were shown.

Fields and Coco opened and pleased. Belle Dixon and her songs went big. Miss Dixon has changed her style of working considerably and is using a "male plant" to good advantage. Nursery Songs. Another name for an act that has played other houses under a different handle. This afforded considerable amusement but is too long in the running. At the Hamilton the man as Mother Goose kept the act from falling from grace.

Elliott, Lucky and Young. New Acts.

Mark.

POLI'S, NEW HAVEN, TURNING.

New Haven, March 11.

The season of big time vaudeville in the local Poli's theatre will end March 29. A stock company will supplant it the following Monday.

Matinee dancing in New York is the worst thing on the underside of the city's life that ever hit it. Nearly all the places that permit dancing give the "afternoons," attended by either married women or men without their husbands or wives, young girls, and the dissolute set of New York, including men and women, from the street patrollers who are for the nonce respectable, to crooks, gamblers and even that lower type of man often referred to as a cadet but known by another name in the Tenderloin. The average attendance at a dancing matinee is about 60 per cent. respectable. The male hangers-on at these places in the daytime are well dressed and look all right. They ogle the decent women (knowing the others personally or by sight), and the women inclined to flirt, taking them on their appearance and the standing of the restaurant in the community, often become friendly with a crowd they wouldn't dare breathe mention of if knowing the true character of it. The idleness of a big city and the opportunity in the afternoons that the hotels and restaurant managers would not permit at night make this mixing possible. It is a fact noteworthy of mention and a credit to the theatrical profession that of the thousands who haunt the matinee dances for one reason or another, very, very few are actors or actresses. Comparatively, there are no players at all, and even at night the proportion of Thespians is very small in any dancing cabaret. As the afternoon trade is a profitable source of income, the cabaret proprietors should exercise the same precautions at the matinees they do at night to keep their places free from disorderly characters, or else a scandal may break some day from this that will close the matinees. Every dancing place has a staff among whom are those familiar with the disorderly New York bunch. All the restaurants know that as soon as the word passes they can't get in that the bad crowd, especially the women, will remain away. It doesn't blend very well to see a couple of decent women or girls sitting at a table next to one around which are a "Madame" and a couple of painted damsels trying to imitate innocent chickens, spoiling the semblance at innocence by smoking cigarettes as though they were in the parlor. In the smaller cities where attention is attracted more easily by these things, they have caused a tirade or crusade against dancing cabarets. One New York restaurant manager said the other day he would prefer to close every night at one rather than to give up the afternoon trade. If all the hotel and restaurant keepers feel that way, they might better be a little more discreet hereafter as to the daytime patrons.

Montreal, March 11.

The knell of the cabaret in Montreal has been sounded by the license commissioners, and possibly it will be impossible to eat a chicken salad, drink a cocktail, watch a buck and wing dance and talk to a friend at the same time after May 1, that is to say, in any Montreal cafe. The cause of the sudden revulsion of Montrealers against cabarets was an organized attempt on

CABARETS

the part of the ministers of the town, aided by John H. Roberts, secretary of the Dominion Alliance (a sort of moral vigilance committee) to suppress Vice, with a capital "V." The cabarets were frequented by loose livers, ergo—no more cabarets, no more loose living. The license commission, sitting in consideration of the licenses to be granted for 1914, which become effective in May only, were beset by a storm of alleged "public opinion," engineered by individuals who missed their vocations as press agents. The commissioners, with supreme power, accordingly determined to do away with the cabarets, and refused the licenses of the only six houses that had anything approaching the nature of a cabaret show. One was so determined to "fight the good fight" he gave a full and signed copy of his judgment to the afternoon papers while the case of the hotel man was still under consideration, with the result that one of the lawyers, in the middle of his plea, was handed a copy of a paper containing the judgment in full, together with comments of approval by various "public spirited" individuals. The charge against the hotel men was breach of the law in serving drinks without a meal "after hours" and gross immoral conduct. A writ of prohibition was taken against the three commissioners and the case is shortly to be argued in the Superior Court. In the meantime Arbour's, a popular place with show folk, has closed its dining hall, the Arlington (scarcely to be dignified by being classed with the others, even in wrongdoing) has gone out of business, Kastel's, the uptown house, is running as usual; the Regal has become a little more stately in tone; the Star of Italy still serves piano rags and Chianti, and Dave Parker's Parisian (the only approach to the real thing) is running a very fair cabaret full blast, and the Astor keeps busy. The Parisian, well known to anyone who has visited Montreal, has made

great improvements of late, and is always crowded. Dancing in moderation is allowed. Meanwhile the Ritz Carlton and Windsor Hotels are, like Caesar's wife, above suspicion, and milady of fashion can tango and drink cocktails ad lib without any fear of the moral reformers.

Boston, March 11.

The cabaret situation in Boston depends solely on how the tango crisis develops in the next month in the eyes of the licensing board which at present feels that the interest in both is only fleeting. The Georgian Cafe would put on a snappy cabaret in addition to its present dancing matinees if it could get a permit, and two Boston houses are said to have decided to try and force the issue in an attempt to secure the right to serve beer and light wines in amusement lobbies. This feature has not been permitted since the days when the Columbia was in its prime. When the license was taken away, the big house slid down through the burlesque standard until it is now a five-cent movie. The spicy acts put on at Paragon Park's cabaret the last two summers by the owner of the Georgian have influenced the board materially. The Woodcock, in the South End, is another house that would like to put on a cabaret with real acts; and the pressure brought during the past few weeks has given the members of the board something to think about.

Detroit, March 11.

Despite the order from the police department that no dancing will be allowed in cafes, even by professionals, Manager Charles Glaser, of the Edelweiss, is ignoring the edict and will test the legal status of the law. Sasha Piatov and Kitty Glaser are dancing at the Edelweiss at \$500 per week and drawing enormous crowds. Maurice and Rae Cole are announced to dance

at the Penobscot Inn. The cafes will obey the police order of not allowing the public to dance.

Mayor Mitchel has appointed a committee of seven prominent citizens to confer over the restaurant and cabaret closing hour. Public hearings are being held, and a limited all-night license will probably be granted to some. Until then the dance places are strictly observing the one o'clock order issued last week through fear of having a complaint that will hold up a license. No harshness of police power is embellishing the present agitation as during the former administration's reign.

Jack's restaurant on Sixth avenue, opened night and day since starting 25 years ago, had its all-night license revoked by the Mayor last Friday. A fight between the waiters and college boys, which became known through complaints entered, was the immediate cause of the revocation. Jack's has had a monopoly on the all-night service under official sanction since early in the Gaynor administration. It ran along as best it could, taking care of the "souses" always there late in the morning rather well, the restaurant having a trained mob of waiters, and some pretty hard drunks to handle at times. Restaurants like Shanley's and Churchill's were refused licenses "just because," and in consequence everybody went to Jack's when they couldn't get in any other place, until Healy's at 66th street kept open as long as it wanted to. This naturally sent the "lively parties" put out of one place at the closing hour into another that would continue to serve them. Many fights happened in Jack's and many fights will happen in any restaurant that will take in drunks late in the morning. Jack's only got what was coming to it for growing careless. Every other restaurant receiving special privilege will probably end the same way if abusing it. If the police organized a secret service for all-night restaurants, to report on the character of patrons allowed in the places, New York would immediately become the nicest city in the world after dark.

Jay O'Brien and Al Devis, arrested sometime ago on the charge of maintaining a gambling house in their bachelor apartments at Murray's, were discharged at a police court examination the other day. The magistrate said if the police accused Messrs. O'Brien and Davis of being common gamblers through having a "friendly game" now and then they (the police) might just as well arrest him (the judge) for the same reason, as he also played cards at home occasionally.

A "Colored Wig Party" was held in the ball room at Riesenweber's last week, the first dancing-cabaret to give vent to this latest nut fad, which seems only good for publicity purposes anywhere.

Louise Alexander and Clive Logan have separated as a professional dancing pair. Miss Alexander is dancing with de Leyer at the Palace this week. Mac Murray appears at the same house next week with Clifford Webb.



A STRONG SCENE OF THE THREE REEL DRAMA "THE THREE SHADOWS" TO BE RELEASED SATURDAY, MARCH 14TH, BY THE GAUMONT CO.

FIGHT OVER FILM PATENT WON BY GOODWIN INTERESTS

Court Hands Down Decision in Prolonged Squabble Over Movie Patent in Which the Eastman Company Holds the Losing End. Result Finds Rights Belonged to the Late Rev. H. Goodwin.

The Circuit Court of Appeals Tuesday of this week handed down a decision in the prolonged litigation between the Goodwin Film & Camera Co. and the Eastman Kodak Co., sustaining the film patent granted the late Rev. Hannibal Goodwin, and which, by the decision, is designated as a fundamental or basic patent.

The decision carries with it an accounting by the Eastman Co. of its profits for many years. There is no appeal, except by writ of certiorari.

NO PROFIT OVER 6 REELS.

Kansas City, March 11.

The Kansas City branch of the M. P. E. L. of A. adopted a resolution last week not to exhibit any feature films that are in excess of six reels. They say there is no profit in films of greater length.

FILM IN FULLY LIGHTED HOUSE

Philadelphia, March 11.

The feasibility of holding picture shows in lighted theatres was demonstrated at this week's meeting of the Social Workers' Club, which is making an exhaustive study of picture conditions in this city.

Edward A. Jefferies, of the M. P. E. League, exhibited a new type of screen on which films were successfully projected with the room lighted so that those present could read their programs during the performance.

His assertion that few immoral pictures are being shown on films and the greatest danger lay in darkened houses was corroborated by Miss Mary A. Gillette, a member of the picture committee of the league.

EXPO. MOVING ALONG.

Plans are assuming definite shape for the big movie exposition which takes place in Grand Central Palace June 8-13. Incoming mails are bringing all sorts of good news, with applications for space reservation filed as received.

Jack E. Koerpel, of the Transportation Committee, says he has secured concessions in rates for all exhibitors and others attending the New York Expo.

PHOTOING PARKER'S ROMANCE

The Colonial Film Corporation has gained the necessary consent from the Canadian Government to take a series of movie maneuvers in and around Quebec where the Colonial Co., under the direction of T. Hayes Hunter, will photoplay Sir Gilbert Parker's romance of the northwest, "The Seats of the Mighty." Hunter and a full company will soon go to Quebec to take the exterior views.

Negotiations were completed this week for a big studio. The Colonial will offer as its second release, "The Gentleman From India," once produced

in stage form by Edward J. Morgan (deceased). It is taken from Booth Tarkington's well-known novel of that name.

A typographical error in a recent issue of VARIETY had Hayes Hunter with the Continental.

EASTMAN MAN NOT IN.

Although there's no doubt the Shuberts have decided to take up the picture end of amusements, J. E. Brulattour, connected with the Eastman Co., enters a denial he is to be connected with the venture in any way.

The Shuberts are in on the movie production of "America," which they are taking indoors at the Hip and several other shows under Shubert contract will be turned into films.

13 OPERATORS FELL DOWN.

Cincinnati, March 11.

Only six out of 19 applicants who took the examination for moving picture operators before the new Board

of Examiners were successful. The unlucky 13 are preparing a protest to Safety Director Holmes. They will claim the questions were unreasonable and too technical.

Stock Leading Man Signs.

The movies have captured another stock leading man. William Grew has signed with the Essanay Co.

Gwendolyn Pates (Mrs. Grew), formerly with the Pathe pictures, has also enlisted with the Essanay, Chicago.

Summer Picture Mystery.

St. Louis, March 11.

So many agents coming out of New York reported that the Shubert and Olympic (the latter K. & E.) would remain open all summer with pictures after the regular season had exhausted the usual bookings that an inquiry was made by a local newspaper. Neither Melville Stoltz nor Walter Sanford would discuss the report.

Mr. Sanford said he had heard nothing and expected to be transferred to the east over the summer, and Mr. Stoltz was equally diffident.

Qualtrough Promoted by G. F.

Pittsburgh, March 10.

Paul Qualtrough of Wilkensburg, general manager of the poster department of the General Film Co. branch, was promoted to national manager in the home offices and has left for New York.

If you don't advertise in VARIETY, don't advertise at all.

HAWTHORNE IN MOVIES.

Arrangements all but consummated predicate the presentation in a big feature film of Julian Hawthorne, the Boston novelist, whose incarceration in the Federal prison at Atlanta promises to revolutionize the direction of the southern penitentiary.

Hawthorne's expose of prison conditions and abuses in the Atlanta jail, published serially in the New York Sun, are to be the background of a seven or eight-reel scenario which Hawthorne has been commissioned to write. The inmates of the Atlanta prison and the general jail systems of the country will be involved in the feature. To advertise the picture the Sun installments are to be compiled and published in book form.

The Gordon Bros., who own the Olympic picture theatres in Boston and other places, including Rochester, are behind the Hawthorne deal.

Manhattan O. H. Picture.

The Manhattan opera house will have a Vitagraph feature, commencing Monday, for the next two weeks. It is "The Christian."

The Vitagraph will also present a special feature film at the Casino on Sunday nights, by arrangements with the Shuberts.

Another Shubert booking, West End, Harlem, is playing a Mutual picture program, headed by "The Gangsters," this week.

PICTURES

"MISERABLES" MOVING.

It is pretty certain that before long "Les Miserables," the feature film at Carnegie Hall, will move farther downtown. A Shubert theatre, is mentioned as its next local place of abode although it may be located elsewhere.



WILLIAM FAVERSHAM

Engaged by the Playgoers Film Co. to star in a feature moving picture.

EXPOSING "SPIRITUALISM."

The Fidelity Film Co. is making quite a splurge over its three-part feature entitled "Spiritualism Exposed" in which all the tricks known to the mediums and the spooks from the other world are exposed via the film.

The Fidelity also has "The Black Mafia," a new four-reeler, on its books, which it turned loose for countrywide distribution last week. This one is a foreign reel made in Copenhagen.

BETTERING LOCAL CONDITIONS

Cleveland, March 11.

With the election of officers for the current year at a meeting last week, announcement was made by the Cleveland Motion Picture Association that in the future the organization would devote its efforts to bettering local conditions and give no attention to the troubles that beset picture exhibitors outside the city.

S. A. Morris, of the Home theatre, is president.

PROGRAMING THE STORY.

The feature film shown by Klaw & Erlanger-Biograph in the vaudeville houses, released through the General Film Co., will have a synopsis accompanying them before long.

So far the pictures have been shown without descriptive story in type nor the cast programed. The players will not be mentioned, it is reported, though appearing in several reels, through having time contracts with the concern that might be interfered with in a future prolongation at the same salary were individual players to become over-popular through the public growing familiar with their names.

NEW KLEINE'S, APRIL 1.

When the new George Kleine movie theatre on 42d street opens April 1, it will offer as one of its picture features "Antony and Cleopatra." The second feature will be Kleine's "Between Savage and Tiger."

An orchestra of 21 musicians will be engaged.

It's also on tap to show "Napoleon" there the third week.

Arguing Against Sex Separation.

Pittsburgh, March 11.

"Whimsical and unlawful" were terms used by a committee of picture men in explaining to Director Hubbard of the safety department why the sexes should not be separated in local movie houses. They told him the order proceeded on the assumption that men and women cannot belong to decent families and must sit apart, each sex bearing the invisible brand placed there by the police, of being indecent.

Several of the committee grew sarcastic over the startling fads lately compiled by the safety department. No decision has been reached, and it is likely the order will not be enforced.

Preparing to Attend Convention.

Pittsburgh, March 11.

Fifty Pittsburgh movie men will attend the International Motion Picture Exhibitors' Association and Independent Exhibitors of America exposition and convention in New York June 8.

ATTENTION AND PUNISHMENT FOR FLIRTATIOUS DIRECTORS

Practice of Some in Familiarity Toward Female Applicants Growing Common. Recent Instance Excites Screen Club Members, Who Talk of Adding "Ejection Clause" to By-Laws. Director's Daughter Insulted.

A recent flagrant instance of the common practice among certain directors in certain screen studios of "loving up" attractive feminine applicants for positions, promises to bring about drastic measures through the Screen Club for the cessation of the insults and the severe punishment of offenders.

Everyone familiar with the inner workings of the film stages knows to what shameless reaches certain directors in some studios have been going since filmdom got popular with the hundreds of girls ambitious for screen fame and its other emoluments. But, as in the protected precincts of certain regular theatres along show alley in days happily now almost gone, those of filmdom who have "seen things" have kept their conclusions to themselves.

Even reputable directors who have observed liberties to which petticoat applicants have been subjected have been forced to hold their tongues, if not shut their eyes, to the lecherous advances lest their own jobs be the price of protest.

Film men jealous of the good name of their vocation and conscious of the evil practices referred to, have watched its inroads with increasing alarm. But though practically everyone knew what was going on, no one interposed.

And then came the instance that promises reform. A certain director's daughter came home from a visit to a studio not a hundred miles from Broadway and 42d street, last Wednesday with a tale that made her mother weep and started her father sputtering about the "unwritten law." Friends of the family got to the father before he could get at the unwelcome philanderer, and nothing lawless happened.

But the friends and the father, all members of the Screen Club, got together and wrote the flirtatious director a note, specifying more than a score of women whom he had recently insulted when they had applied to him for studio employment. Further, the self-appointed committee interviewed a half dozen or more of the protesting women and girls specified in the unofficial indictment, and got their consent to appear as witnesses against the transgressor if called upon to do so.

Report doesn't say what effect the denunciatory missive has thus far had upon the morals or manners of the director involved, but it does aver that the particular offense nettled so many people affiliated with the Screen Club that talk of an ejection clause to the

federation's by-laws for offenses of the kind is predicted at the next executive meeting.

JUDGMENT FOR "INDEPENDENT."

Philadelphia, March 11.

After listening for two days to a complete "expose" of the picture business and the methods under which it is conducted, a jury in a local court brought in a verdict, awarding \$20,000 damages to Lewis M. Swaab, head of the Swaab Film Exchange, against the Vitagraph Company of America.

Swaab's conflict with the Vitagraph and other companies of the Motion Picture Patents Co. dates back to 1909, when he stood out as an independent and refused to abide by the license agreements of the so-called "trust." An offer was made to buy him out, but he refused, and subsequently, in January, 1911, the Patents Co. decided to cancel Swaab's license.

PICTURES

On January 24 the concerns comprising that company, issued ten writs of replevin against Swaab, and deputy sheriffs raided his exchange, making a wholesale seizure of reels. In some of the reels taken Swaab claimed absolute ownership. Swaab's attorneys alleged the action of the Vitagraph Co. for a time practically ruined his business.

The jury, in rendering a verdict in Swaab's favor, fixed the value of Swaab's reels which were taken at \$2,000. He was also given \$8,424 damages for the retention of the films and \$10,000 exemplary damages, making Swaab's verdict altogether \$20,424.

A similar case against the Lubin company, which was decided in favor of Swaab in the lower court, was taken to the Supreme Court and the verdict was reversed. The present case will also be appealed.

FEATURES ON REIS CIRCUIT.

The policy of the 11 theatres purchased from M. Reis (and known as the Reis Circuit) by S. Morton Cohn and associates, will adopt a feature film policy, according to report.

Joe Engel, of the Universal, is said to be connected with Mr. Cohn in the proposed operation of the chain, that covers New York, Ohio and Pennsylvania.

WATCHING IF FEATURES DRAW.

The Marcus Loew offices have closed a deal with the General Film Co., whereby the latter will provide them with its regular weekly releases. Recently the Loew Circuit had a film exchange of its own, but in abolishing it a new agreement was entered with the General Film Co.

The Loew theatres have been getting the Famous Players' and K. & E. Bio service for the past month.

The Loew people, while believing in the feature film as a drawing attraction in addition to its vaudeville, have not yet been able to determine the extent in all houses. That has been due to the bad weather prevailing since the start of the special films. In one of the Loew theatres, Shubert, Brooklyn, where business was not oversatisfying before the feature film departure, patronage picked up considerably with the introduction of the photoplay. This was accepted as a good indication there is drawing power to them, but how long it will last is another dark spot on the Loew men's minds. They venture two or three months, as a novelty, the way the bills are now laid out (vaudeville and pictures). After that they say something else may be required, although for the summer the Loew houses will, perhaps, try an all feature film bill.

POWER CO.'S WARNING.

Users of Power's Cameragraphs in certain sections of the south and middle west have been imposed upon by

CHICAGO'S MAYOR OR SEVERE.

Chicago, March 11.

Mayor Carter H. Harrison took a hand in the censorship of pictures last week. Two months ago Mayor Funkhouser, second deputy of police, put the ban on "Traffic In Souls," a Universal film dealing with the so-called "white slave" question. So much fault was found with this decision in certain quarters that the Mayor had the film run off for his own inspection. He upheld Mayor Funkhouser.

The city executive said: "There is all the difference in the world between a picture shown generally and one exhibited at a high-priced theatre, attended only by adults who are fully informed as to its character in advance. If this film were to be shown to the proper audience and if it could be kept out of the small shows attended by children, I would be inclined to issue a permit."

After considerable trouble the owners of "The Scarlet Letter" have obtained a permit to show that film at the Ziegfeld theatre. No children will be admitted.

Among the films censored last week were: "The Midnight Strike" (Warner), in reel No. 1 (first scene showing statue and abandonment of child, cut out); in reel No. 2, sub-title "Help Me Ruin Jack Kirk," eliminated; in reel No. 3, cut out the breaking up of furniture by thugs. "A Wrecker of Lives" (Warner). (In reel No. 1, cut out sub-title "With Forged Letters of Reference" and letter of Vivian, also entry of burglar through window and the actual burglary). "A Daughter of Satan" (Warner). (In reel No. 1, cut out hold-up by rejected suitor and continued application of chloroform, the gambling scene and stabbing of diver). "The Cruel Revenge" (Lubin) (cut out entry of convict into house through window, gambling scene and stealing of money in bank).

One film was rejected totally. This was a Lubin picture called "The Mirror of Death" and showed a mining official being attacked by Mexicans.

The censors recently played havoc with historical pictures used in a lecture called "Around the World in 90 Minutes," by Luman C. Mann. In his talk on Spain the lecturer used a film showing a bull-fight. This was eliminated by Mayor Funkhouser, and this official made Mann cut out a duel scene.

OFFERED 2,300 ACRES.

Spokane, March 11.

Twenty-three hundred acres of land at Liberty lake, near Spokane, has been offered to the Universal Film Co. on condition it move its plant from Hollywood, Cal., to this city. Nineteen hundred acres of the land is level and 400 hilly.

The Spokane Chamber of Commerce has been notified the Universal company is going to move to Spokane, Denver, or Reno, chiefly to gain a change of scenery.

BUNNY'S \$1,000 WEEKLY.

It is reported the present contract John Bunny holds with the Vitagraph Co. calls for the picture comedian to receive \$1,000 each week in the year from that concern.

U. B. O. F. TAKES FEATURE.

The United Booking Office Feature Film department has taken over the big movie spectacle, "Fire and Sword," from the Kismet Film Co., of which T. Hayes Hunter was the guiding spirit, and will send out several road exhibits of the film.

"KEEP THE MOVIES CLEAN!"

CRIES NEW YORK EDITORIAL

Herald Writer Commenting on Court's Decision Against "The Inside of the White Slave Traffic," Opines That the Death Knell of the "Vicious Vice Film" Has Been Sounded. Convicted Movie Men Released.

The conviction on "The Inside of the White Slave Traffic," obtained before Judge Swann last week in New York, after the picture had been shown in court, was editorially commented upon by the New York Sunday Herald as follows:

All right thinking men and women will applaud Judge Edward Swann and the jury in his court whose verdict consigns to oblivion, where it belongs, "The Inside of the White Slave Traffic" film as "immoral and indecent."

Although the two producers were accused and convicted, they were set free, and no one will find fault with that, for, as the Judge said, it really was the vicious films that were on trial. The happy result is that they never can be shown again in any theatre in this city, and it is not likely other cities will take what New York has condemned.

Every legitimate motion picture producer and exhibitor must welcome the outcome of this case. Motion pictures have attained their present popularity by reason of their cleanliness, not filth. There are plenty of healthy subjects on which to train the camera.

Keep the "movies" clean!

VAMPIRES OF THE NIGHT.

The Greene Photo Plays Co. gave a studio showing of "Vampires of the Night," an Aquila five-reeler, last week, gazed upon by a group of reviewers from the various trades and other periodicals who, strange to say, did not take themselves seriously. (This is mentioned because it is so unusual.) The "Vampire" feature commences with a prolog showing the man in prison under sentence of death. He writes his wife of his predicament who in turn sends for her mother, an old servant in the employ of an old ducal family. Mother arrives at daughter's home and is given charge of the condemned man's child, while his mother leaves, her destination not given. Grandmother takes the infant to the house of her employer, the Duke and Duchess of Burville, who have a child of the same age. In approved, old-fashioned melodramatic style she reposes the child in a cradle and substitutes her daughter's child, cunning away with the real heir to the duchy. This concludes the prolog and the next scene is 25 years later. Grandma has degenerated into an old hag, the proprietress of an inn patronized by men of the underworld who are the Italian equivalent of the French Apache type. She has a confederate in crime, an old man, who is continually mauling her of the earnings of the tavern. Meantime the real duchess has become a street singer. The murderer's daughter, reared in luxury and refinement as the Duchess of Burville, inherits the criminal taint of her father and is the leader of a band of criminals. She accompanies the gang in their night raids. When visiting the ravens she meets a young lord, who is a poet, falls desperately in love with him and gets up a grand fete at the Burville castle in his honor. A tableau is given in which she has a number of confidants and the heroine is the numerous poems. They shower him with flowers. While seated in a fashionable cafe the poet hears the street singer and her voice wins him. He follows her, accompanies her to the bank of a stream and asks her to "sing some more" for his individual pleasure. Makes love to her, but she is shy. Meantime the false duchess endeavors to win the poet's love, but he tells her, "My love is for another." Said lord disguises himself as a workman and spends his time around the tavern in order to be near the girl who has won him with her voice. They become lovers. Old Grandmother's confederate threatens her that he has it on her and unless she produces more coin, he'll expose her to the police. Old woman goes to the Burville castle, tells her genuine granddaughter how matters stand, and asks for money. Granddaughter asks to see the real duchess and, disguised, visits the

inn. There the girl is pointed out to her, seated with the lord, whom the granddaughter recognizes as her rival. She tells her grandmother to come to her and bring along the money that night and to bring along the real duchess. Meantime she schemes to rid herself of both women who are standing between her future. As the unsuspecting women are about to start for the inn with the money, the girl, suspecting she is running away, compels her to remain at the inn and send the girl for the money, with a note, reading: "I can't come to-night. Give the money to the girl." Girl calls at the castle and is dropped through the trap door into the city's sewers. Meantime, the old woman attempts to escape, attacks the "leech" lamp is overturned and inn catches fire. Old man is burned up and the hag is rescued by the lord, dying. Before passing away, she confesses to the young lord, gives him "the papers" and expires. Lord rushes to the rescue of his sweetheart, arriving just as she is projected into the sewer. He climbs down, picks her up and carries her through the mine, a dead vampire in "Les Miserables." Adventure, full of remorse, raves, tears her hair and kills herself. Picture concluded with the young lovers clad in wedding garb, with a happy future before them. The film is to be commended for several things, its fine photography, both exteriors and interiors, the very wonderful acting of the old woman who portrays the grandmother, and the total absence of any telegraphing of its low source of origin. It has been done much better in any three reels. Jolo.

THE GANGSTERS.

The Mutual program at Weber's is featured by "The Gangsters," a Reliance four-reeler that features among the players H. B. Walthall and Consuelo Bailey. It is not a "White Slave" nor a "vice film," but is an "underworld picture" that shows little real meaning, while painting moral and viciousness in only end in trouble. It also points a finger at capital punishment as the possible end to more crime, but this is quite far-fetched and may have been implied in the film in extensive scenes of the death scene. It is in this scene where Biff Dugan is seen walking from his death cell to the electric chair, preceded by a priest carrying a crucifix, and the snapping on of the apparatus before receiving the death current. The scene is also the scene of the chief gangsters dying on her bed of consumption and a broken heart that make the picture sinister, also morbid. The actual death of the convict by the electrical current is not shown, but it goes as far as it can to the picture, dropping the handkerchief, which leaves little surmise. A story of love, hate and feud carries the film along. It is wholly melodramatic, rather well directed by James Kirkwood, with a possible criticism to the undue time given the two gangs "looking after" one another, peering around corners with their guns drawn, mostly repetition, and this is again done in a way later on. The love portion is a young girl and brother from the country who reach New York with only a letter of introduction. Their first meeting is with a gang headed by Porkey Dugan (Mr. Walthall). The gang is then "rushing" a mission. Even though the girl knows Porkey's name, and is aware of the connection, she gives him, one for 30 days for brawling (in which her brother is also sent away) and the other a longer term in state prison for complicity in the murder his brother was convicted of on circumstantial evidence, yet Cora Drew (Miss Bailey) still loves Porkey, and at the finish, a year after Porkey's last release (when he reforms) they are seen following a country wagon and team along a country road with Cora smiling at the camera. The tale is told in a plain, straightforward manner, could not hold interest were it not for the dramatics, action (of which there is plenty) and the unusually good photography, a point this film appears to make being the close range of the camera, in which are exposed the plainly observed, likewise the acting, for this picture has been well acted. Mr. Walthall, J. Dillon (Biff), Ralph Lewis (Silke Golden, the rival gangster) and C. Lambert (the man who added out, but keeping it concise) gives the action that is necessary. While the film can claim no undue merit on the moral side mostly through the superfluous morbid scenes (for which there is a caption apology). "The Gangsters" will be a picture mother and father can point out to their boys as the vivid illustration of the dangers of bad company. And the melodramatic with the publicity attending "gunmen" will make it a draw

WEBER'S MUTUAL PROGRAM.

The Mutual Film Corporation, now in possession of Weber's theatre (second week) opened its straight picture policy there March 2 with a program made up of "The Gangsters" as the feature and drawing card, the first part reel of "Seeing South America with Colonel Roosevelt" and a Keystone comic, entitled "The Riot," with a piano player as the musical end.

The show ran 100 minutes. Four performances were given daily. Prices were 25 cents everywhere excepting boxes 50 cents. Weber's holds a large number of box seats.

Business was reported as very good up to Saturday night, when the show was seen. At that time the orchestra was capacity with the boxes fairly filled. Weber's is a "down town" location, and calls for a sensational picture to fill it. "The Gangsters" in its subject matter and title is depended upon for this. (It is under Film Reviews.) The Reliance is the maker, and on the pamphlet carrying the synopsis is a line saying "The Gangsters" is a masterpiece. Please judge us by it.

The three films shown last week made up a neat picture performance for the money (25 cents). The Roosevelt first part was disappointing, as it showed nothing beyond the Colonel himself and southern scenes that mostly held negroes in their customary labors, besides some set scenes aboard ship that were probably designed for comedy by the picture director accompanying.

After "The Gangsters" and its heaviness, the light Keystone struck the house as very funny. "The Riot" is really a funny picture, albeit the Keystone crowd rely so much on the picture as a whole, and the way the Jews, with the two crowds throwing bricks at one another, the Jews finally routing their enemies with bombs, while the militia and fire department were called into the finish to disperse both. The audience laughed uproariously at many of the situations.

In selecting Weber's for an experimental stage of feature film, if such were the Mutual's intent, it has a house too far away from Times Square for a true line, but if the Mutual can continue a weekly program that holds a sensational as striking in its melodramatics and with as good title as "The Gangsters," Weber's should do business.

A Mutual program, though, between 9th and 4th, about at 25 cents or less, 25-50, would give the concern a much better line on the value of its subjects and name. Sims.

CLOTHES.

The Lincoln Square theatre must have a lot of Penny and G. C. commuters among its opening night patrons. That, or else there must have been a fire in the Broadway and 6th street neighborhood last Monday night at the close of the first part of the Famous Players' filming of the Avery Hopwood-Channing Pollock play, "Clothes." Fully a fifth of a

crowded house got up and beat it for the exits at that juncture. At the close of the second act there was another exodus, though not so pronounced. The managers might have profitably missed a train to see the film out, though in verity it must be opined that the 4-part subject was hardly worth while filming. It is but another illustration of the futility of ever expecting from motion photography the conviction and emotion that can only be sparked by real life or its stage verisimilitude through actual beings who can talk and move in the flesh. They never will get the celluloid and gun-cotton drama where an inarticulate quaver in the voice, to see the tragedy, can be replaced by a pantomimic substitute. One could divine, without being particularly stirred, that the big punch—bated metaphor—of the piece came with the ruin that the heroine has brought upon the heads of her patrons through her ambition to possess fine feathers. One could divine it, if experienced or imaginative, but the films here succeed in but faintly hinting at it. You get in the films that the tragedy and the play is there, that is, but you are not particularly moved. In the conduct of the two admirers of the heroine, one conventionally good, rich and noble, the other obviously villainous, you have but incidental interest. They are but minutes of the real drama, the rise and fall of the family from the west who come to New York and become social climbers, and the latter theme isn't big enough or its treatment morbid enough to supply the gripe which no feature film play can justify production. Corb.

A GOOD LITTLE DEVIL.

Here's one film on which the movie exhibitor of the country can't go wrong. "A Good Little Devil" (Little Players Co.) is one of the very big movie productions that will appeal to all classes. Two names are played up in production that will carry weight, David Belasco and Mary Pickford. At the time the last half of the week the picture was shown under most favorable conditions. The screen projection was excellent and the Hamilton operator really did himself proud. The audience hung on by its eyebrows. What flaws one may detect with an eagle eye are buried so deep that everyone leaves the theatre with nothing but praise. There are some prominent players in the cast, besides Miss Pickford, in the role of the little blind girl. The same she played in the David Belasco show of the same name at the Belasco theatre. There's a lot of good, wholesome fun in "A Good Little Devil" and there's a fantastic trimmings of the fairy land sort and real pathos of the typical kind that motherless little kids encounter each week that combine in making the play a movie worth while. Miss Pickford does such a good job as the blind girl and makes the role stand out as a lovable, childlike sympathetic bit of acting that is irresistible. Mark.

RELEASED NEXT WEEK (Mar. 16 to Mar. 23, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

| GENERAL | EXCLUSIVE | UNIVERSAL | MUTUAL |
|-------------------|-----------------------------|------------------------|-------------------|
| Vittagraph..... V | Gaumont..... G | Imp..... I | American..... A |
| Biograph..... B | G. N. S. F..... G. N. S. F. | Gem..... Gem | Keystone..... K |
| Kalem..... K | Ramo..... R | Bison..... B101 | Reliance..... Rel |
| Pathe..... P | Bolan..... B | Chrysler..... Ch | Majestic..... Maj |
| Fathes..... F | Eclectic..... E | Nestor..... N | Thanhouser..... T |
| Selig..... S | F. R. A..... F. R. A. | Powers..... P | Kay-See..... K.S. |
| Edison..... E | Lewis Pennants..... L.P. | Elclair..... Elc | Broncho..... Br |
| Essanay..... S-A | Gt. Northern..... G.N. | Bex..... Bx | Domino..... Dom |
| Kleine..... KI | Dragan..... D | Prenter..... Prt | Mutual..... M |
| Melies..... Mel | Loala..... L | Victor..... Vic | Edison..... Ed |
| | G. N. X. X. G.N.X.X. | Gold Seal..... G. S. | Komic..... K |
| | Blanche Features..... B | Joker..... J | Beuty..... Be |
| | Luna..... Lu | Universal Ike..... U I | |

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

MAR. 16—MONDAY.

MUTUAL—A Modern Free Lance, 2-reel dr. A; Keystone and Reliance titles not announced.

GENERAL F—Gentleman or Thief, dr. B; The Best of Bats, 2-reel dr. B; The Weekly, No. 21 (West) and No. 22 (East), Pth; The Better Way, 2-reel dr. S; Auntie, dr. V; The Adventure of the Alarm Clock, com. E.

UNIVERSAL—The Acid Test, 2-reel dr. Vic; Levinsky's Gold Mine, com. I; Hawkley and the Cheese Mystery, com. P.

MAR. 17—TUESDAY.

MUTUAL—Kay-See, Majestic and Thanhouser titles not announced.

GENERAL F—A Real Helpmate, dr. E; Oh! Doctor, com. S-A; Gay Love, 2-reel dr. KI; Whiffles and the Diamond Pin, com. Pth; The Story of Venus, dr. S; The Price of Vanity, 2-reel dr. V; The Laziest Man, com. L.

UNIVERSAL—Discord and Harmony, dr. G; Dazzle a Blind Eye and Lady Belmont Almost a Hero, split-reel, com. C; Universal Ike Has One Foot in the Grave, com. U. I.

MAR. 18—WEDNESDAY.

MUTUAL—The Girl Who Dared, dr. B; Adventures of Shorty, 2-reel dr. Hr; Mutual Weekly, No. 61, M; Reliance title not announced.

GENERAL F—A Winter Holiday in the Bernese Oberland, Switzerland (Scenic), A; Boarding House Romance, com, split-reel, S-A; Col Heeza Liar Shipwrecked (cartoon) and Madras and His Madges (travel) split-reel, Pth; The Chorus, com. S; The Cop on the Boat, S; The Weaker Brother, 2-reel dr. L.

UNIVERSAL—The Way of a Woman, dr. N; Who in the First, com. and A Visit to Mont St. Michael (Normandy, France), scenic, split-reel, J; When God's Will, 2-reel dr. Eclr.

MAR. 19—THURSDAY.

MUTUAL—Domino, Keystone and Komic titles not announced.

GENERAL F—The Restless Woman, dr. B; Single Handed, western, dr. A; The Secret of the Castle, 2-reel dr. S; Wacky Willy's Private Show, and Cupid's Window, split-reel, com. M; The Wasted Years, 2-reel dr. Pth; The Evil We Do, dr. S; The Idler, dr. V; Pathe's Weekly, No. 22 (West), and No. 23 (East), Pth.

UNIVERSAL—The Silver Loving Cup, 2-reel dr. I; A Pugilist's Romance, dr. R; Colonel Gustard's Last Stand, com, Frnt.

MAR. 20—FRIDAY.

MUTUAL—Kay-See, Princess and Thanhouser titles not announced.

GENERAL F—The Double Shadow, 2-reel dr. E; Shadows, 2-reel dr. S-A; The Family Skeleton, com, and Cypress Logging in Florida (indus), split-reel, K; Two Little Vagabonds, com, S-A; Model Young Man, com, V; The Price, dr. L.

UNIVERSAL—Those Persistent Old Maids, com, N; Hands Invisible, dr. P; Because She Loved Him, 2-reel dr. Vic.

MAR. 21—SATURDAY.

MUTUAL—The Coming of the Padres, dr. A; Keystone, Majestic and Reliance titles not announced.

GENERAL F—The Message in the Rose, dr. E; A Hot Time in Snakeville, western, com, S-A; So Long Com, and A Trip to the Moon, split-reel, com, L; His Wife Wins, 2-reel com, Pth; Old Reliable, 2-reel dr. V; The Indian Novels, dr. K; A Friend of the District Attorney, dr. L; Her Solig New, Pictorial, S.

UNIVERSAL—Mike and Jake Go in for Matrimony, com, J; The Sheriff's Duty, dr. Frnt; R101 title not announced.

FILM FLASHES

Henry MacRae and Co. of Universal photoplayers have left the Pacific Coast for the Hawaiian Islands, where some new dramatic scenarios will be enacted. With MacRae are William Clifford, Sherman Bainbridge, Valentine Paul, Marie Walcamp and Lule Warrenton.

Inez Seabury is playing the lead in the new George Hall melodrama now being camerated at the Imp studio.

The Cosmos Feature Film Corporation, which is handling the big feature, "The Three Musketeers," has opened branch offices in Philadelphia, Syracuse, Washington, Newark and Boston, with a number of others to follow. H. G. Segal, general manager, departed this week for a trip through the south, where he intends to open a number of branches. There's quite a demand for the Musketeers from the southern exhibitors.

A Mr. Gray is handling all of the Universal's publicity and is editing the Universal Weekly, which keeps him at all hours.

Philip Rosen, a star camera man with Edison, is now on the payroll of the Universal.

Daniel V. Arthur has capitulated to the artistic claims of modern picture production, and in the name of the Playgoers Film Co., of which he is the managing director, announces the first of a series of film-dramas projected on a scale of magnificence. "The Great Diamond Robbery" is the play selected by Arthur to make his debut as a film producer. It was originally produced by the late A. M. Palmer and T. Henry French at the American theatre, New York, where it ran for more than a year. Mr. Arthur has assembled his cast with rare care. Wallace Eddinger plays Dick Brummage, the indomitable detective-hero. Legal proceedings over the building of the finest companies that has ever appeared before a film camera—Elita Proctor, Gail Kane, Dorothy Arthur, Charles J. Ross, Martin Alton, P. B. Pratt, Edward Gillespie, Robt. E. Graham and other Broadway favorites.

George Nolan Leary accompanied Director Frank Powell to St. Augustine, Fla., where they will make a new Pathe feature.

Agnes E. Cobb has been appointed manager of the Leading Players Film Corporation which has just been organized and has taken office in the Leavitt Building on West 46th street. She will also look after the management of the Union Features and Features Ideal. The Leading Players Co. announces its first release for April 10.

The Canadian Theatres Co. is trying to secure control of the new Brant theatre Brantford, Can. If successful, it will play no vaudeville. Legal proceedings over the building of the house have kept it dark since completion last December. The house has a seating capacity of 1,300.

The Temple, Hamilton, Ont., will discontinue vaudeville early in May and will play stock as usual during the summer months. Bertha Mann will be the leading lady and Jack Rigney may have the leading male roles.

The Royal, a picture house at Hamilton, Ont., with capacity of 700, has been sold to a Montreal syndicate. The Gayety, of Hamilton, has also changed hands.

Louis Klene, proprietor of the Arc, LaFayette, Ind., died the other week in his 44th year, and his widow, Mrs. Dora Klene has petitioned the court to permit her to continue the picture house under her management.

Jack Campbell, proprietor of the Opera house, Long Branch, N. J., has closed it and gone to Terrtown, N. Y., where he will run a movie picture theatre.

March 19 the Rex Co. releases a film in which Jimmy Cagney, the middleweight boxer, will be featured. Robert Leonard staged the picture.

Stella Adams, of the Nestor Co., Hollywood, Cal., has been appointed chief of police of Universal City, Cal., succeeding Laura Oakley.

Ethel Grandin is playing the principal part in Nell A. Pemberton's movie play, "Not To Be Explained," which Ray Smallwood is staging for the Universal.

Rapley Holmes has joined the Essanay Eastern Stock Co. in Chicago. Holmes was in the original cast of "The Man of the Hour" and later was seen in Klaw & Erlanger's "The Round Up."

In the Essanay photoplay, "Chains of Bondage," R. C. Travers and Irene Warfield handle the leads. Miss Warfield doubling in two parts.

The Essanay is making its first attempt at three-reel production in its movie production of "The Fulfillment."

The Solax announces a four-reel of a melodramatic nature, entitled "Way Down East."

William Grow, who has been a leading man

in stock for some seasons, has closed with the Putnam, Mass. stock and is going to Chicago, where he will hereafter be identified with movie work, having signed with the Selig Co. to both act and direct. Gwendolyn Pates (Mrs. Grew), with other movie concerns, has also been engaged by the Selig and will be featured in dramatic photoplays.

Harry H. Hall has acquired a lease upon the Main theatre, Bridgeport, Conn. He has renamed it the "New Family" and will operate it as a picture house.

"The Desert's Wing" is a three-part production which the Criterion has released with Will Lucas and Jeanie MacPherson in the leading roles.

A three-reel, "The Miser's Reversion," is announced for release by the Thanhouser March 24.

The Victor announces a three-reel among its March releases (out March 27) bearing the title "Diplomatic Flo."

The Vitaphone has engaged Evelyn James, the young sculptress, to model a full length statue of Naomi Childers, who with Darwin Kerr are in a forthcoming movie that has Miss James in a scene doing her sculpturing.

The Eclair is coming out pretty regularly with its three-reelers. Its latest is scheduled for March 20, styled "Caballero's Way."

Animal pictures continue to win big favor. The Bison March 20 releases a new one entitled "In the Wolf's Fangs."

Maurice Costello, seizing upon an idea gleaned when touring the country recently, wrote a four-reel scenario of Russian life during the recent blizzard in which a house of ice and snow patterned after those used for weather protection in Siberia was used. The play may have its first showing at the Vitaphone theatre when completed.

Mrs. Mary Maurice, better known among the film players as Mother, has become worldwide famous through her active roles in the movies. She was on the legitimate stage for years before signing a long contract with the Vitaphone.

William Fox has, in co-operation with two local men, taken over the lease of the Lyric, Naugatuck, for pictures.

Joseph Conoly is back at his old post as general manager of the Helen Gardner Features.

There are about ten of the Edison talks on the road with the New York office arranging to send out two or three more with new subjects. The routine of the shows is now looked after by John Buck, who also arranges the program of each show.

Sidney Freund is now looking after Freund's Features. Among his releases are "The Mexican Rebellion" and "The Redemption of Steve Harding."

John Wild, formerly attached to the American Kinetograph Company's forces, is now assistant sales manager of the Gaumont Co.

Ed Sedgwick, in both musical comedy and vaudeville, has joined the Lubin Co. and will appear in pictures directed by Romaldo Paul. This Lubin Co. has been in Galveston, where some Mexican war pictures have been made this winter.

John J. Farren, manager of the Victoria, Rochester, N. Y., had William Gramley, aged 34 years, arrested in his movie for doing the "tinkling Tom" stunt. He annoyed three women and landed in jail as a result. Notwithstanding his plea of not guilty, he was given 30 days in lieu of his failure to pay a fine of \$30.

H. Z. Levine, for three years in charge of the Solax's publicity campaign, is now allied with the press bureau of the Universal, and will handle the publicity and advertising end in England and the Continent. He will make his headquarters in London.

Mrs. Stuart Robson was in a release last week entitled "Jealousy and Giant Powder."

The Classic, a picture house at 181st street and Wadsworth avenue, has been taken over by the management of the Empress at Audubon avenue and the same street. The Classic, seating 600, was open but four weeks when the transfer occurred.

The Thanhouser Company has added three new players to its present cast. They are Morris Foster, general leads; Arthur Bower, characters, and Fah Bourke, comedy leads. Each has done service with various road companies.

In a new Thanhouser picture Mignon Anderson does a fall of 15 feet from the edge of a wall but lands in a net.

Charles Chaplin, who came to this country with Fred Karno's "English Music Hall," has been engaged for comedy work with the Keystone.

Gene Gauntier is still with the Warner's Features and not with Kalem as reported.

Joe Ryan, leading man with the Colorado Motion Picture Co. in working before the camera in "The Range War," got an ugly spill from a horse that almost put him hors du combat for some time to come. He will be laid up for the present.

The Balche Co. is making considerable ado over its big feature entitled "The Dream Woman."

Adolphus Busch, who owns the Busch Gardens, Pasadena, has offered the use of his famous Coast place to the Universal camera men and they expect to invade the gardens soon.

CORRESPONDENCE

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

JOHN J. O'CONNOR

CHICAGO

(WYNN)

In Charge

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

PALACE MUSIC HALL (Harry Singer, mgr.; agents, Orpheum).—Good bill, and well put together with plenty of variety. Acts worked smoothly and the audience was unusually well pleased and in a mood to enjoy everything. Maurice and Florence Walton, who probably have done more than any other two to start the tango craze in this country, had one of the places of honor in the program. They danced in their usually graceful style and were rewarded with considerable applause, although they have been danced to death at the Palace of late, and still more is announced for next week. Miss Walton wore a dress which was not all a dress. It was an cut in front that it allowed the free display of her shapely limbs, which were encased in the whitest of white tights. Matthews and Shayne (New Acts) had another spot of honor and they filled that to the satisfaction of every one. Lennett and Wilson opened the entertainment with some comedy bar work which started the show off at a quick pace. The comic end of the act did some ludicrous falls and by the time their act was over the audience was in the very best of humor and in a receptive mood for what was to follow. Doris Wilson and company, consisting of two other girls and a property man offered their little semi sketch, called "Through a Looking Glass," which is clever and neat. Frederick and Milinda Brad in third spot got over big. The man appears to be boneless and twists his arms and legs in all manner of shapes and styles. His work is original and he is really funny. Irene Timmons and Co., on next got away nicely with a crook sketch called "New Stuff." It is well played and shows the craftiness of men and women who live by their wits, and how they fool the police. It has a bit of a moral at the end which saves it from being wholly unprofitable. Alfred Berger, baritone, sang numerous grand opera

airs, and then had to come back for an Irish ditty closing with "Annie Laurie" to his applause. The singer is somewhat of a Chicago favorite and was greeted warmly. Billy Gould and Belle Ashlyn presented their talk and songs next to closing. They had to bow many times. The Zara Carmel troupe, closed with hoop rolling. Audience large Monday afternoon.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Only a fair collection at the Majestic this week. Frank Lalor heading the outfit with his comedy vehicle, "Back to Earth," and easily getting away with the show's honors. "Back to Earth" is a bit suggestive of Tom Nawn's "Pat and the Geni," although the comedy character and dialog are entirely foreign to Nawn's skit. The theme is similar in this instance elaborated to allow music and the introduction of a touch of love throughout the story. It's a comedy classic and sure to pull a bit anywhere. "Celluloid Sara" was a novelty, giving the house a glimpse of the interior of a movie studio, but the dialog and comedy fell below the standard groove of a Joe Hart production. Its novel side, however, holds it up, although a little mending here and there could be easily accomplished to build up the laugh section. The show started rather slowly with two musical acts in the early spots, Holmes and Buchanan opening, with Fritz Bruch and Sister next in line. The former, with piano and song, offered a singing skit built around the old-time and present-day theme, an idea that has been "small timed" to death around the middle-west. It's well staged in this case and looks pretty. Bruch and Sister were a hit. The girl could help her appearance by discarding the present gown for something of a different style. George Roland and Co., in "Fixing the Furnace," were a

Louis B. Jacobs' Tabloid Musical Comedy Co.

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laughing success from curtain to curtain. Muriel and Frances, two girls who dress gorgeously and sing fairly, were a help to the bill through appearance, but remembering their previous visit here, they seem to have gone a bit backward, perhaps through lack of proper material. Rellow, who makes music with his hands, surprised the majority, getting away big, while Barry and Wolford managed to handle next to closing spot with their usual agility. They were forced to a speech. Stelling and Revell closed. Wynn.

McVICKER'S (John Burch, mgr.; J. L. & S.).—Power's Elephants had the "big" spot and they went through their paces at the second show Monday night with such celerity and precision that they got as much applause as any of the human beings who took part in the bill. The act is familiar but it is one of the best of its kind and is a good headliner. Among the other good features in the bill was Sig. Rapoli, who juggles and does cannon ball balancing and the like. Assisted by two helpers, his work is not only astonishing at times, but it has humorous aspects. Leo Filler, a violinist, played popular airs and passed. Russell's Minstrels had a good spot and they sang, danced and cracked jokes in the usual black face fashion. Smith and Garnier, plate throwers, repeated the success they had at the Colonial some time ago. The Five Veterans, an odd act went over fairly well, and the U. S. Military Maids also passed easily. Gene and Arthur had a spot, and made good. West and Boyd danced in the prevailing style, thus getting the tango, without which no vaudeville bill seems complete these days, into the limelight. Some very good comedy pictures were interspersed and added much to the effectiveness of the program. Read.

HALSTED EMPRESS (Harry Mitchell, mgr.).—Society, as it is in Englewood, was out in full force Sunday night to see Hume & Helen, two local dancers do the tango and others. They were received with much enthusiasm. One of the big acts was "Circus Days." This is an elaborate act calling for a large number of supernumeraries. It took very well with the Sunday night crowd. Rita Russell, on for songs and dances, had no trouble at all. Porter J. White in "The Baggar," a dramatic with considerable punch, and admirably acted. The Great Johnson, a comedian, opened the show. Demarest & Doll, a girl, a man and a piano, offered some novel effects. The house was packed. Read.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Kolb & Dill, opened Sunday night in "A Peck O' Pickles." AUDITORIUM (Bernard Ulrich, mgr.).—Al Johnson opened Sunday night in a return engagement of "The Honeymoon Express" for one week.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—Ethel Barrymore in "Tante," fair houses. COHAN'S (Harry Ridings, mgr.).—"Seven Keys to Baldpate," one of the most talked about entertainments in town. Doing very good business.

CORT (U. J. Hermann, mgr.).—"Help Wanted," one of the big hits of the season. GARRICK (John J. Garrity, mgr.).—"Passing Show of 1913," brisk business. ILLINOIS (Will J. Davis, mgr.).—Donald Brian opened Monday night in "The Marriage Market."

LA SALLE (Joseph Bransky, mgr.).—"September Morn'" still packing them in. OLYMPIC (George C. Warren, mgr.).—Robert Hilliard opened Sunday in "The Argyle Case."

POWERS (Harry J. Powers, mgr.).—Last week of "Young Wisdom." Fair returns. PRINCESS (Frank Phelps, mgr.).—"The Lure," good returns.

STUDEBAKER (Sam Lederer, mgr.).—"The Speckled Band," growing houses. IMPERIAL (Kilmt & Gazzolo, mgrs.).—"The Divorce Question."

NATIONAL (John Barrett, mgr.).—"My Friend from Kentucky." VICTORIA (Howard Brolaski, mgr.).—"Little Lost Sister."

FINE ARTS (Albert Perry, mgr.).—Last week, Irish Players.

Al Widener has resigned as manager of the Ashland theatre.

When "Prunella" is played at the Fine Arts theatre the top price will be \$2.



Barton & Lovera

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Bob Zeno, of Zeno & Mandel, is to marry Eva Mandel March 26, according to the latest news.

Carl Bents and Phyllis Lawler have been booked for a year's tour in Australia by A. R. Sheppard.

It is announced that Helen Cook, of the Four Cook Sisters, is to marry Buck Weaver, the ball player.

Hazel Hickey, formerly of Adair & Hickey, has joined with Pearl Dawson in a new piano and singing act.

Arthur Smith, formerly of Smith, Volk & Cronin, is now doing a single working for the association in Chicago.

"The Speckled Band" will close its ministrations at the Studdebaker, March 22, and "Adele" will come in for a turn.

"The Girl from Broadway" is the title of a new tabloid show produced at Waukegan this week by Minnie Palmer.

Frank Rivers is back at his desk once more in the W. M. V. A., after a furlough with the prevailing influenza.

Mrs. Thomas Carmod, wife of the manager of the Academy, is convalescing in Henrothin hospital after a serious illness.

Billy Condon, formerly of the Worlds' Comedy Four, is lying dangerously ill in the County hospital from tuberculosis.

Saba Shepard, formerly prima donna with the Four Marx Brothers, has returned to that organization after being sick for about three months.

Sam P. Gerson chaperoned a party of newspaper men to St. Louis last week to witness a performance of "A Peck O' Pickles" at the Garrick.

Jumping John Higgins has been booked for a solid year abroad, opening in June. Higgins will travel over the Moss Empire and Farrell and Willmott tours.

After switching plans several times it has finally been decided to play "Daisy Long-Legs" at Powers' as originally announced. The piece will open next week.

May Harding and Jerry Ket-lam, formerly with Walter Percival's "Somebody's Coming to Our House," have been engaged by Sadie Russell for parts in one of her sketches.

Jones, Link & Schaeffer attached the salary of The Zanzigs last week at the Palace, claiming liquidated damages for a contractual obligation which was not fulfilled by the artists.

The S. L. & Fred Lowenthal office will remove from the Chicago opera house block next month and become headquaters in the neighborhood of Dearborn, two blocks further north.

Mike Kelly applied for a petition in bankruptcy last week while playing Chicago, numbering his liabilities in the neighborhood of \$1,500, with no assets to schedule. Kelly is a burlesquer.

"Little Miss Mix-Up" will open soon. Irene Galvin will take the role formerly played by her sister, Ella Galvin, who has been compelled to retire from the stage on account of ill health.

"Dad" Henderson, the agent who left Chicago at the request of the authorities several years ago, and established himself in Indianapolis, has removed from that city now and become a resident of Cincinnati.

Louise Randolph, supported by T. W. Gibson, both recently members of the Fine Arts theatre rep. company, are rehearsing for vaudeville use, "Lady Jim Detective," by Harold Hinton, cartoonist of the Inter-Ocean.

The Corne Payton Amusement Co. has filed separate suits against Dave Lewis, now playing at the La Salle, and Al Phillips, his former partner, asking for \$250, alleged to have been loaned the couple in August of 1910.

IF YOU ARE WISE, YOU WILL BOOK THE AMERICAN PRODUCTION OF THE THREE MUSKETEERS

BASED ON ALEXANDER DUMAS' MASTERPIECE IN SIX PARTS

Criticism on Foreign Production

VARIETY

March 6, 1914.

THERE ARE SEVERAL SECTIONS WHICH MAY NOT STRIKE EVERY ONE'S FANCY, BUT, OVERLOOKING WHAT FEW SHORTCOMINGS THE BIG MOVIE HAS, ONE WILL CANDIDLY ADMIT "THE THREE MUSKETEERS" IS FULL OF TENSE ACTION—ACTION THAT WILL CARRY THE FILM OVER TO BOX OFFICE RETURNS ON THE ROAD.

SOME CITIES MAY FORCE THE MACHINE MAN TO OMIT THAT FINAL BLOW OF THE HUGE SABRE WHICH LOPS OFF THE HEAD OF THE MURDERESS, CHARLOTTE BACKSON-MILADY de WINTER. ITS BOUND TO LEAVE A DARK BROWN TASTE IN THE MOUTH.—Mark.

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FLORIDA

Report of The National Board of Censorship of Motion Pictures

50 MADISON AVENUE
NEW YORK CITY

FREDERIC C. HOWE, CHAIRMAN

Jan. 21, 1914.

Film Attractions Company

Room 801, 145 West 45th St., City

Gentlemen:

Your picture "The Three Musketeers" 6 reels was passed without change. The Committee thought the picture was fine in every way; the costuming and scenery excellent, and the acting very well done.

Very truly yours,

NATIONAL BOARD OF CENSORSHIP

Signed, W. D. McGUIRE, Jr., Ex. Sec.

N. B. To our personal knowledge, this is the first instance in which the censors have officially expressed an opinion upon the merit and quality of a photo-play. The function of the board is to pass upon the moral status of motion pictures.

COSMOS FEATURE FILM CORP.

126-130 WEST 46th STREET, NEW YORK CITY

Criticisms on American Production

VARIETY

January 16, 1914

In all the essences of the original atmosphere, audacity, daring and insouciance, the domestic made play may conservatively be set down as an artistic, vividly dramatic transcript of the salient elements of the stirring tale of the country boy.—Corb.

MORNING TELEGRAPH
January 18, 1914

The Film Attractions Company has succeeded in producing a version of this story which represents a high degree of excellence.

THE MOTION PICTURE
NEWS

January 24, 1914

This picture, which was made at the Coytesville studio, New Jersey, bears all the earmarks of the careful producer, in addition to which the court scenes are sufficiently pretentious to satisfy the most meticulous. The fight scenes are exhilarating, and the cast is a source of delight. The leading players are, without exception, unusually good types.

Mrs. Phillips, wife of the manager of "The Passing Parade" show, is at the American Hospital, where she underwent an operation for appendicitis. Mrs. Goldie (Goldie and Wallace) collapsed in the Schiller building and was taken to the American Hospital, where she was treated by Dr. Max Thorek last week.

Henry Muller, with the Dave Marion burlesque show, seen on the west side last week, was arrested for abusing a skinny old horse last Friday. He had overalls on the horse's legs and was driving it about to advertise the show. A crowd of 1,000 gathered about him near Haled street, where Humane Officer Brayne saw the outfit and made the arrest.

The two Winter Garden shows in town, "The Passing Show of 1913" and "The Honeycomb Express," have been interchanging entertainers at intervals this week. Al Johnson and his company went over to the Garrick Tuesday and Thursday afternoons to add their quota to the fun, and principals from the "Passing Show" were scheduled to go to the Auditorium Friday afternoon.

The Kohls have returned from Florida and will, in all probability, continue to California in a few days to finish the winter there. During the absence of his folks, John P. Kohl, who hitherto has been inactive in affairs theatrical, joined the "Association" staff and has been unusually busy. Kohl is aiding Thos. Purchill in selecting the attractions for the Academy and South Chicago.

Louis B. Jacobs, the California impresario who dabbles in tabloids and popular-priced vaudeville of the small time brand, arrived in Chicago this week to close with Mort H. Singer for the use of his musical comedy manuscripts. Jacobs recently arranged to present his attractions of the Tabor Grand in Denver. He will organize a new company for the Denver experience, featuring Fritz Fields

and Hazel Wainwright, and if successful will endeavor to organize a tab circuit through Texas. He has already opened negotiations for the proposition.

SAN FRANCISCO
EDWARD SCOTT, Representative
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213

EMPRESS.—Tim McMahon and Edith Chapelle scored hit. The Bounding Gordons were interesting and entertaining. "Cheating the Devil" was offered by the Rose Tiffany Co. and did not come up to expectations. Sebastian Merrill and Japs, good opener. P. O'Malley Jennings and Edna Dorman worked hard to please. Brown and Byer did well. Every dancing contest was an extra feature. Every kind of a dance known to mankind was shown, starting with an Indian dance and running the gamut of stepping to the now popularized tango. This "extra" closed the show.
ORPHEUM.—Henry Woodruff and Co. in "A Regular Business Man" eminently successful. Ray Samuels stopped the show. Collins and Hart highly successful in the closing spot. James F. Kelly and Emma Pollock went big. Billy Rogers was well liked. Grace Carlisle and Jules Romer, artistic hit. The Hockney Co. (holdover) had in the opening spot. Marie Lloyd also among the holdovers.
PANTAGES.—The Harry Girard, Agnes Cain-Brown Co. offered "The Luck of Totem Pole" in the closing position, and gave satisfaction. Zena Keefe and Co. offering "College Town," made a splendid impression. Schroder and Mulvey went along quietly until the close

of their turn, when they finished up strong. Manne and Belle, passable. The Hughes Trio pleased with its music. Levins and Cloate and Paretero failed to show, and the house substituted a negro monologist, who did poorly.
GAIETY.—"Merry Gambo!" (fifth and last week).
SAVOY (Fleet Bostwick, mgr.).—"The Crime of the Law" (third week).
CORT (Homer F. Curran, mgr.).—"The Blue Bird" (first week).
ALCAZAR (Belasco & Mayer mgrs.).—Herbert Kelsey-Effe Shannon stock in "Years of Discretion" (first week).

Dale Wilson has been engaged by Monte Carter at the Wigwam for prima donna role.

Albert & Rosella, just arrive from Australia, were booked hurriedly for the Odeon Cafe, and scored a hit.

Bickel and Watson have opened negotiations with the Orpheum Circuit and may journey East over that time.

Eddie Murray, who left here Feb. 10, with the George Spaulding musical comedy company, for Honolulu, has returned.

Manager Evans, of Dinuba, a small interior town, is erecting an alldome, to house attractions throughout the summer months.

Marie Lloyd had to retire from the Orpheum hill last Tuesday night, suffering from a bad cold. Ray Samuels replaced on the hill.

The Majestic, located in the Mission District, and in the past booked by the W. S. V. A., will change policy to feature films.

Catherine Rowe Palmer, who closed here with "The Girl at the Gate," when that attraction went south, has returned to New York.

The Dick Wilbur Stock Company has concluded its engagement in Eureka, and has gone to Stockton, indefinitely in the Kirby theatre.

Frank (Rodeo) Griffin, who successfully put over the Rodeo at Salinas last fall, will attempt to put on a similar exhibition in Berkeley, April 21-26.

Ira Betts, a Palo Alto, manager, was seriously injured Feb. 26, while automobiling. The machine ran into a telegraph pole causing his removal to the Peninsula Hospital.

When the steamship Sonoma, from Australia, docked here Feb. 26, the following were among the passengers: Albert and Rosella, Esmaralda, Joe Phantom Troupe, Nel Elsing, George Dangerfield, Norman Fuller, Albert Bledsoe, Marie Bledsoe, Campbell and Airle.

Although it was reported J. D. Grauman had leased the American and would play pop vaudeville, it has come to light the real lease is the De Long Amusement Co.—composed of local business men—who intend spending in neighborhood of \$30,000 in remodeling the house. It will be renamed "The California," and show feature films exclusively.

There has been a recent change in the wording of the "house staff" in Pantages program used in the local house. Previously the program read House Manager so-and-so. Now it reads Personal Representative, J. J. Cluxton House Manager and Press Agent, Robert Drady. From the program it looks as though "Bob" has been promoted.

When Bert Levy engaged Florence Stone to appear in a series of dramatic "tabs" in his Los Angeles house, theatrical circles smiled knowingly. Later when Levy announced he would raise the admittance fee from fifteen

cents to twenty, theatrical circles predicted that the Republic would close. Miss Stone and her company are breaking all records for attendance at the Republic.

Mrs. Catherine Langley, wife of Herbert Langley, who manages the Tivoli theatre (picture) attempted suicide Feb. 26, by jumping from an automobile. Later when Mrs. Langley was taken to her residence, she swallowed poison. It is said the Langleys had quarreled and Mrs. Langley was in a state of hysteria when she attempted to do away with herself.

The Rialto has been greatly exercised about the whereabouts of J. G. Rosenthal, who recently appeared here and claimed he was a special representative of a shoemaker; also claimed he was a nephew of J. J. Rosenthal of the Gaiety Company. Shortly after arriving he took out a license to marry a chorus girl in "The Merry Gambol." For some reason unknown, the young salesman left hurriedly for New York; in such a hurry he did not draw his salary. J. J. Rosenthal says the young man is not his nephew. His business accounts with his concern are straight.

The Downtown Realty Co., which started to build the California theatre over a year ago, and was stopped because of dissension among the property owners, have disposed of its interests to a new company, which filed its corporation papers Feb. 26, under the name of the San Francisco Hippodrome Co. The new company contains the names of some who are identified with the W. S. V. A. and Los Angeles Hippodrome Co. The adjoining lots on each side of the party in such a hurry have been purchased and the plans changed until they specify alterations permitting a seating capacity of 3,000 people and a wide entrance.

The Los Angeles Hippodrome Co., headed by Irving Ackerman—president of the W. S. V. A.—announces it has leased a piece of property centrally located on Broadway—Los Angeles—on which it will erect another Hippodrome. At present it will not divulge the exact location. It is understood the site is occupied at present by a building which is devoted to store rooms and offices. The work of wrecking this building will start as soon as the architect has completed the plans for the new Hip, which calls for a 40-foot entrance, two floors and a tank stage constructed along the same lines as the stage in the New York Hippodrome. At present the policy outlined calls for a straight 10-cent admission fee.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—"The Green Beetle," sensational melodrama, is the most pretentious offering this week, and holds interest through the Chinese atmosphere. But for the demands of vaudeville it will have to undergo some changes of construction before it can establish itself as a real feature. The playlet has the advantage of novelty, but it is so improbable and so theatrical that it cannot escape being artificial. The speeches are long and delivered chiefly by the principal character. But despite these drawbacks it was well acted and enjoyed mainly through the good Chinese impersonation of Louis Casavant and Frederick R. Seaton. Others in the cast are Harold Wolf,

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GAUMONT

Madge Voe, William Hall, Louise Willard, May Hopkins and Frederick Calvin. The rest of the bill was satisfactory, although there was nothing unusually good. The program was not an accurate guide to the order of the events, as the announced order had been shaken up almost from start to finish. Charles and Anna Glocker, water jugglers, were pleasing in the opening number, and were followed by Nevins and Erwood, substituting for Grace Wilson, programmed for the second spot. Nevins and Erwood are a black-face pair in an act called "The Coal Man and the Maid." The dancing is very good and scored. John Josefson's novelty, billed as the original Icelandic "Olina" Co., was well received in a highly interesting and exciting presentation of what they term the "secret" sport of Iceland. Josefson's display of footwork is wonderful. The Wilson Brothers registered solid with their German comedy and yodeling. Joe Howard is always sure of a cordial welcome in this city. With Mabel McCane, their skit has many witty lines. "The Green Beetle" came next,

followed by the Hickey Brothers, who had an interesting and amusing series of acrobatic dances. Kate Millers and Sam Williams roused the audience to uncontrollable laughter, although they had no new features. Kayno's bullfights, programmed for D position, were switched and closed the show with their out of the ordinary tricks, although the dogs were unable to hold a large part of the audience. The pictures came in for only little attention.

BROADWAY (Joseph E. Conan, mgr.; agent, U. B. O.).—"Although 'Frolics at the Seashore,' with Betty Duvall and McBride and Cavanaugh and a chorus of a half dozen is billed as the headliner, the real hit of the show Monday night was made by the Three Loretas. The blackface member was the biggest individual winner of the evening and his versatility won him much applause, especially his eccentric dancing. 'Frolics at the Seashore' has everything to make it a success but comedy. This end is in the hands of McBride and Cavanaugh and they did each other all over the stage, but the adding does not seem to get across. Bettie Duvall is a delight both in singing and dancing, and the chorus costumes can compare favorably with anything seen here in a long time. If the male members could inject a little more ginger into their work the act would more than hold its own greatly improved. 'The Concealed Heel' won lots of laughs and was ably handled by a capable company. Dorothy Meuther was a bright spot and her excellent singing pleased immensely. She was especially good in an Italian dialect song. Her gowns are very attractive. Black and Blue were very energetic in their lively knockabout, and Burke and Burke were entertaining in dancing.

COLONIAL (F. G. Nizon-Nirdlinger, mgr.; agent, U. B. O.).—May Gille and Bert Crossman, opening the show with their society dancing act, made the hit of the bill. They deserved a better spot. Edwina Barry and her company were amusing in "The Home Breaker," but the action drags at times. Neil and Walsley worked the "nut stung" to death and for an encore tried a ratskeller number, which fell flat. They would have been better off if they had taken a bow instead of trying to sing "You Broke My Heart to Pass the Time Away." The Kaufmans as child imitators had No. 2 on the bill, and were fair. The boy has a good voice, but his partner gives little help. Ray Conlin was pleasing in his ventriloquial number, and the Malvern Troupe held the audience's attention as well as getting much applause.

LYRIC.—Forbes Robertson in repertoire opened second week with "Caesar and Cleopatra" Monday night. Capacity houses every performance, with the house sold out for the week.

LIBERTY.—The Emily Smiley Players, stock, took possession Monday night and were greeted with a big house. "The Girl of the Golden West" was given, and while the play was well acted the intermissions were long and there was 11.45 when the final curtain came down.

WALNUT.—"The Conspiracy," by a traveling company at popular prices. Good house Monday night.

CHISTNUT (J. O. H.).—The Orpheum Players stock "Bunty," business continues big.

ORPHEUM.—"One Day," by a traveling company at popular prices. Good business reported for every performance.

METROPOLITAN.—"The Whip" opened Saturday night and has been going well. No show Tuesday night because of a former engagement by the Metropolitan Opera Co.

ADELPHI.—"Romance," with Doris Keane, entered into its second week and is proving popular. "Endorsed by the Drama League" appears in its advertising.

GARRICK.—Julian Eltinge in "The Crinoline Girl" is doing a nice business in his second and final week here. The house is used for noon-day Lenten services.

AMERICAN.—"The Divorce Question," stock. Business reported good.

FORREST.—"Oh! Oh! Delphine," third and last week. Activity continues at the box office.

BROAD.—Final week of the "Poor Little Rich Girl," business fair.

LITTLE.—Four one-act "shockers" make up the closing bill of the season. Box office returns light even for the small capacity.

CASINO.—"The Behman Show." Capacity Monday.

TROCADERO.—Big audiences greeted "The Crusoe Girls."

EMPIRE.—Ben Welch and his burlesquers cordially welcomed Monday.

PEOPLES.—"Honey Girls," with "Snits" Moore and Joe Mills, drawing well.

GAYETY.—Stock burlesque is getting large audience here.

On the first anniversary of the Little theatre, Mrs. Beulah E. Jay, the manager, was presented with a silver loving cup by the employees of the house. Thomas H. Brady, the superintendent, made the presentation speech and the cup was filled with champagne from which a toast was drunk to the manager.

The segregation of women idea for picture theatres has struck this city and Mayor Blankenburg is preparing to put it into effect.

Helen Kaecher, formerly of "The Whip," appeared in the Domestic Relations Court last week and forced her maternal grandfather and her paternal grandmother to contribute \$15 a month each for her support. The girl is 17 years old and is in delicate health. Her parents are divorced.

The Telegraph and Times, evening papers, have started picture departments, giving reviews of the latest releases daily.

Many actors now in this city traveled out to Edwin Forrest Home to help the old members of the profession celebrate the anniversary of Edwin Forrest's birthday March 9.

The Theatrical Employees Association, members of which are employed in the burlesque

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houses, will have a ball and entertainment March 27 at Harmonic Hall. A vaudeville show will be given.

The bankruptcy sale of the furniture, moving picture machines and other assets of the Broadway picture house, Broad above Race street, was held Tuesday. The theatre was operated by Ringler & Godard, who went into bankruptcy three weeks ago.

BOSTON.

By J. GOOLTS.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville.
LOEW'S ST. JAMES William Lovey, mgr.; agent, Loew).—Vaudeville.
NATIONAL (George Haley, mgr.; agent, U. B. O.).—Morton Opera Co. "Belle of New York."

HOLLIS (Charles J. Rich, mgr.).—Billie Burke in "The Land of Promise." Fair business.

COLONIAL (Charles J. Rich, mgr.).—"Fine Feathers," original cast. Last week, fair business.

PARK (Charles J. Rich, mgr.).—"Fannie's First Play." Good business and apparently here for run.

CORT (John E. Cort, mgr.).—Margaret Anglin in Shakespearean repertoire. Business not starting.

PLYMOUTH (Fred E. Wright, mgr.).—"Under Cover," remarkable business.

SHUBERT (E. D. Smith, mgr.).—Opening week of operatic revivals with DeWolf Hopper. Good business.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law" with Jane Cowl. Apparently here until the end of the season.

BOSTON (William Wood, mgr.).—"Bugsy." House well papered opening night to the advantage of the performance and furnishing a striking example of the shortcoming of some of the other houses, which will not paper even when it would be beneficial.

TREMONT (John B. Schoffel, mgr.).—Raymond Hitchcock in "The Beauty Shop." Business enormous and growing better every week. It is rumored the show has bought two weeks of the time of the following booking.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Mrs. Goring's Neckties," with colored wigs worn by the women principals. Capacity.

CASINO (Charles Waldron, mgr.).—"Bon Ton Girls." Fine business.

GAIETY (George T. Batcheller, mgr.).—"Honeymoon Girls." Good business.

HOWARD (George E. Lothrop, mgr.).—"Mischief Makers," with Weiss Troupe heading house bill. Capacity.

GRAND OPERA (George E. Lothrop, mgr.).—"Mittant Maids," typical burlesque show. Excellent business.

GLOBE (Robert E. Jeannette, mgr.).—"Little Lost Sister." Poor show playing to good business.

It seems a certainty now that "Within the Law" will jump in two weeks to the new Wilbur when that house is finished. What will come into the Majestic is still speculative.

B. F. Keith has resumed advertising with the Transcript, the big medium for the exclusive set. For several years following a clash Keith withdrew all advertising from the Transcript. The Transcript recently wanted to boycott the Transcript, but after reconsideration of an unnecessary attack decided otherwise.

The Hearst interests in Pathe Freres have stimulated press departments in other Boston dailies devoting a goodly amount of space daily to novelized presentations of other feature films of rival companies. It is certainly booming business and no one except a few vitally interested know how much it is costing.

ATLANTIC CITY.

By F. AUFGENDER.

APOLLO (Fred E. Moore, mgr.).—12. "The Dummy," a three-act comedy drama of the comic type by Harriet Ford and Harvey J. O'Higgins. Apollo dark first half this week.

NIXON.—The Yease violin recital, managed by Harrie W. Watkins, postponed on account of illness of the artist. No vehicles date set. The third concert by the Philadelphia Orchestra, prevented by blizzard, will be held in Apollo 10.

THE STEEL PIER (Jacob Bothwell, mgr.).—Vessella's Italian Band and pictures. Nightly dances will be placed on the Pier the latter part of March.

Julia Dean is spending a fortnight in this city.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—"Drifting." Agnes Scott's classic, makes current bill worth while; Chip and Marble, second in act; Weston and Clare, Harry Breen, and Connolly Steele and Carr, obtrusively pleasing; Reuter Bros and Blank Family, have one new feat.

TULANE (T. C. Campbell, mgr.).—John Drew in unusually felicitous vehicles superbly presented. "The Will" proving especially luminous. Usual Drew business.

CRESCENT (T. C. Campbell, mgr.).—Nell O'Brien's Minstrels.

GREENWALL (Harvey Oswald, mgr.).—Flick's Band.

LYRIC (Ben Abrams, mgr.).—Stock burlesque.

LAFAYETTE (H. C. Fourton, mgr.).—Lamb & Eckert, Minstrel Four, Blanches, Frankie Drew, Whipple & Ruston.

HIPPODROME (Lew Rose, mgr.).—Ritter & Weiss, Bolger Bros, Ellwood & Snow, Lyndell & Fox, Charlotte Mae Worth.



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The Tulane closes April 11.

Harry F. Quinn, manager of the Orpheum. Mobile, has booked Matilde Fearing at his house for life. It's Quinn's first attempt at matrimony.

"Follies" at the Tulane next week. "The Girl of the Underworld" enshrouds the Crescent.

"Little Lost Sister" was at the Crescent last week. Hattie Beall left it Saturday for "September Morn."

F. Randle Ayrton, with the Stratford-upon-Avon Players, was injured during a performance of "Hamlet" and will be incapacitated for about two weeks.

ST. LOUIS.

By F. AUFGENDER.

COLUMBIA (Harry Buckley, mgr.; U. B. O.).—Paul Gordon, wire wonder; Bronson & Baldwin, clever; Lyons & Yosco, good; Paul Morton & Naomi Glass, nice and neat; Valeska

Surett, heading; Julius Tannen & Heuman Trio.

GRAND (Harry R. Wallace, mgr.).—Mad Gypsy Princess and Eight Lions (Princess out on account of illness, with Pete Taylor in the arena early in the week); Menlo Moore, Rah-Rah Boys and Lorna Jackson, Fittie & Cushman, Standard Brothers, Lou Chiba, Tojetti & Bennett, Joe Hardman, Remarc & Riley, Gladys Vance.

HIPPODROME (Frank Talbot, mgr.).—Howard & Fields' Dining Car Minstrels, Fairman, Furman & Fairman, Joe Wolf and Burrow Sisters, Graig & Whitney Co., Connolly & Nutty, Baltus Brothers, Newell & Most, Dumetreau Troupe, Tom Eck's Bicycle Racing Girls.

PRINCESS (William Flynn, mgr.; C. & S.). Dorothy Dale, Robinson's Elephants, Coakland, McBride & Milo, Clem Bevins & Co., Kammerer & Howland, Three Nemeses.

EMPRESS (C. F. Heb, mgr.).—Howe Northline & Co., Fay, Two Colors & Fay, LaScala Sertel, Baltimore Arabs, Sharoka.

KING'S (Charles Crawford, mgr.).—Renzettas, McGee & Karrie, Van & Co., Charles Kenna, Madame Gertrude.



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CINCINNATI.

By HARRY MARTIN.

GRAND (John H. Havlin, mgr.; K. & E.).—"Excuse Me," return, with Willis Sweatnam; 16, George Arlies in "Disraeli."

LYRIC (C. Hubert Heuck, mgr.; Shubert).—"The Bird of Paradise," another return; 15, "Within the Law," with Helen Ware.

EMPRESS (George F. Hahn, mgr.; S-C.).—Three Falcons opened, good turn and crowd liked it. Moscrop Sisters did not get songs over, except "Daddy, Come Home." One looks well as a boy. Self Belling, ordinary accordion stunt and tumbled badly with ragtime.

Hallen, Fuller and Co. got big laugh, but their sketch, "On the Road to Jonesville," is needing moth-balls. Dick Lynch created roars with Irish stories. More Sinned Against than Usual, featured, hit. Good comedy bill.

WALNUT (Willis F. Jackson, mgr.).—"The Warning"; 15, "Mutt and Jeff."

OLYMPIC (McMahon & Jackson, mgrs; Progressive).—"Rector Girls."

GAYETY (Arthur Hahn, mgr.; Columbia.).—Reeves "Beauty Show."

STANDARD (A. L. Riesenberger, mgr.; stock).—Mile. Floretta, Oriental dancer; burlesque, "The Model Husband" and "What's the Use?"

HEUCK'S.—Sunday vaudeville and pictures.

ORPHEUM.—Pictures.

PEOPLES.—Pictures.

LYCEUM (Harry Hart, mgr.; agent, Sun).

Dempsey and Forsythe, Clotilda and Montrose, May Sheldon and Kemp Sisters, Harry Howell.

BALTIMORE.

By J. E. DOOLLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Belle Baker, more charming than ever; Bernard A. Boland & Co. delightfully funny; White & Jason, competent exponents of latest dances; Ashley & Canfield, good; Cantwell & Walker, lively; Hopkins & Axtell, lively farce; Roach McCurdy, delightful study in character; Ishikawa Brothers, fast and clever equilibrista; Charles Ahearn, mirthful comedian in old cycle stunt.

VICTORIA (Pearce & Schack, mgrs; agent, N-N.).—"Night Hawks," one of the best playlets at the houses this season; "The Japs," new line of material; Ryan Sisters, dashing pair; Billy Baron, good character line; Murray Livingston & Co., tense situations; Newkirk & Evans Sisters, original and interesting; H. V. Fitzgerald, fair protean novelty; Compton Trio, fair.

NEW (George Schneider, mgr.; Ind.).—Irene West and Royal Hawaiians, return engagement and going as big as ever; Irene & Walter, Henning-Lewis & Co., quite versatile; Pascar Marie & Co., fair.

LORD BALTIMORE (Pearce & Schack, mgrs; N-N.).—Aethia & Aleko, mystery playlets; Billy Baron, full of life; Carmon & Allison, competent first half; Jessie Livingston, new in details; Cunningham & Covey, factory of fun.

PALACE (Charles Sadtler, mgr.).—"The Three Musketeers," one of the most elaborate films ever seen here and doing fine business.

FORD'S O. H. (Chas. E. Ford, mgr.).—"Little Miss Brown," good farce with strong cast, Madge Kennedy and Albert Brown carrying off honors. Business holding up well, although not doing very big.

ACADEMY (Tunis F. Dean, mgr.).—Richard Carle and Hattie Williams in "The Doll Girl," one of the best things this competent pair have been seen in and doing great business. Whole cast excellent in the changing.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poli Partners in "Madame Sherry," quite in undertaking for this stock company, that should keep away from musical plays. Business holding up.

COLONIAL (F. C. Lawrence, mgr.).—"Mutt & Jeff," return engagement after three months and advance sale one of largest in history of house. Business good every performance. Fine cast for this good cartoon musical comedy.

GAYETY (Wm. Ballant, mgr.).—"Big Frolic," Business at capacity.

HOLIDAY STREET (Geo. W. Rife, mgr.).—Stock company in "A Homespun Heart," mediocre story told with good stage effect and the members of the cast doing their best to sustain it. Business fair.

PITTSBURGH.

By GEORGE H. SEEDS.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Edward "Madness Girls," scored; C. H. O'Donnell & Co., hit; Warren & Conley, clever; Wilson, Lane & Boyle, laugh; Florence Hurley Troupe, very good; Will Rogers, excellent; Klutzing's Animals, pleased; Sylvester & Jones, good; Mile. Tina, good.

HARRIS (C. F. Buchheit, mgr.; agent, U. B. O.).—Five Tyrolean Troubadours, hit; Emil Hoch & Co., laugh; Four Newsoms, sensational; Burns & Marguerite, fair; Pond, Wood & Jones, funny; Two Hamiltons, good; De-Michelle Brothers, fair; Harrett & Jayne, Pittsburgh girls, reception.

SHERIDAN SQUARE (Frank Tooker, mgr.; agent, U. B. O.).—"The Tourists," hit; Gordon Highlanders, pleased; Baby Ann, pleased; Luckie & Yost, laugh; Carita, thrilled; DeWolf & Gardner, good.

EMPIRE (A. A. McKie, mgr.; agent, L. C. McLaughlin).—Vaudeville.

ALVIN (J. P. Reynolds, mgr.).—"Within the Law," 10, "When Dreams Come True."

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NIXON (Thos. Kirk, mgr.).—"Stop Thief." 16, "Damaged Goods."
DUQUESNE (Harry Davis, mgr.; stock).—"The Man from Mexico." Thomas W. Ross and Thais Magrane big success. 18, Constance Collier.
PITT (W. McVicker, mgr.; stock).—"The Eastest Way."
ROWLAND (P. B. Jones, mgr.; stock).—"The Spendthrift." Good house.
LYCEUM (C. R. Wilson, mgr.).—"The Old Homestead." 16, "The Dingbat."
GAYETY (Henry Kurtzman, mgr.).—"Robie's Beauty Show."
VICTORIA (Geo. Schaffer, mgr.).—"Parisian Beauties."

"Racketty Packetty House," produced in Carnegie Hall for a week, great hit.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—"Nellie Nichols, biggest individual hit; Mason & Keeler, excellent; Clara Morton, fine; Dainty Marie, great; Lewis & McCarthy, good; Bud Fisher, average; Oterita, fair; The Zanciga, good.
EMPRESS (William Raynor, mgr.; agent, S.C.).—"Julian Rose, immense in headline spot; Six Diving Models (second week), fine; Green, McHenry & Green, good; "Four of a Kind," fair; The Skatelites, excellent; Two Romans & Mad Doll, entertaining.
CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"Svenael & Elsie Terry, great in top-billing bill; Jewell Manikins, excellent; American Newsboys Quartet, good; The Havildans, fair; Dainty LaDolne, pleasing.
ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—"The Bartons, big success; Leander & Week, Production, Pearl Merrill, fair; Golden Gate Four, average; Brown & Lawson, poor.
DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"Richard Bennett in 'Damaged Goods.' Capacity indicated.
SHUBERT (Charles C. Newton, mgr.).—"Shubert Theatre Stock in 'Green Stockings.' Business excellent.
PABST (Ludwig Kreis, mgr.).—"Pabst German Stock in 'Das Stuttnestest.' Capacity.
GAYETY (J. W. Whitehead, mgr.).—"Billie Ritchie and 'Vanity Fair.' Business good.

Transportation back to New York and \$90 due as salary is asked by Sidner Bennett in a circuit court suit filed against the Roland-Week Producing Co. and the Bell Theatre company, which handles a small north side house, as garnishee defendant.

Mrs. Loretta Halle, who said she had been in the chorus of the "Big Jubilee" company, which played the Gayety some weeks ago, broke heavily into print in a morning newspaper after applying to the county poor department for aid and telling what poor treatment she had received, how stage life was a sham, and how assistance was not forthcoming. Members of the profession playing the city vigorously defended theatrical folk, pointing out in the newspapers that no needy brother or sister ever was passed up. The woman was a charity patient in one of the hospitals for more than three weeks.

"The Honeymoon Express" scheduled to play Milwaukee in June after the western trip, has been booked into the Davidson for four nights and a Wednesday matinee beginning March 15.

ATLANTA.

By R. E. McCRAW.

FORSYTH (Hark Cardosa, mgr.; agent, U. B. O.).—"Ladle Cliff, first time here, bit bit; Ismed, added feature, goes good; Harry Tighe & Collegians, score; Moore & Young, much applause; Hill & Syvanti, fair; Byal & Early, fair; Will & Kemp, ordinary.
ATLANTA (Home George, mgr.; K. & E.).—"Rose Maid," fair business; Pavlova, big houses; Ziegfeld "Follies," heavy advance sale.
LYRIC (Jake Wells, mgr.).—"Dark."
GRAND (Jake Wells, mgr.).—"Bulgarian War Pictures."
HIOU (Jake Wells, mgr.).—"Eddie Black Stock, capacity business.
COLUMBIA (Frank Hammond, mgr.).—"Burlesque, with George Milton and Jennie Delmar; business increasing.

The Columbia, beginning Monday, changed its policy and now offers two shows a day, instead of three. An olio of four numbers pads out the performance.

Lucille Templeton, daughter of a Knoxville attorney and prominent in society there, joined "Everywoman" in Knoxville this week, taking a singing part.

Harry Diggs of Macon has taken over the leases of the Bertha and the Crystal Palace at Dublin. The former is the leading theatre of Dublin, the latter the largest picture house. The stage hands at the Bertha are on strike and one of Diggs' first efforts will be to settle with them.

C. W. Park, manager of the Gadaden opera house, is leading a small opera troupe over the southern tank circuit.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; Monday 10).—"Sophie Tucker, big; Brooks & Bowen, good; Grapevine & Chance, laughing; Price Floro, interesting; The Rigoletto, excellent; Robert Emmett Keane, fine; Linton & Laurence, good; Samaro & Sonia, pleasing.
MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—"Edna Aug, very good; Katie Fowler, well liked; Pierce & Roslyn, big; Leland, ordinary; Mile, LaReine, artistic; "Dolly Dolls," novel.
PALACE (C. E. Hoffman, mgr.; agent, Earl Cox).—"Alexander Kaminsky, big; Mary Keith & Co., ludicrous; Yamato Brothers, good; Connetta Trio, very good; Lee Ting Foo, good voice; Aerial Eddys, good; Niles & Norton, meritorious; LaPollo Brothers, clever; Baker & O'Neill, good.
COLUMBIA (Eddie Murphy, mgr.; agent, Sun).—"Ernie Earle, entertaining; Mr. and Mrs. Denver, laughs; McNeib & McNeib, big; Five Cuban All Stars, Troupe, good; Bell & Haywood, fair; Boston & Van, good; Will Allen, fair; Lew Cantor's Sailor Girls, feature.
WASHINGTON (Frank Whitbeck, mgr.).—"Stock."
DETROIT (Harry Parent, mgr.).—"The Trail of the Lonesome Pine," with Charlotte Walker.
GARRICK (Richard H. Lawrence, mgr.).—"Prunella," with Marguerite Clark and Ernest Glendinning.
GAYETY (A. E. Warner, mgr.).—"The Dingbat."
GAYETY (William Roche, mgr.).—"Billy Watson's Show."
AVENUE (Frank Drew, mgr.).—"Two Orphans."
CADILLAC (Sam Levey, mgr.).—"Girls from Folies."
FAMILY (J. H. McCarron, mgr.; U. B. O.).—"Strickland's Circus, good; A. O. Duncan, hit; Oliver & Carey, very good; Evans Trio, clever; Oliver & White, good; Wynn & Ware, funny; Clabane & Sweeney, neat; Earrett & Silburne.
NATIONAL (C. R. Hagedorn, mgr.).—"Wagner & Diggs, fair; Letford & Simon, fair; good; Fletcher, good; Norrine Coffey, very good; Fletcher, Lewis & McCabe, hit; Silletti Trio, very good; Hart & Davis, good; Happy Reilly, fair.

KANSAS CITY.

By R. E. CROUSE.

SHUBERT (Earl Steward, mgr.).—"E. H. Sothern, Big business.
ORPHEUM (Martin Lehman, mgr.).—"Eddie Foy & Foy, went very big; Fred Linsey, novelty; Edna Munsey, applause; Ioleen Sisters, excellent; James H. Cullen, roars; Mori Brothers, good; Correll & Gillette, fine.
EMPRESS (Dan McCoy, mgr.).—"Diving Nymphs, headlines; Orville Reeder, accomplished; Herliann & Shirley, opened the bill but should headline it; Whyte, Feizer & Whyte, big; James McDonald, bright; Three Yocarrays, agile; feature film.
HIPPODROME (Ben. F. Starr, mgr.).—"Richard, The Great, clever monk; "Boys and Girls of A. D. T.," very good; Harry Botter & Co., rattling good catch; Newsboys' Sextet, harmony; Bell & Clancy Twins, excellent; Anthony & Ross, ordinary; May & Kildt, funny; Francellans, juggled; Jack & Jessie Gibson, good.
GLOBE (Cy Jacobs, mgr.).—"Western Vaudeville Road Show, Will & Ten Eyck, big time dancing act; Joe Carroll, laughs; Roland Carter & Co., clever skit; Conlin & Ward, novelty in singing; Lulu Hunter Trio, opened; Les McFarland, strong; Kinemacolor.
GRAND (A. A. Judah, mgr.).—"Rebecca of Sunnybrook Farm, Good week.
AUDITORIUM (Meta Miller, mgr.).—"Stock in 'The House Next Door."
GAYETY (Burt McPhail, mgr.).—"College Girls."
WILLIS WOOD (Roy Crawford, mgr.).—"Tango Girls."

Belle Theodore is coming from New York to play Mabel Proctor in "The Two Orphans" with the Meta Miller Stock Company at the Auditorium next week.

Joe Steibel, manager of the Apollo, returned

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from a long Eastern trip last week with several new picture ideas.

Madge Haller, a stock actress, recently underwent an operation but is convalescent now.

"The Woman Pays" in three reels was stolen from the Kansas City office of the Mutual Film Corporation last week. There is a reward of \$25 for its return.

Major Mack Rhoads, 9 years old, played an onerous part in "The Two Orphans" and as a result will make the whole Orpheum trip. The youngster is a Kansas City boy.

Henry Norris, night marshal of De Soto, Mo., was fined \$100 and Nicholas Fleming given three years in the penitentiary last week for an assault on two girls from a stranded wild west show last November. The girls say the marshal arrested them and took them to jail for no other purpose than pleasure.

Col. G. W. Saphar, 74 years old, who claims to be the oldest living theatrical man, is suing the Reach & Veazy Drug Co. in Oklahoma City for \$15,000. Saphar asserts he un-

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OF THE

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will carry announcements representing the entire theatrical profession.

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Actors' Fair Program

1536 Broadway, New York City

tered the drug store last fall and asked for a "Harlot soda"—which he said can be translated to mean plain soda—and that the clerk beat him up.

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—8-11, May Irwin in "Widow by Proxy." E. H. Southern follows for three nights. "Lady of the Shipper," 10-21. "Little Women" and "Maggie Pepper" divide the next week.

SHUBERT (A. G. Bainbridge, Jr.).—Tim Murphy used "Old Innocence" for the third week of his four weeks' starring engagement. Frances McLeod has the leads. Good business.

ORPHEUM (G. A. Raymond mgr.).—Week 1, Cecil Lean and his new wife, Cleo Mayfield, headed an excellent bill that includes Lillian Shaw, Wright and Deltrich, the Berrens, Carl McCullough, Six Samarins, Resnas Sisters.

UNIQUE (Jack Elliott, mgr., S. C.).—Seven Pichinnis, Berry and Berry, Whittier's Barefoot Boy, Morrisey and Hackett, David Walters in "Salvation Sue."

MILES' HIPPODROME (W. F. Gallagher, mgr.; T. B. C.).—"The Soul Kiss," musical tabloid; T. W. Eckert and Emma Berg; Lukens' Lions; Copeland and Payton, Pat Stromberg.

GAYETY (William Koenig, mgr.).—"Golden Crook."

HIJOU (Hitchcock & Blaising, mgr.).—The Blaising Stock company in "Knobs o' Tennessee." Florence Johnstone in leads. Doing fairly well with four matinees.

William Rockford, a Minneapolis boy, joined Robert Mantell's company last week.


MONTREAL.

By DAN WORDEN.

HIS MAJESTY'S (Quintus Burke, mgr.).—The Quinlan Opera Co. it is understood, has not met with the financial support expected, but pleases audiences immensely. Houses at times rather thin, but later did fair business. Four weeks' engagement cancelled, leaving this week, making the stay only two.

PRINCESS (Abbie Wright, mgr.).—Nat Goodwin in "Never Says Die" keeps house laughing and disproves the theories of those who think he should not have essayed farce comedy. The English accent is not well sustained by the company, who often lapse into the vernacular. Good business.

ORPHEUM (Fred Crow, act. mgr.).—Kathleen Clifford, successful substitute for Florence Tempest (choked here but ill in Chicago); Bert Melrose, good; Fred Karno Co., laughs galore, but some were shocked; Three Arthurs, better than most; Ryan & Lee, good; Nina Payne, dainty; Kathryn Purnell Players, fair; Big City Four, old friends well greeted.




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FRANCAIS (Gus Schlesinger, mgr.).—Good bill. Felix, something "different"; Torleys, good bicycle act; Francis Allen, dainty monologist; Harry Bouton Co., fine; Bobby Stone, good; Marvelous Melville, flyer.

GAYETY (Fred Crow, mgr.).—Capacity, as usual. "Columbia Burlesquers," good show with some very ancient jokes. Chorus good.

EMPIRE (Stock).—"Barriers Burned Away."

GRAND.—Local topical pictures.

IMPERIAL.—Ralphie Smalley & Gertrude Ashe, and pictures.

Marion Littlefield, late of the "Florentine Singers," is manager for Madame Evelyn Scotney, prima donna of the Boston Opera Co., will sing in her first Canadian concert in Windsor Hall, this city, April 2. She will appear with Howard White, basso, and Chas. Stronge, conductor, singing after at Hamilton and Toronto. H. P. Stevenson is press agent.

Gus Schlesinger, who has hustled some since he came to town a few weeks ago, has instituted a Thursday night song revue at the Francais. It is very popular.

Mrs. Minnie Hackett Trowbridge, of 72 Park avenue, this city, who died March 3 after a long illness, is said to have left the bulk of her fortune to James K. Hackett, who will in that event inherit two and a half million Canadian dollars. Mrs. Trowbridge had never desired Hackett to inherit her money, and had even closed her home to him.

The Theatre des Nouveautés, hitherto housing French farce comedy, has started in as a movie-vaudeville house under the management of the Arco Amusement Co. The Theatre Francais may find a new rival in the 10-20-30 field.

Seven proprietors have been condemned by the Superior Court to pay Attorney J. O. Lacroix \$9,902 expenses for his fight with the provincial legislature over the Sunday Closing Act, which he had declared null and void by the Supreme Court of Canada, who ruled that the matter was one for the federal legislation. The names of the owners are Leon Ouimet, of the Ouimetoscope, Arthur Bourget of Salle Bourget, A. N. Sharp, Casino, H. W. Conover, Nickel, Applegarth Bros., Prince of Wales, and P. F. Demetre, Starland.

L. B. Tetens, of New York, acting on behalf of a syndicate, announces the building of a \$500,000 hippodrome in the downtown district, where he says he has already secured the site.

Wilhelm Bachaus is booked for Windsor Hall April 3, under the management of Louis H. Bourdon.

The Scala, in court on the charge of showing pictures for the last two years without a license, had its case postponed by Magistrate Lanctot. G. Barclay, manager, appeared late in the court room, and charged the authorities with trying to snatch a judgment against him in his absence.

NEWARK, N. J.

By DAN O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; Mon 9).—Dolan & Lenharr, well; John & Mae Burke, humorous; Edward Clark, hit; Clarissa Rose, scored; Morris & Allen, hit; Rose Marguerite, clever; Gartelle Bros., good; Frank Manley.

KEENEY'S (John McNally, mgr.; Shea).—Hopkins & Tate, clever; Parker & Walker, Doolley Twins, scream; Girl from Montclair, fine; Hughes & Tierney, "Court by Girls," pleased; Joyce & West, hit; Carson's Animals.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—"La Belle Titcomb," successful; Emmet Crane, stirring; Louis London, hit; Lewis & Russell; Renard & Edwards, pleased; Raymond's Posing Dogs, entertaining; Jimmy Britt, knockout.

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LYRIC (Proctor's).—Joe Kettler, clever; Trask & Deane; McDermott & Wallace, big; Selma Walters & Co.
MINER'S (Tom Miner, mgr.).—"Girls from Happyland."
NEWARK (George Robbins, mgr.).—"A Pair of Sides."
ORPHEUM (Louis Fosse, mgr.).—"What Happened to Mary."
SHUBERT (Lee Ottelengui, mgr.).—Moving Pictures. 10, "The Lure."

Harry B. Roche, former member of the Payton Stock Co., paid us a visit last week. He is with the Poll Stock Co., in Baltimore.

Camp & Co. of Mridgeton, N. J., was awarded \$11,878.80 in their suit against the Chelsea S. & I. Co., owners of Miner's Empire theatre. The contract was for \$689,016 and the amount in question was a balance being held back by the realty owners claiming faulty construction.

A large office and mercantile building is being erected on the Crawford estate at Orange and Broad street, which will house a "movie" seating 1,000 people. The building and theatre will be known as "The Crawford."

SPOKANE, WASH.

By JAMES R. BOYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—"Mutt & Jeff," good house; 2-3, "The Rosary," small business; 8-9, "The Ham Tree," 24-25, "Peg O' My Heart."

ORPHEUM (Joseph Muller, mgr.; agent, S.-C.).—Week 1, "Top the World Dancers," headliner; James Francis Sullivan, amused; Moffatt & Claire Trio, good dancing; Olivetti Troubadours, pleased; Hong Pong, hit.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 1, Captain Jack's Polar Bears, best; Barnard, Flinity & Mitchell, applause; Morette Sisters, delighted; Davette & Duval, laughs; Lawrence Johnston, effective; Gregoire & Elmina, good acrobats.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 1, first half, A. Francis Lens & Co, Mack & Phillips, Dorothy Benton.

"Tryout night"—announced as a kind of a "highbrow" amateur night—has been added to the Friday programs at the Orpheum (S-C). The first act booked was Harry Trizay, an ex-convict, with a lecture on prison life.

Dr. H. S. Clemmer, manager of the Casino, presided at the annual theatrical day of the Ad Club. Vaudeville theatres furnished the program.

ST. PAUL.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—One of the most pleasing bills of the season includes Bessie Wynn, extremely well liked;



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Roshanara, also; Theodore Roberts and Co. in sketch, very good; Kennedy & Rooney, good comedy; Moralis Bros., please with clever

work; Eugene Diamond, highly appreciated; Hill & Wiltaker, pleased.
EMPRESS (Gus S. Greening, mgr.).—"Six



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Parisian Harmony Girls' present one of the best acts of its kind seen this season and enthusiastically applauded; "Spiegel's Daughter's Beau," pleasing sketch; Al Herman, very pleasing number; Williams & Segal, dance to approval; Ryan Bros., very good.
PRINCESS (Bert Goldman, res. mgr.).—Three Kretz, good and clever; Sylvester & Vance, pleasing; Wood Brothers, also pleasing; Lola Milton Trio is well received.
GRAND (Theo. L. Hayes, mgr.).—"Happy Widows" pleased immense house Monday night.

SHUBERT (Frank Priest, mgr.).—The Huntington Players continue to please big business and this week are presenting "Alias Jimmy Valentine." Next week, "Brewster's Millions."

METROPOLITAN (L. N. Scott, mgr.).—15-18, Montgomery & Stone; 19-21, E. H. Sothorn.

TORONTO.

By HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—Laurence Irving & Co. opened in "The Typhoon" to a fine audience. Will present during the week "The Unwritten Law" and "The Importance of Being Earnest." Shop Thief, 10.
ROYAL, ALEXANDER (L. Selma, mgr.).—"At Ray," "Peg o' My Heart," 10.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Adeleide and J. J. Hughes, excellent; Winona Winter, clever and dainty; Bobby Heath and Florrie Miller, good; Avon Comedy Four, amusing; The Three Tynes, a novelty; William Weston, good; Roxy La Rocca, pleased; Mlle. Marsha and Sisters, a hit.
GRAND (A. J. Small, mgr.).—"Where the Trail Divides," "Broadway Jones," 10.

LOEW'S YONGE STREET (Charles E. Sawards, mgr.; agent, Loew).—Inez McCannley & Co. in "The Girl from Childs," a hit; Besie Le Count, versatile; Hugh Lloyd, sensational; Burton, Iahn and Cantwell, good; Martin and Maximilian, novel; Samson and Douglas, clever; The Mendelssohn Four, harmonious; Fred Hildebrand, good.

GAYETY (T. R. Henry, mgr.; Columbia).—The Dreamland Burlesques. Billy Watson's Big show, 18.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Manchester and Wensley, Artene, The Barriers, De Lora and Pearl, Fitzsimmon.

STAR (Dan F. Pierce, mgr.; Progressive).—The Furling Widows, Girls of the Follies, 10.

BEAVER (W. L. Joy, mgr.; agent, Griffin).—Flying La Nollans, Lubin and Barlow, McGerry and Revere, Jackman and Rosemore, Gertrude Kink, Jack La Rose.

CRYSTAL (C. Robson, mgr.; agent, Griffin).—The La Nolls, Two Marlowes, Harry Canton, Diherty.

LA PLAZA (G. Wellman, mgr.; agent, Griffin).—Clay and Campbell, Morgan and West, Geo. Whalen, Juggling Le Roy.

PEOPLES' (S. Abond, mgr.; agent, Griffin).—Miss Greenwood, Juggling Le Roy.

CHILDRE (M. Maxwell, mgr.; agent, Griffin).—Frank Marlow, Dick Kennedy.

PARK (D. A. Lechrie, mgr.; agents, McManis and Deed).—Wallace Pyke, Valville and Ulla, Mike Dowd, James and James, Barlow, Kramer and Morley, Brown and Clark, Al Mitchell, Devere and Castle.

SEATTLE, WASH.

By HERBERT L. STAY

ORPHEUM (Carl Reiter, mgr.; agent, direct).—March 1, Matilda & Elvira, opened, pleased; Helen Ruggles, applause; Shirli Rivers & Co., good; Kaufman Brothers, scored; "To Save One Girl," went big on account of Donald Fuller being a U. of W. graduate; Kingston & Ebner, big applause; The Hartleys, pleased.

EMPRESS (E. C. Donnellan, mgr.; agent, S.-C.).—Week 1, Bessie Brown, good; Edward & John Smith, good dancing; Beniah Gwynn & David Gossett, big applause; "I've Got It," scored big; Fred S. Onge & Co., good.

PANTAGES (Ed. Milne, mgr.; agent, direct).—Week 1, Clinton & Rogers, well liked; The Maxanini Family, applause; Granville & Mack, applause; Walker's Happy Girls, scored big; Gunboat Smith, drew the sports.

METROPOLITAN (Geo. J. MacKenzie, mgr.; agent, direct).—Week 1, MacKenzie Moore (Ben Ketchum, mgr.; agent, Shubert) & McIntyre & Heath, three nights, fair business.

SEATTLE Stock Co. Good business.

TIVOLI—K. & F. Stock Co. Good business.



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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 16)

The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold face type, \$10 yearly. All players in vaudeville, legitimate stock or burlesque are eligible to this department.

A

Adas Troupe Orpheum Ogden Utah
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Anthony & Rosa Gaiety San Francisco
Athletas 4 Majestic Fort Worth
Azard Bros Keith's Cincinnati
Azard Paul 3 Unique Minneapolis

B

Bards Four Variety N Y
Barnes & Crawford Variety N Y
Barnold's Dogs & Monkey Variety N Y
Barnum Duchesne Variety N Y
Berger Edgar White Rats N Y
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Bowers Walters & Crocker Her Majesty's
Melbourne Aus
Bracks Seven 104 E 14th Tausig N Y
Bronson & Baldwin Variety N Y
Bruce & Calvert Liberty Girls B R
Bussie Miss Carr Cooper 1416 Bway N Y C
Byron & Langdon 174 E 71st St N Y C

C

Carletta M 314 Livingston St Bklyn N Y

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Clarke & Bergman 121 George St Brooklyn
Claudius & Scarlet Variety N Y
Crosa & Josephine Keith's Providence
Crouch & Welch Variety N Y

D

D'Arville Jeanette Montreal Indef
Davis Josephine Variety London
Davett & Duvall Pantages Vancouver B C
Davis Hal & Co Pantages Los Angeles

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Emersons 3 Majestic Dallas
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F

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Fields W C Tivoli Sydney Australia
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Sig Franz Troupe

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G

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Gibson Hardy Variety N Y
Girdler Earl Empress Los Angeles
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H

Halligan & Sykes Variety N Y

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Haywards The White Rats N Y
Hayward Stafford & Co Bushwick Bklyn
Hermann Adelaide Hotel Pierpont N Y
Hutchinson Willard & Co Variety Chicago

I

Icelandic Troupe Variety N Y
"In Laughland" Pantages San Francisco
"In Old New York" Empress Butte
Imhoff Conn & Gorene Keith's Indianapolis
"I've Got It" Empress Tacoma

J

Jennings & Dorman Empress Sacramento
Jerome & Carson Empress Calgary Can
Jessika Troupe Empress Sacramento
Johnson Lawrence Pantages Vancouver
Johnstone Great Empress Milwaukee
Johnstone Musical Palace Southampton Eng
Juggling Wagners Pantages Spokane

K

Kammerer & Howland Variety N Y

L

Kara Empress Portland Ore
Kayne Agnes Variety Chicago
Keefe Zena & Co Pantages Oakland
Keller & Wier Keith's Louisville
Kelly & Pollock Variety N Y
Kelly & Harrison Keith's Providence
Kelly Tom Empire Calgary
Kelso & Leighton 167 W 145th St N Y C
Kennedy Jack & Co Majestic San Antonio
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L

Lambert Variety London
Lamb's Manikins Orpheum Champaign Ill
Lamb & Eckert Princess Hot Springs
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La Tozka Phil Pantages Seattle
Leonard Beale 229 Townsend Ave New Haven
Leizel & Jeannette Majestic Houston
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Le Roy & Tauber Hammerstein's N Y C
Leslie Bert & Co Empress Los Angeles
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Littlejohns The Variety N Y
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Lowie Adelyn & Co Majestic San Antonio
Lows Two Majestic Chicago
Lynch Dick Lyric Indianapolis

M

Manny & Roberts Variety London
McCree Junie Columbia Theatre Bldg N Y
McDermott Billy Miller Hotel N Y
Meredith Sisters 330 W 51st St N Y C
Moreneau Mile Variety N Y
Moran Polly Variety London
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N

Nawm Tom & Co Princess St Louis
Neff & Starr Princess St Louis
Nestor & Delberg Orpheum Ogden Utah
Newman 3 Empress Chicago
Newport & Strik Empress Ft Wayne
Niblo & Spencer 363 12th St Bklyn N Y
Nicol Bros 1590 Amsterdam Ave N Y
Nobles Mill & Dolly Pantages Seattle
Norman Mary Majestic Fort Worth
Norris Daboon Bljou Flint Mich
Norton & Nicholson Hammerstein's N Y C

O

Olivetti Troupe Orpheum Vancouver B C
Onalp Princess St Louis
O'Neill Doc Hammerstein's N Y C
Oxford's Elmhurst Variety N Y
Oxford 3 Empress Ft Wayne

P

Pearl Bros & Burns Majestic Dallas
Pekinese Troupe Empress Seattle
Perry Albert & Co Polli's Springfield Mass
Plechani Troupe Empress St Paul
"Porch Party" Polli's Springfield Mass
Pollock Milton & Co Variety N Y
Priest Janet Woolfolk 35 W Randolph Chicago
Price & Price Empress Kansas City

R

Reeves Billie Variety London
Regals Four Variety Chicago
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S

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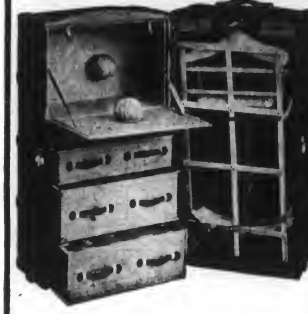
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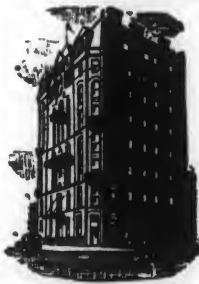
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at the

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MAY 16-23

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TEN CENTS

MAR 20 1914

VARIETY

VOL. XXXIV. No. 3.

NEW YORK, FRIDAY, MARCH 20, 1914.

PRICE TEN CENTS

The cover features a central portrait of actress Ethel Grandin, smiling, with her name "ETHEL GRANDIN" printed across the bottom of the image. She is set against a dark, jagged, star-like background. Surrounding her are four circular portraits of other actors: top-left (Lillian Gish), top-right (Richard Dix), bottom-left (Irene Hunt), and bottom-right (Marie Perle). The entire composition is framed by two ornate columns on either side, topped with decorative capitals. Between the columns are two shield-shaped labels: "Dramatic" on the left and "Variety" on the right. A laurel wreath is draped across the bottom, with a small crest in the center. At the very bottom, the text "EDGAR M. MILLER N.Y." is visible.

Dramatic

Variety

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MARIE PERLE

EDGAR M. MILLER N.Y.

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VARIETY

Vol. XXXIV. No. 3.

NEW YORK CITY, FRIDAY, MARCH 20, 1914.

PRICE 10 CENTS

CIRCUSING SOCIETY DANCERS ON WHIRLWIND \$1-\$2-\$3 TOUR

**Mr. and Mrs. Vernon Castle About to be Spun Over a
Circle of Big Towns for One Performance in Each.
Arthur Hopkins Promoting it. Castles Getting
Share of Gross. What Dancing Has Done
for Dancers.**

The vagaries of the show business or flippancy of dancers' feet as applied to the heads of the public may be accountable for the notoriety or publicity given the "society spiellers," Mr. and Mrs. Vernon Castle, but whatever the cause, the effect is that their country-over spread reputation has been thought sufficient by Arthur Hopkins for him to induce the Castles to go on a whirlwind circus tour of the larger cities, playing one performance in each, afternoon and night, for the box office stipend of one, two and three dollars.

The tour is to start around April 15. A route embracing about a month of dates will be laid out, contingent for further stops upon the caprices of Mr. and Mrs. Castle, and the whim of the paying patrons.

Mr. Hopkins and the Castles were reported in daily consultation early in the week, with the final agreement to be signed yesterday. It is said the Castles will have a share of the gross receipts, without a guarantee or salary.

It is not so long ago that Vernon Castle first struck Broadway as a likely loose dancer when he swung his legs around in "The Midnight Sons." Until then no one had heard of him particularly and cared less, while Mrs. Castle remained in the background altogether under the family name until she consented to step along to a trot tune upon a ballroom floor with her husband. Since then the Castles have danced everywhere when the money or salary was plentiful enough; have had a Broadway restaurant named after them where a youth is looked upon as a piker if he doesn't buy wine with his expensive food; have had a residence called "Castle House," met some people that are mixed with the same society their dances have been named

after; have seen their names in 8-ft. letters on vaudeville billboards; have had managers pay them \$1,000 weekly to dance on the stage and spurned offers of more; got themselves pictured while prancing as a feature film, and to cap the climax, Monday the New York dailies built for them a \$500,000 dancing palace in New Rochelle.

If that isn't good press agenting, then Ann Marbury doesn't know a thing about it, and it's not so long ago Vernon Castle was considered a good loose dancer who would have to closely watch his legs to see that the jobs kept coming his way.

It is expected that more people will flock to see the Castles dance than Pavlowa could draw, but Pavlowa, poor girl, only knows the classical stuff.

WON'T DIVIDE "THE TOP."

Carter De Haven will not be on the bill at the Colonial next week, although booked there. He refuses to share the headline honors with Virginia Harned, not because it is Miss Harned, but because he won't share the top of the bill with anybody. It is probable Carter will have the upper portion of the advertising sheets all to himself the following week.

It recalls the refusal last week of Mercedes to divide the star line billing at the Palace with Anna Held. Mercedes was booked at Hammerstein's for two weeks, and when he made a demand for headline advertising honors, "Willie" inquired who he was, saying he had never heard of the act; that he'd better go out and get a reputation.

Judge's Son an Agent.

Leonard A. Giegerich, Jr., son of Judge Giegerich, has incorporated himself into a vaudeville agent

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

PLAYER

appears on Page 8 of this issue.

ALBEE-WILLIAMS WEDDING.

For some weeks there have been fleeting rumors of future orange blossoms, with Florida as the locale where the seeds were being nurtured. Scattered along Palm Beach, Miami, etc., this winter, were to be found little colonies of theatrical families. The Percy Williamses were one, the B. F. Keiths another, and so on. Propinquity, warm sands, bright moonlight nights, auto rides, youth—the inevitable result.

Unless present plans are altered, it is pretty definitely settled that about the first of October next the marriage of Reed A. Albee, son of E. F. Albee, to Mrs. Victor Williams, widow of the son of Percy G. Williams, will be consummated.

NASHVILLE TAKES TO IT.

Nashville, March 18.

This town is to have an all-local spectacular in the open for a week commencing May 4. One Leon Mooser fell into it when looking over Nashville. Mr. Mooser put his proposition before the Chamber of Commerce. Fifteen thousand dollars was subscribed before the New Yorker left the hall.

About 1,500 people will be engaged in "The Fire Regained," by Sidney Hirsch, also interested in the project. The promoters receive a share and are practically guaranteed before opening. They will mount and produce the piece.

It is similar in scope to the project of Mr. Mooser's for Washington. He has prospected other southern cities, likely placing a show under local auspices at Birmingham, Atlanta, during June.

DOUBLE CAST FOR "PINAFORE."

The big revival production of "Pinafore" at the New York Hippodrome is to have a double set of principals, alternating for the two performances a day.

It is said De Wolf Hopper and Al Hart will change in the leading male role. John Bardsley, an English tenor, is to be a member of the cast; Eugene Cowles has been engaged, also Harrison Brockbank, who created the role of "Napoleon" in "The Purple Road."

COMEDIANS SEE COMEDIANS.

Chicago, March 18.

Lew Fields and Joseph Weber went visiting last Sunday and took a first view of Kolb & Dill, the German comedians from the Pacific slope, at the American Music Hall. They seemed to enjoy the work of the two men.

Some of the local critics even went so far in their reviews as to compare the teams.

THEATRICAL CELEBS SAILING.

The Olympic, sailing March 28, will have on board Lee Shubert, Marc Klaw, A. H. Woods, Morris Gest and Henry Russell, among those reported to date.

VIOLA ALLEN AT ONCE.

Viola Allen is to go into vaudeville immediately with a sketch written for her by Herbert Hall Winslow.

REPLACES KINGSBURY.

Al Levering, formerly of the Boston theatre, has replaced George Kingsbury as manager of the Grand opera house, New York (Klaw & Erlanger).

LONDON'S EXPENSIVE FLOP: NIJINSKY AT \$5,000 A WEEK

Dancer at Palace Quits Without Notice, Not Appearing Monday. Directors Say He Will Go On Later in Week. Wilkie Bard Added Attraction on Bill. Three Turns Deputizing for Absentee.

(Special Cable to VARIETY.)

London, March 18.

Nijinsky, the dancer, at \$5,000 weekly paid by Alfred Butt's Palace, failed to appear Monday evening, without having given the management notice. The Tuesday papers reported his illness, and the management announced he would go on later in the week.

Any number believe Nijinsky will not reappear at the Palace unless under desperate persuasion. He is considered "through" there, and is also termed "London's greatest flop."

Nijinsky is a classical dancer. He opened at the Palace last week as a vaudeville turn for his first appearance here, and was well praised by the press, favorable opinion that did not seem to be shared by the audiences.

Wilkie Bard is the added attraction on the Palace program this week in the current bill, and is going very big.

Evie Green, Barclay Gammon and Vernon Watson are deputizing for Nijinsky.

PARIS CASINO CLOSING.

(Special Cable to VARIETY.)

Paris, March 18.

The Casino is closing owing to poor business. Manager Monza has withdrawn and the artists are working on a percentage under Stage Manager Martens, hoping to make a little money to help toward the salaries.

MARINELLI HAS OPTION.

(Special Cable to VARIETY.)

Paris, March 18.

H. B. Marinelli holds an option on the Bobino for a vaudeville theatre in Paris and is trying to form a company to rebuild.

MILD SATIRE WELL LIKED.

(Special Cable to VARIETY.)

Berlin, March 18.

At the Schauspielhaus, Lothar, Schmidt and Schaeffer's comedy, "Venus with Parrot," though a comparatively mild satire on art snobbishness, means for that house a decided departure from its usual staid program. It was well received.

NEGOTIATING FOR ALHAMBRA.

(Special Cable to VARIETY.)

Paris, March 18.

Roger Debrenne is negotiating to take the Alhambra for June and July, to mount an operetta.

10 COMPOSERS WROTE IT.

(Special Cable to VARIETY.)

Paris, March 18.

The Olympia is producing an operetta entitled "Miousic," by ten composers, March 21.

The revue there will be withdrawn after to-night.

INDIFFERENTLY RECEIVED.

(Special Cable to VARIETY.)

Berlin, March 18.

Olga Desmond opened for a fort-

night's engagement as the headline attraction at the Wintergarten, but was rather indifferently received.

RUSSIAN BALLET GETS OVER.

(Special Cable to VARIETY.)

Berlin, March 18.

At the Theatre Nollendorplatz, the Russian ballet with Fokin and Karsavina, is getting over strongly, but the absence of former numbers is felt.

BUSCH RETIRING.

(Special Cable to VARIETY.)

Berlin, March 18.

Busch is retiring from the management of his circus at the end of the current month.

ROYAL COMMAND SHOW.

(Special Cable to VARIETY.)

London, March 18.

A Royal Command matinee at the Palladium yesterday was a big success.

OFFERS SWAMP WAYBURN.

(Special Cable to VARIETY.)

London, March 18.

Ned Wayburn is in London again and has been swamped with offers to produce, but has everyone guessing regarding his plans.

NEW REVUE LAST OF APRIL.

(Special Cable to VARIETY.)

London, March 18.

A new revue is scheduled for the Alhambra about the end of April, with probably the same cast as in the present offering.

"JEANNE DORE" WITHDRAWN.

(Special Cable to VARIETY.)

Paris, March 18.

Sarah Bernhardt withdrew her latest success, "Jeanne Dore," last Saturday, after 100 performances. The play did not appeal to those who go to the theatre to be amused. She has mounted "La Dame aux Camelias" for a short spell, playing the title role to Marcel Soarez as Armand Duval, pending the rehearsals of "Tout a Coup" by Paul and Guy de Cassagnac.

Jack Stavordale Dead.

(Special Cable to VARIETY.)

Paris, March 18.

Jack Stavordale died in Amsterdam March 14, following an operation.

Success at Altes, Leipzig.

(Special Cable to VARIETY.)

Berlin, March 18.

John Galsworthy's "The Eldest Son" is a success at the Altes theatre, Leipzig.

Folies, Not Marigny Revue.

(Special Cable to VARIETY.)

Paris, March 18.

Julian Alfred has been engaged to produce the April revue at the Folies Bergere and not the Marigny, as announced last week.

PUCCINI BARRED.

(Special Cable to VARIETY.)

Paris, March 18.

In view of the objects of the Opera Comique management, supported by the French society of authors, Henry Russell and H. V. Higgins have decided to renounce the presentation of Puccini's works at their forthcoming season of opera at the Theatre des Champs Elysees.

Ricordi, the Italian publisher, threatened to boycott French works in Italy because of the action taken by the society in contending that the principal works of Puccini belonged to the repertoire of the Paris Opera Comique and should not be played elsewhere in this city.

Richard Strauss' "Knight of the Rose" will be the principal novelty mounted by the foreign managers in April. Among the singers are Mac-Cormick, Ferrari-Fontana, Maggie Teyte, Nellie Melba, Lilly Lehmann. The orchestra will be recruited locally, but the chorus will be from the Boston opera house.

The present management of the Paris Opera will retire Jan. 1 next, and the industrial millionaire, Jacques Rouché, will take charge, as already announced in VARIETY. Before leaving Mesager and Broussan have decided to mount some new works, comprising "Sceme," by C. Mere and Bachelet, in May; "Belle Imperia," by Aderer and Salvayre, and finally in October a musical version of the Odeon drama, "Antar," with Franz in the title role.

"LIGHTS O' LONDON" AGAIN.

(Special Cable to VARIETY.)

London, March 18.

"The Queens Champion" has been withdrawn from the Aldwych theatre and "The Ever Open Door" is being revived, to fill in the time until a big revival of "The Lights o' London," April 11.

BROAD FARCE AT CLUNY.

(Special Cable to VARIETY.)

Paris, March 18.

A new three-act farce "Bicard dit le Bouif" by Paul Heon and Fouchardiere, was presented at the Cluny March 12. It pleased this local house, situated in the Latin quarter, which many students prefer to the classics at the Odeon.

Acts Opening in Paris.

(Special Cable to VARIETY.)

Paris, March 18.

Horace Horner, dancer, opened at the Alhambra March 16, and did nicely; also Flori, a closing act, and Bennett Malloy, both doing fairly.

Single Turn in S. A.

(Special Cable to VARIETY.)

London, March 18.

Trixi Lamar, formerly of Leeds and Lamar, is reported to have sailed from Paris for South America, where she will appear as a single turn.

Short Run of "Merveilleuses."

(Special Cable to VARIETY.)

Paris, March 18.

Manager Samuel has found it necessary to stop the run of "Les Merveilleuses" at the Varieties, and has closed the house for a few days, while "Ma Tanta d'Honneur," by Paul Gavault, is being prepared.

SAILINGS.

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

March 14, Merkel Sisters (Graf Waldersee);

March 17, Clay Smith, Richard Leonard, Billy Taylor, James Slevin (Mauritania);

March 26, Bella Rosa and Marcella (Amerika);

March 31, Fay, 2 Coleys and Fay (Lusitania).

March 21, Helena Frederick (Fr. Wilhelm).

(Special Cable to VARIETY.)

London, March 18.

March 18, Lupino Lane (Virginia). (For South Africa), Lily Lonsdale, Ernie Meyer, Omega Trio, Dexter, Rosie Milward.

New Orleans, March 18.

March 18 (for Cuba), San Carlos Opera Co.

Paris, March 18.

March 6 (from Hamburg for New York), Chung Ling Hee Troupe, Tai-Pien Troupe (for Barnum-Bailey Circus), Isto (Amerika).

Feb. 27, Olympia-Desvall, Bangonghi, Leinert, Gillis (Pretoria).

March 7 (for South America), Sanfrenzo, Alberto, Evelyn and Clayton, Martine, Nella Berti.

March 20 (for South America), Jennings Bray.

Feb. 26 (for South America), The Harringtons, Ridiculous Recco.

AITKENS AFTER ENG. CIRCUIT.

Harry E. Aitken, president of the Mutual Film Corporation, is understood to have under way a plan for securing a circuit of English legitimate theatres in which to book feature films, to be conducted along the lines formulated here by Klaw & Erlanger, the Shuberts and others.

The matter is still in too embryotic a state for the dissemination of any definite information on the subject, but it is known that Roy Aitken, vice-president of the Western Import Co. (which handles the European business of the Mutual, and a brother of the Mutual's president), sailed on the Lusitania last week to close negotiations for such a deal.

CHRISTIE MAC DONALD GOING.

St. Louis, March 18.

Christie MacDonald, the star of "Sweethearts" will leave the show in time to sail for Europe April 15. Miss MacDonald is suffering from an ailment that calls for a rest. She retains her interest of 25 per cent. in the production, and the opera will continue its successful career.

There is a rumor Ann Swinburne may be engaged to replace the star in the principal role.

EMPIRE DIRECTION IN DOUBT.

(Special Cable to VARIETY.)

London, March 18.

The Empire revue closes in two weeks, when a small musical comedy will be presented there until the future policy of the house is decided.

A decision regarding the future management is expected this week.

PROCTOR LEAVING BIG TIME FOR MOVING PICTURE SHOWS

Other Proctor Houses Besides Fifth Avenue Giving Up Acts. But Few Remaining, and Those Playing Four Shows Daily. Proctor's Big House in Newark Changing Over.

That vaudeville has grown cold in the F. F. Proctor theatres for this season is not alone attested to by the closing of the big time policy at the Fifth Avenue this week, but the ending of the same kind of vaudeville at Proctor's Park Place, Newark, the Proctor "big house" in Newark going into four-a-day next week.

Besides these two, the Proctor theatres at Perth Amboy and Plainfield, N. J., also the smaller house (Lyric), Newark, will take on straight pictures. These Proctor houses have heretofore played six acts on a split week.

In Albany the Grand, lately acquired and formerly a two-a-day vaudeville theatre, is now playing five acts four performances a day, with Proctor's Leland and the Colonial (also lately leased by Proctor) giving straight pictures.

The Proctor theatres in Albany, Troy, Schenectady and Mt. Vernon, besides Proctor's 23d, 58th and 125th Street, New York City, will continue giving small time vaudeville, somewhat smaller than of yore, and five acts instead of seven.

The Proctor Newark big time house is reported to have been hurt by the Orpheum there, recently opened by Frank Keeney as a two-a-day theatre and booked by Harry A. Shea.

It is said several small time agencies have submitted offers to George S. O'Brien, of the Proctor booking office. He leaves there this Saturday. Irving Rose, of the agency, is going with M. S. Bentham. John Lamp will be left, booking the residue of the Proctor vaudeville under the direction of Harry Brunelle.

The picture program for the Fifth Avenue next week is led by a Biography feature, "Judith of Bethulia." "Soldiers of Fortune" and "Why Girls Leave Home" are others, the latter a comic. The picture show will change weekly and be continuous from 11 to 11, with a vaudeville program on Sundays as added attraction.

EDWIN STEVENS IN MOVIES.

Edwin Stevens is to become a movie actor. He has affixed his John Hancock to a contract with the Famous Players Co. to enact his old role of His Satanic Majesty in a movie production of "The Devil." It may be that he will be engaged to appear in other shows in which he had original roles.

J. AUSTIN FYNES MENTIONED.

The new house at the southwest corner of 84th street and Broadway, now building, and which will seat 2,000, is said to have been offered for lease at a rental of \$35,000 a year.

J. Austin Fynes is interested in the enterprise. Fynes' name is also freely associated with the future picture policy of Proctor's Fifth Avenue.

A. L. Shackman, proprietor of the

new pop vaudeville and picture house just completed at Broadway and 81st street, says he will be ready for opening April 1.

VALUABLE TOE DISLOCATED.

St. Louis, March 18.

Pavlowa dislocated a toe and sprained her right ankle in her last number at the Odeon last night and the curtain was rung down three minutes before the end of the program. Novikoff carried her to the wings.

Manager Herdon said today that tonight's date at Evansville had been cancelled, but she would appear in Dayton tomorrow night unless the sprain developed into something more troublesome than at present expected.

Pavlowa is said to carry \$50,000 insurance on each foot.

"OLD FRIENDS" DROP BARS.

Chicago, March 28.

The "Old Friends" Club of America is the title of a new theatrical organization being formed in Chicago with temporary headquarters in the Rector Building, where James S. Hutton, the first secretary, is enrolling members.

The club was formed at a gathering in the Bismarck Hotel last month and was originally intended exclusively for members of the theatrical profession who have served 25 years and over in show business.

The organizers decided, however, to remove the restrictions and the register is open to any bona-fide member of the profession or of an affiliated trade, directly connected with show business.

It is planned to have the club parallel the Friars in this city, if possible, Chicago being without a representative theatrical club of any kind. A number of the legitimate theatre managers have enrolled.

A discriminating censor board passes on all applications, the aim being to hold the membership to those alone who are entitled to the calling of "professional."

JOSE COLLINS APRIL 20.

The return to vaudeville engagement of Jose Collins has been set for April 20, at the Palace, New York. The booking went through M. S. Bentham. Miss Collins is now with "The Follies." She will be assisted in her vaudeville act by Robert Everett, an Englishman.

CLAY SMITH WITH JANIS.

Philadelphia, March 18.

Clay Smith left "The Pleasure Seekers" Monday night to leave yesterday on the Mauretania. He is going to play opposite Elsie Janis in the Palace, London, new revue opening April 6.

Before leaving the show here the company banquetted Mr. Smith and presented him with a token of affectionate regard.

COMEDY CLUB'S OPTION.

Five hundred dollars has been deposited by the Vaudeville Comedy Club to secure an option on the former Hotel Metropole on 43d street. If the club moves from its present location on 45th street, it will be by May 1.

Some overtures have been made the Comedy Club by the Greenroom Club to consolidate, both going into the Metropole building. Committees from both clubs have conferred over the subject, without anything definite having been arrived at.

A fight resulting from a difference of opinion in the card room of the Club happened Monday night between Walter Daniels and Tom Moore, both members. Moore is said to be a non-professional. The battle occurred, according to report, outside the clubhouse. Wednesday night the Board of Governors held an inquest on the affair.

Last night the annual ball of the Club was held at Terrace Garden. The advance sale of tickets was quite large.

MAY LOSE WM. PENN.

Philadelphia, March 18.

The lease of the William Penn theatre, now held by the Penn Charter Amusement Co. (in which William W. Miller, the manager, has a controlling interest) may go to Fred G. Nixon-Nirdlinger as the result of a decision handed down Monday by the Supreme Court of Pennsylvania, granting an injunction restraining the renewal of the lease to the present lessees.

Nixon-Nirdlinger offered \$30,000 a year for the house, but the Lancaster Avenue Theatre Co., the owners (in which Miller is also a stockholder) agreed to renew the present lease for a term of five years for only \$22,500 a year. Matthew Schmid and William A. Schmid, minority stockholders in the theatre company, protested and appealed to the courts for an injunction. The case was fought through the lower courts and was decided against the Schmidts, who then appealed to the Supreme Court.

ISMAN IS FOR LOEW.

Philadelphia, March 18.

The report the Broadway theatre, New York, had been leased to Hirshfeld, McGurk & Sablosky, of the Amalgamated Vaudeville Agency, is premature. The agency people have been in active negotiations for the house, but some sort of a hitch occurred.

It is now reported that Marcus Loew, the present tenant, is anxious to renew the lease, and is a contender for the rental contract, perhaps securing it through intercession for him by Felix Isman.

FRANK JONES IN U. B. O.

Monday Frank Jones became attached to the staff of the United Booking Offices. His duties did not seem to have been clearly defined in the early part of the week.

Mr. Jones was formerly principal booker for Percy G. Williams, and later had charge of Hammerstein's during William Hammerstein's absence.

If you don't advertise in VARIETY, don't advertise at all.

MANAGERS CONFERRING.

San Francisco, March 18.

Marcus Loew, Aaron Jones, Adolf Zukor, Morris Kahn and E. Blumenthal have been seen hereabouts for the past week in close harmony meetings with each and every report having some bearing on the reported Sullivan-Considine deal. While there's unmistakable proof that there's something of a deal in the air, nothing definite as to the consummation of purchase is believed to have taken place.

Some official announcement either one way or the other is expected within the immediate future. Considine has been lunching frequently of late with the Myerfeld-Beck crowd.

Persons closely connected with the late Senator Sullivan's executors in New York discredit the rumors of a forthcoming transfer of the Sullivan-Considine properties.

F. & H. CO. IN DECATUR.

Chicago, March 18.

The F. and H. Amusement Co., added another house to its rapidly growing string this week when annexing the Empress, Decatur, taking over the ownership from A. Siegfried, who has enjoyed a small vaudeville monopoly in Decatur for a number of years, having had the Ass'n franchise for that town since his Empress was built. The house will continue a split-week policy with a five-act show, and admission 10-30.

Their latest deal, the second within a week, calls attention to the rapid strides made by the Finn-Herman-Kahl combination, who came to Chicago five years ago and located with one theatre (Champaign). Since then the trio (with whom Walter Butterfield and the Allardt Brothers have become affiliated in various ways) have taken control of houses in Springfield, Terre Haute, Evansville, Rockford, Waterloo, Davenport, Gary, Michigan City, South Bend, Madison, Oshkosh, Green Bay and Decatur, giving a total of seven big-small weeks, the pick of the "Association" time. The attractions are all booked by Sam Kahl through the W. V. M. A.

This list does not include the Butterfield or Allardt houses, although both the latter managers are partly interested in some of the above named theatres.

DRESS SUIT PRICES UP.

The rush of late for evening clothes at Guttenberg's is said to have sent the daily, weekly and monthly rental prices for them to unheard-of heights.

LORD, LADY AND TOMMY.

Frank Thompson is to put out in vaudeville, Lord and Lady Dangan, with a sketch by Tommy Gray.

Kealy on Vacation.

Ed F. Kealy is away on vacation from the William Fox booking office.

Jack Loeb is in charge of the Fox booking department. Joe Leo is going into the Fox headquarters, but not in the agency, it is said.

Mr. and Mrs. Al Bush were honored by the arrival of a baby girl March 14,

CIRCUS SEASON OPENING WITH FIRST DATES ALL SET

Barnum-Bailey Starts Saturday at Garden, New York, Followed by 101 Ranch, With Sells-Floto the Second Season's Opener in Southwest. Hagenbeck-Wallace and Ringling Bros. Select Same Date.

With the opening of the circus season in Madison Square Garden by Barnum and Bailey Saturday afternoon comes word from the other "white top" organizations that they have everything lined up for their annual openings.

The Sells Floto circus is a close second, opening March 28 in Albuquerque, N. M., with El Paso as its first big stop. With the Floto outfit as the big feature is Col. W. F. Cody (Buffalo Bill). This circus as the custom in recent seasons will play up the 25 cents admission.

The B-B show stays at the Garden four weeks, closing there April 18 as the 101 Ranch is scheduled to invade the Garden April 20 for three weeks. The 101 show will not play any Brooklyn date. For the New York opening the Ranch will add a lot of new horses and Indians to its equipment and a number of special features are being arranged for the big stand.

The Ringling Brothers' circus opens April 11 in the Coliseum, Chicago, the same day the Hagenbeck-Wallace shows get started at the Coliseum, St. Louis.

The Young Buffalo wild west is slated to open about April 15 at Peoria, Ill. Col. Vernon C. Seaver is no longer connected with the outfit, the control having passed to B. C. Cookston, a former official with the show.

The Barnum-Bailey show plans a Pacific Coast trip while the Ringlings will play middlewest time for the greater part of the season. The Hagenbeck-Wallace circus intends to cover most of its old territory and may work as far east as Pennsylvania. The 101 Ranch is expected to stick around the east for awhile anyway after its New York opening. The Sells-Floto show is going to the Coast and has two trips into Canadian territory outlined.

Willard D. Coxey will have the bulk of the New York publicity to handle during the Madison Square engagement of 101 Ranch. George H. Degnon is back at his old post with the Arlington-Beckman interests and is already in New York.

The 101 Ranch has engaged Arthur Davis, the former steward of the Hotel LaSalle, Chicago, as its principal chief this year.

Major Burke, formerly with the Buffalo Bill show, has accepted the general publicity directorship of the Sells-Floto circus.

It is reported around the Barnum-Bailey Circus at the Garden will have a "wild west" number calling for 35 people, as an indent to the the "101" program to follow in.

"NUTS" INVADING EUROPE?

Europe is about to suffer a dreadful invasion. A party of "nuts" is being made up to swoop down upon it en masse. Calling themselves the Comedy

Club Tourists, Jim Morton, Tommy Gray, Geo. P. Murphy, Felix Adler, Ray Walker and a couple of others, have booked passage on the Minnewaska, sailing June 6. It is to be a "syndicate" affair, the bankroll to be pooled. Morton has contracted to write his impressions for the Hearst syndicate of papers, the proceeds thus derived to be cast into the general fund. The travellers have in view a "clown night" at the Vaudeville Club in London, charge admission to the show, and leave town before the audience can demand a return of its money.

MAKING SPRINGFIELD PAY.

Springfield, Mass., March 18.

It seems from all indications Poli's local house is rounding out into a real big time institution.

Next week a ten-act bill is announced with "The Green Beetle" at the head. Only about a month ago the programs were raised from seven to eight acts and a material improvement in the bills as a whole was evident, with about two real headliners each week.

Business has been good, but seldom capacity (2,750). The option Poli has on a renewal of his lease of the site where his old house was burned has as yet not been exercised, and he declines to commit himself either way.

BOTH CLAIM DICKINSON.

"The Passing Show of 1914" and Ziegfeld's newest "Follies" are claiming Rube Dickinson, the rube vaudevillian. Flo Ziegfeld is said to have arranged with Dickinson in Chicago to appear in this next production, while the Shuberts are reported have a letter of acknowledgment from the same person, saying he will be in the new Winter Garden show to open in July.

Ziegfeld is still looking for a "big name" woman for the "Follies" and the Shuberts are out for talent to fill in the cast of the next "Passing Show."

From Vaudeville to Tabs.

Chicago, March 18.

The Royal, formerly the Cottage Grove Empress, recently taken over by George B. Levee, had two weeks of vaudeville and then quit that entertainment for tab shows.

The first, "The Third Degree," is there this week.

The house was formerly operated by the Sullivan-Considine circuit.

Boston Agent Bankrupt.

Boston, March 18.

Warren D. Church, a vaudeville agent in this city, has gone into bankruptcy. Some of the larger local creditors have announced a preference for David J. Aaron, an attorney of 45 Milk street, for trustee in the proceedings.

AMERICAN HOSPITAL BENEFIT.

Chicago, March 18.

A big all-star vaudeville show will be given at the Auditorium afternoon of May 24 for the benefit of the American (theatrical) Hospital fund. A uniform admission of one dollar will be charged. Some of the best known stars of vaudeville and musical comedy have agreed to lend their assistance. Committees have been selected to handle the affair, in which a large number of prominent Chicago theatrical men are interested.

Tags were distributed in Chicago last week among the theatrical colony, calling attention to the Actors' Brotherhood Tent Colony for tuberculosis patients at Albuquerque, N. M. The tag books were mailed to a number of local professionals by Frank Comar, who seems to have charge of the work. Nothing could be learned of such an organization, no previous announcement having been made of such a colony, consequently the effort to raise funds was not a roaring success. The average vaudevillian has learned to look askance at the various schemes to raise funds through the aid of the profession, which has been overworked for charitable purposes, and unless a proposition carries a solid foundation, its promotion generally ends in failure.

The American Hospital movement has consistently stood the acid test and is a genuinely good move in the right direction. Supported by two local judges (Goodnow and McGoorty) and directed by the most prominent theatrical men in Chicago, it should soon develop into a reality.

PANTAGES FILLS IN BY TWO.

Chicago, March 18.

Alex Pantages has taken over two more new houses to add to his circuit, one at Victoria, B. C., and another at Great Falls, Mont., both scheduled to open around June 1, and play the regular road show booked by J. C. Matthews.

The Victoria week will follow Vancouver, while Great Falls will eliminate the "travel" time between Calgary and Spokane.

The Montana house will play five days, giving the acts sufficient time to make the jump to the next town. Both houses will be called Pantages', although in the Great Falls case, the coast circuit is only taking over the booking. Both are new theatres.

HIP'S BIZ STILL BIG.

With the closing date for "America" at the New York Hippodrome set for March 28, the business there has started to climb. The house did nearly \$37,000 last week, a good figure in the spring over there.

The new Hippodrome production ("Pinafore" revival) will probably open April 6, leaving the house dark for a week.

Moving pictures of "America" have been filmed. They were finished early this week. The feature is in seven reels. No release date yet announced.

GEO. MEYERS WITH FEIST.

George W. Meyers, who withdrew from the music publishing firm bearing his name, is now writing for Feist.

CHING PLAYING FOR U. B. O.

It looks as though Ching Ling Foo and his Oriental troupe will play for the United Booking Offices, after all. Early in the week negotiations toward that end were in progress, with the chances reported good for Ching to open next week on the Poli time.

The U. B. O. had a disagreement over the Chinese magician early in the season, through his managers, George and Leon Mooser, the latter declining to accede to terms offered by the big time agency for his appearance. Since then the Moosers, who had Ching under contract (now expired), placed him with several managements, including Klaw & Erlanger and Flo Ziegfeld for "The Follies." Out of the "Follies" contract a law suit was started by the Moosers against K. & E. It is said "The Syndicate" used its influence to have Ching booked by the United, with the expectation if successful the damage action on behalf of Ching against it will be withdrawn.

ON TRIAL FOR MURDER.

Cincinnati, March 18.

Robert. Maloney ("Willard the Great"), a magician, will be tried April 15 for killing his wife and baby at the Hotel Walton several months ago. Maloney will plead insanity.

There are two other Willards in vaudeville. One is C. D. Willard, of "Temple of Music" fame, and Willard, "The Man Who Grows," now on the European Continent.

CLAUDE AND WALTER CASH IN.

Chicago, March 18.

Claude Humphrey and Walter Keefe have sold their interests in the Bartola Attachment Co., a musical invention by Dan Barton, of Oshkosh, to W. G. Maxcy who will continue the business at Oshkosh, Wis.

Maxcy built and recently sold the Oshkosh water works to that city. While the consideration was not mentioned, it is understood Keefe and Humphrey are well satisfied.

ROBERTA COULDN'T CONNECT.

Roberta Menges-Corwin-Tearle, present wife of Conway Tearle, the actor, who recently emerged from the Hotel Ludlow where he sojourned on account of a little arrears of alimony due his first spouse, has been engaged by Willie Hammerstein for his theatre for a week at \$1,000, with the understanding she secure a male partner of note for the presentation of some of the prevalent "society" dances.

Carlos Sebastian's name was submitted and Hammerstein consented. Everything was arranged excepting the securing of Sebastian, who declined with thanks.

Tags for Summer Parks.

New Orleans, March 18.

Boyle Woolfolk, the Chicago theatrical man, is lining up a circuit of parks and theatres for the presentation of tabs the coming summer.

William B. Morris, representing him, was in New Orleans for the purpose of securing the Spanish Fort amusement contract.

If you don't advertise in VARIETY, don't advertise at all.

GOVERNMENT FINES COLUMBIA

\$7,500 ON "REBATE" COUNTS

Federal Judge Carpenter in Chicago Enters Judgment. Columbia Co. (Eastern Burlesque Wheel) Pleaded Guilty to Accepting Rebates on Transportation in Form of Program Advertising. Railroads Fined Some Time Ago on Same Charge.

Chicago, March 18.

Judge Carpenter in the federal court yesterday entered judgment for \$7,500 against the Columbia Amusement Co., covering three counts the company was indicted for two years ago through accepting rebates in the form of program advertising from the New York Central lines. The company pleaded guilty to the charge.

The railroads involved were reported sometime ago to have been fined about \$10,000 on each count under similar complaints arising from the same circumstances.

The Columbia Co. (Eastern Burlesque Wheel) had an "understanding" with the roads that in return for routing and ordering attractions playing over its circuit to patronize these roads in travelling, that equivalent to a rebate would be taken out in program advertising of Columbia theatres programs, to circumvent the Interstate Commerce law.

A discharged employee of a concern connected with the Columbia Co., and who knew of the arrangement, was reported at the time the indictments were entered, to have furnished evidence to the Government.

STOCK SHOW AT ACADEMY.

Pittsburgh, March 18.

It is announced that, commencing April 6, the rebuilt Academy of Music will hold an all-round-the-year stock burlesque company, consisting of 40 people, brought on from New York, giving what the management calls "Burlesque as it should be."

John E. Clifford will direct the venture. He has secured a lease on the property.

Harry Williams ran the Academy for years as a Western Wheel house. It was destroyed by fire about a year ago.

FIELDS' PROGRESSIVE SHOW.

Nat Fields expects to head his own burlesque company over the Progressive Wheel next season. Associated with will be Solly Fields.

FORGOT ABOUT SALARIES.

New Orleans, March 18.

Ben Abrams and brother, who have been conducting the Lyric as a stock burlesque house, left New Orleans suddenly Saturday evening, forgetting to pay salaries.

The troupe will operate the theatre this week in order to try to earn enough to insure transportation.

TROUBLE PATCHED UP.

Cincinnati, March 18.

It is said that the trouble between Hubert Heuck, president of the Heuck Opera House Co., and M. T. Middleton, formerly general manager, resulting from the dismissal of Middleton,

has been settled. Middleton will not bring suit for \$10,000, as he announced. He has accepted a position with Gus Hill.

Middleton was given a neat sum to prevent him from going to the courts. He had consulted Attorneys Pogue, Hoffheimer and Pogue and said he would sue for breach of contract. Middleton was left out because he was suspected of tipping off the Heuck business to Sam Scribner, of the Columbia Burlesque Circuit. He denied it.

Middleton had a two-year contract.

3-DAY LAY-OFF FILLED.

Waterbury, Conn., March 18.

The three open days on the Eastern Burlesque Wheel (the other half filled by Bridgeport) have been closed up through Jacques, opening Monday with the Henry Dixon show. P. F. Shea now has Jacques.

SUGGESTIVE ADVERTISING.

Cleveland, March 18.

Good citizens of Cleveland protested to Mayor Newton Baker this week against the manner in which some shows advertise. A specific case brought to the mayor's notice was that of Empire (Progressive Wheel) theatre which this week advertised in one of the papers as follows: "Some men cannot get along with one wife. Imagine the Pasha in 'A Night in a Harem' with 35 Wives."

Other cases were also directed to the attention of the official, who promised to make an investigation.

SHEEDY BOOKING SPOONER'S.

The Cecil Spooner theatre, Bronx, which closed its stock company Saturday night, has taken up a pop vaudeville policy with acts booked by the Sheedy Agency.

M. R. Sheedy has also gotten the Amphion, Brooklyn, on his books and opened a pop bill there Thursday week. Two shows a day are given.

Orpheum, Baltimore, in Pictures.

Baltimore, March 18.

The Orpheum, formerly the Monumental, which failed as a 10-20 vaudeville house after the change of name last September, and which has been closed for three months, will be the scene of pictures henceforth. Last Monday the playhouse, which is controlled by the United Booking Offices, opened with a six-reel spectacle, "The Holy Land." Business seemed to be fair the first few nights, although nothing definite could be learned because of the liberal "papering."

This is the second house to give way to feature films, the other being the Palace (also a burlesque house before the U. B. O. took it over).

TALKING OVER "NO. 2."

A special meeting of the Columbia Amusement Co. directors was called Monday for the purpose of discussing the proposed formation of the second, or "pop" circuit, of burlesque houses. At the meeting it was figured out that there were 18 houses available.

A side issue, not contemplated, was projected into the debates, i. e., the terms paid to all attractions on the Wheel irrespective of drawing powers. It was argued by some that no inducement was offered producers to expend money on their shows, when someone suggested that a sliding scale of terms might prove effective. Nothing definite was arrived at.

ACTORS JOIN COXEY'S ARMY.

Cleveland, March 18.

Two actors enlisted this week with the "army" of unemployed which "General" Joseph S. Coxey plans to lead to Washington for a demonstration before the White House May 21.

Harold Sears, playing with a tabloid musical act here last week, and Joseph Large, former burlesquer, listened to a speech by Coxey and his lieutenant at the Public Square, and, with 50 others, signed their names as members of the "army."

These two actors are trying to induce other theatrical people to join the movement. It is said there are probably 100 unemployed theatrical people in Cleveland at the present time.

LESTER MAYNE IN PICTURES.

Lester Mayne, one of the booking men in the Family Department of the U. B. O., tendered his resignation last Saturday, to take effect two weeks later.

Mayne retires from vaudeville to accept the post of general manager for the W. E. Greene Photo Play Co., which handles foreign feature films.

LAUGHTER STOPPED SHOW.

Chicago, March 18.

John E. Hazzard had a most embarrassing time of it Monday afternoon at the Palace music hall. After he had started well into his monolog he said something that so highly tickled the risibilities of a woman in the rear of the house that she became partly hysterical. Hazzard was right in the midst of one of his best yarns when the woman began to loudly laugh. The lower floor audience turned as one person to gaze in the rear of the house and left the monologist flat. After a moment or two he got the thread of his story once more and went on.

Musical Stock at Crescent.

New Orleans, March 18.

The Southern Amusement Co. has leased the Crescent for twelve weeks, commencing May 3, and will install musical stock there. The company will be formed in New York. Local people are behind the project.

The Crescent is owned by Klaw & Erlanger. Popular priced attractions occupy the theatre during the regular theatrical term.

If you don't advertise in VARIETY, don't advertise at all.

AL REEVES RETIRING?

Cincinnati, March 18.

Al Reeves, burlesque star, announced before leaving this city, that his engagement in Chicago this week would be the last upon any stage. "Let no tears be shed," quoth the Prince of the Burlycue. "Al Reeves is going to have a royal good time the rest of his life. He's worked hard and now he's going to play. But believe me, it was a good little game while it lasted."

Reeves will go to Palm Beach for the rest of the winter. "I'm rich," he said, "I got it honestly. Give me credit. I didn't graft and I didn't steal. I worked. From now on they're going to work for me. Get that!"

Reeves has been in burlesque 30 years.

Cincinnati, March 18.

Bernard Harris, also known as B Stein, of New York, alleged to have represented that he was hiring people for a "No. 2 Al Reeves burlesque show," is still a prisoner at police headquarters. Harris is held on "suspicion." The authorities say they are keeping him until they can get all the facts regarding a recent \$15,000 diamond swindle in New York. "Harris knows nothing about the case," says his attorney, James Stone. "The man is being persecuted."

J. H. Hansasom and his wife, Hazel, actors, won a suit in Municipal Court against Harris for alleged breach of contract. They charge that he offered them \$35 a week to go with the "No. 2" outfit. Their lawyer, Dennis Hackett, says he went to Al Reeves and was told that he knew nothing of Harris or the other show.

TWO OTHERS IN BOSTON.

Boston, March 18.

Six Boston theatres will play burlesque next season. The Bowdoin Square and National will be added to those already here in that field, according to report.

The current burlesque theatres are Howard, Casino, Gaiety, Grand Opera House. The Bowdoin Square and Grand will have 10-30 night prices with 10-20 matinees.

The National is the B. F. Keith big house, opening with vaudeville at pop prices, and now playing stock musical comedy. The Bowdoin is another Dr. Lothrop theatre, he at present operating the two Progressive Wheel houses, Howard and Grand. The Casino and Gaiety are Eastern Burlesque Wheel theatres.

APPENDICITIS GETS DOBSON.

St. Paul, March 18.

Frank Dobson, of "The Golden Crooks," was taken to the hospital here Monday night, suffering with appendicitis. An operation was performed yesterday. The comedian is reported in no danger.

SUMMER STOCK AT TROC.

Philadelphia, March 18.

Stock burlesque for the summer will begin May 3 at the Trocadero, now playing Progressive Wheel attractions.

The stock company will include Ida Emerson, Harry Hills, Frank Wakefield, Joe Davis, Joe Perry and Gloria Martini.

ENTHUSIASM FOR ACTORS' FAIR BY GENERAL COMMITTEE MEMBERS

Chairman Receives Many Communications. Prizes to be Given Sellers of Greatest Number Season Tickets in Rats and A. A. A. Contributions of Prizes Coming in. Sub-Committees Appointed

Since the publication of the names of the General Committee in last week's VARIETY, Joseph P. Mack, Chairman of the Committee, has received a large number of communications from the members appointed expressing enthusiasm and offering help.

Season tickets for the Fair, to be held May 16-23, at the Club house, are being sent to the membership of the White Rats and Associated Actresses of America. It has been decided to offer a prize to the member of each organization selling the greater number in all. An automobile (of some well-known make to be announced later) will be offered to the White Rat who disposes of the most tickets, and to the member of the Associated Actresses of America will be given a diamond ring.

The following sub-committees have been appointed and the members are requested to communicate with Joseph P. Mack, Chairman of the General Committee.

Committee on Entertainment.

Joseph W. Standish, Chairman.
Chas. Innis Frank Hollis
George Edwards Byron Silvers
Chas. Middleton Herman Leib
Jack Kenny Eddie Girard

Committee on Prizes.

James F. Dolan, Chairman.
Ward Caulfield W. Gagnoux
Geo. E. Pierce Ernest Cutting
Edward Bennett Fred. Austin
Fred. Wilson Geo. B. Scanlon
Chas. Wilson A. L. Luken
Ted Button

Press Committee.

Chas. J. Ross, Chairman.
Billy Van Willard Terre
Geo. S. Pelzer Max Weiley
Chas. White Harry Bouton
Gordon White

Committee on Music.

Harry Denton, Chairman.
Harry Dare William Zinnell
Harry Gluckstone Al Lewis
Louis Beimel Geo. Lane

Reception Committee.

Frank Fogarty, Chairman.
Theodore Trowello Paul Stephens
Lawrence Clifford Paul Hammel
Howard Prevost Jos. Kettler
Fred D. Moore Chas. E. Bird
Ollie Lavine William Siegel
Geo. W. Dunbar Harry Hayward
Harry Bartell J. L. Foster

Committee on Booths.

James Bowman, Chairman.
John P. Hill Pat Parks
Tom C. Queen Chas. Wilkens
Chas. Holland Savo
Will Hill Mark Adams
Geo. W. Quinn Will S. Beecher
Edward Kashima Joe Kelsey

Several prizes have been already contributed, and the Committee on Prizes

request that all contributions be sent to Jos. P. Mack, Chairman of the General Committee, at the Club House.

ORDWAY CASE SETTLED.

The case between the Jones, Linick & Schaeffer office and Laurie Ordway has been settled to the satisfaction of both parties by the Chicago office, through Will P. Conley and S. L. & Fred Lowenthal.

MACK PICKED UP PNEUMONIA.

Chicago, March 18.
The much billed Andrew Mack, scheduled to play this week at the Colonial for Jones, Linick & Schaeffer, who had built an all-Irish program around the Celtic vocalist, notified the local agency a recently acquired attack of pneumonia would interfere with his

PROCEEDS AGAINST "PICKETS."

Lynn, Mass., Mar. 18.
Because they persisted in parading boys up and down the streets on which their theatre is located, bearing "This Theatre Is Unfair to Organized Labor" signs, the Central Square Amusement Co. has brought injunction proceedings against members of Theatrical Employees' Union No. 73 to restrain them from further interfering.

Denial of a temporary injunction has been followed by a hearing on the merits of the case before Judge Harry R. Dow, of Lawrence, sitting as master. Hearings will be resumed March 26.

Theatrical managers who have had to contend with "picket duty" of this character are awaiting the outcome of the matter with considerable interest.

STORMY ACTORS' MEETING.

Paris, March 10.
A meeting of vaudeville and legitimate actors was held March 4, at midnight, after the show, at the Concert Mayol (placed at the disposal of the organizers by the owner, the singer Mayol) to discuss the possibility of uniting into one society for the protection of their interests.

The discussions became so political and noisy that, in order to calm the

KEEPING ORCHESTRA IN PIT.

Cincinnati, March 18.
Members of the orchestra at Keith's are moved almost to tears by an order just received from headquarters. The disagreeable tidings is in effect that the musicians must not leave the pit between or during acts, whether their services are required or not.

SPLITTING ON A SPLIT.

A split on a "split" occurred in Waterbury, Conn., Saturday night, when Wallie Brooks, he of "The Sunshine Girls" (and himself), would not settle with the local manager on a basis of half week salary figured in sevenths. That amounts to the local manager asking the act to take three days' pay (half week) based on seven working days, while Brooks played but six on the Poli "split."

Waterbury wanted Mr. Brooks to play the seventh day by singing in the audience, with the members of his "girl act." Brooks offered to present his regular turn upon the stage, but the Poli manager said he couldn't take the risk. Then, said Brooks, as he packed his trunk, come across with some money. The Poli manager thereupon refused to accommodate him. All of which, says Mr. Brooks, will be duly and regularly set forth in legal form for the purpose of recovering monies due. Added to the first amount claimed will be the other one-seventh of a week's salary, Brooks now claiming that as he was ordered to play on that day and offered to give his regular act that had been contracted for, he is entitled to the extra sum, besides \$75 he could have secured for last Sunday in Brooklyn, if not prevented from reaching there in time through the unexpected action of the Waterbury manager.

All of which could only happen on the small time.

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouched for by that organization. VARIETY, in its editorial policy, is not responsible for it.)

contractual obligations and enclosing the necessary doctor's certificate, begged to be excused.

Mack was expected to come here direct from New York, to play this week only, after which his itinerary carried him to the Coast for a stock engagement.

Mack missed the pneumonia thing by remaining on Broadway. On Tuesday he was seen taking a sun bath on "the great white way."

Kit Carson's Early Opening.

Birmingham, Ala., March 18.
The Weidmann Bros., Kit Carson Buffalo Ranch Wild West shows will open the season at Bessemer, Ala., March 23. This show has been wintering in Birmingham. Two of the agents are now in the west, where they have gone to make contracts with the Indians for this season.

George Lane's Father Dies.

Daniel Lane, father of George Lane (Telegraph 4), died March 10 of Bright's disease. Interment in St. Raymond's cemetery, Westchester.

CLUB HOUSE BUSINESS.

Receipts for week of March 9th:

| | |
|------------------------|-------------------|
| Rooms | \$528.43 |
| Wines and Liquors..... | 364.85 |
| Cigars | 103.81 |
| Billiard and Pool..... | 165.95 |
| Barber | 26.10 |
| Gymnasium | 58.50 |
| Telephone | 30.45 |
| Cards | 4.90 |
| Valet | 15.16 |
| Laundry | 32.44 |
| Lunch | 266.16 |
| Newspapers | 5.00 |
| | \$1,601.75 |

ASSOCIATED ACTRESSES REQUESTED TO HELP

The Board of Directors of the White Rats have appointed the entire membership of the Associated Actresses of America to act as a committee on the Actor's Fair.

Those desiring to act on sub-committees are requested to communicate with MISS LILLIAN McNEILL, in care of the White Rats Club.

JOS. P. MACK, Chairman.

A meeting of the General Committee for the

ACTORS' FAIR
under the auspices of the White Rats will be held at the Club House, Room 207, Monday, March 23rd, 1914, at two P. M.

NEW COLLECTION AGENCY.

The Excelsior Collection Agency has taken the office formerly occupied by Joe Paige Smith on the tenth floor of the Palace building. It is unofficially reported the new concern will collect the commissions due the agents from the Orpheum Circuit, a matter now being handled by the Vaudeville Collection Agency, acting in a similar capacity, also for United Booking Offices' agents.

Watson's Animals Suffocated.

Philadelphia, March 18.
Sam Watson's Farmyard Circus was almost completely wiped out when all the animals were suffocated on a freight car which was bringing them to this city from Frederick, Md., where they played last week. They were booked for this week at the Nixon. The loss was discovered at Baltimore Sunday. Watson continued to this city, arriving Sunday night.

VARIETY

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Helen Avery Hardy, who has been quite ill, is able to sit up.

Paul Scott is back from a fortnight's stay in Bermuda.

James Montgomery Forbes plans a long stay in Algiers.

Irene West and the Royal Hawaiian Sextette sail March 28 for Europe.

Richard Burton (Burton, Hahn and Cantwell) will undergo an operation this week in the Toronto Hospital.

"The Broken Rosary" has been sent out on spring tour by the Dubinsky Brothers.

Mr. and Mrs. George M. Cohan and Francis X. Hope expect to start their deferred European trip March 28.

Frank Gersten may place a stock company at either his Royal or Prospect theatre. He's considering.

Clarence Marks is putting out a big minstrel show on what he terms will be the "biggest show boat that floats."

William Matthews has resumed the 125th Street (Proctor's) management after an illness.

"The House of Bondage" began a road tour of the east at South Bethlehem, Pa., Tuesday.

Adeline Francis has been in Fort Wayne for several weeks recovering from an attack of bronchial pneumonia.

"The Rule of Three" is not closing. This show at the Harris will finish out the season there.

"Old Sport Benson" will be presented next season on the one-nighters by H. S. Scoville.

Jennie Gladstone is back after a recent illness.

Madeline Delmar has been engaged to play Nat-u-ritch in William Faversham's sketch "The Squaw Man."

Lillian Russell's daughter, Dorothy, is going to appear at Hammerstein's next week as a ballroom dancer.

Selwyn & Co. have acquired the booking of the Howard theatre, Chicago.

English and Australian acts in quite large numbers are seeking the vaudeville agencies around New York for engagements.

Mr. and Mrs. Chad Huber became the parents of a boy, March 13. The mother is professionally known as Manolita Stetson.

Severin DeDeyn, who suffered a paralytic stroke some weeks ago, is noticeably improved. He was able to attend a movie show near his Brooklyn home last week.

Lester Lonergan turned up on Broadway unexpectedly Monday in search of a new leading woman for his New Bedford (Mass.) stock. Amy Ricard is going to take a much needed rest.

The Aerial Budds will not be able to work for several weeks, owing to the recent injury to the boy with the act. He fell and splintered a bone in his leg.

Harry Fox and Jennie Dolly are not at the Palace this week, as billed. Neither did the turn appear there last week, both disappointments due to Fox's attack of tonsillitis.

SPLIT NIGHT AND MORN.

BY L. S. WILLIAMS.

Here, Props, put this in your jeans, yes, our trunks are all ready, And who do we say, the baggage man or Freddy? I wonder if it's possible to get our music yet? I don't mind waiting round much, but it makes the Wifey fret.

And how about the Kale, Bill—back here or out in front? Oh, well, good luck pals, thanks, we're glad you liked our stunt. Be good, old scout, and don't forget, our beat to the Flying Bents, And tell Devere and Devere, the Catchem Hotel's immense. Gee, seems I just fell asleep, and there goes little Ben Now come on, kid, get up, that train leaves at seven-ten. Of course the room's cold, heat don't get up this early. And never mind fussing the hair, Mayme, it looks real nice and curly.

Hurry up, Bill, it's those trunks over there by the gate. What's that, no hurry, the train's five minutes late? Oh, well—we can eat now, the New Haven never was on time. I'll bet I could show 'em how to run that bloomie line.

Excess? naw, just even, what? thirty pounds on the pair? Why out of Bridgeport, bo, we had twenty pounds to spare. Well, let 'er go at that, Pal, your scales are probably right. And here's a smoke, so long. Oh, say, where can we snatch a bite?

We're getting into Cohoes, Mayme, haven't you your coat on yet? No, I wasn't asleep in the smoker; can't a fellow finish a cigarette? Where is the Scenic Theatre? Oh, about six blocks, you say. Well, I guess we'll walk it, no use throwing two bits away.

Hello, boys! Well, as sure as I live, if here ain't Bill and May, Getting fat, too, ain't that fine, what did you say you weigh? See you folks in a minute, I want to get rid of these checks. Yes, we work in "one," Who? Why we're the Two Funny Becks.

Where you folks stopping? Yes, what are the rates over there? One bone double, running water, that sounds pretty fair. Come on, Mayme, we'll get fixed, and then come back and rehearse. What, we dress up two fights; oh, well, it could be worse.

Good morning, we're at the Scenic, what rates do you make double? Show my wife the room; I do that, then I never have trouble. How are the audiences here? You say a little bit cold. Drop in and catch us working, that cold stuff's getting old.

"The Cowboy Preacher" has been sent out on a road expedition by Al Reid and Charles Hoskins.

Emily T. Parley, of Willard's Temple of Music, was forced to leave the act in Mt. Carmel, Pa., last week, owing to a nervous attack.

The Sells-Floto Circus opens its season March 28 at Albuquerque, N. M. It plays Los Angeles April 13-15, and San Francisco April 22-26.

Lydia Kyasht is out of the Winter Garden show, being confined to her apartment in the Hotel Claridge since March 9 by a severe cold.

The Warburton, Yonkers, N. Y., is dark this week. Several policies are proposed for this theatre, where stock has failed to go over.

George Goett of the Leffer-Bratton office, who has been traveling with "The Dingbats," returned to New York Wednesday.

Axel W. Christensen, director of the Christensen School of Music, Chicago, and wife have had another boy at their home since March 9.

Ruth Wood, of Earl's Diving Nymphs, in executing a dive at York, Pa., last week, twisted her body in such a manner as to render her helpless in the tank. Miss Wood had to lay off for several performances.

Rose Black (formerly of Lloyd and Black) is critically ill in Montreal. For a time her life was despaired of, but a change for the better came last week. Letters can reach her care of the King Edward theatre, Montreal.

DeMarse and Boyer were setting up their instruments at the 86th Street theatre March 12, when a 60-pound sand bag was accidentally dropped by a stage hand from the flies, striking Miss Boyer on the back of the head and rendering her unconscious. The accident will keep Miss Boyer off the stage for several weeks.

"Robin Hood," dramatized by Owen Davis from the "Robin Hood" ballads, will be presented in the open air by the Frank Lea Short Co., which opens its tour May 6 at the University of California at Chapel Hill.

The Gotham (Progressive Wheel) will run the remainder of the season with George J. Kraus and Eddie O'Neill, treasurer, in charge. A manager to succeed Jake Isaacs will be named for next season.

Moe Schenck is booking the three "Sunday houses" in the Loew-Sullivan-Considine agency. The theatres, giving vaudeville on Sundays only, are Manhattan opera house, West End (New York), and Broadway (Brooklyn).

Arrangements have been made by Merle H. Norton, a western theatrical man, to send out companies of "Get Rich Quick Wallingford" and "The Ghost Breaker" through the western one-nighters next season. He will also produce a play entitled, "The Little White Slave."

The New Majestic, Newark, N. J., opened with pop vaudeville March 12 under the management of the Gosdorfer-Madison-Pope concern, which also controls the Odeon in the same city. The Majestic seats 1,762. The Odeon may change from its present pop vaudeville policy to "Yiddish" plays.

Anna T. Koch, a cloak and suit designer, was awarded \$500 damages in the Supreme Court Tuesday because William Fox, who controls the Dewey, permitted her photo to be placed in the lobby display of the "Coming Attractions" frames without her consent. Miss Koch said that the exhibition of the picture had resulted in her being called "The Dewey Kid," "Singing Soubret" and other nicknames which gave her a "bleeding heart."

Sam Kenny saw seven years of his life float away last Friday when a detective walked in his office, tapped Sam on the shoulder and informed him he was under arrest charged with a violation of the Mann White Slave act. Mr. Kenny said there must have been a mistake, but the officer paid no attention to him, continuing the conversation by remarking the evidence proved Sam had New Jersey illegally invaded. When the cop mentioned Jersey Sam knew he was safe, for he had never even been to Atlantic City when he shouldn't have been, but the thought of spending an evening in jail while his friends were trying to get bail for him kept Sammy's attention centered on the detect, who finally led Mr. Kenny to a cafe where those self-same friends were waiting to hear the finish of the frameup. The finale happened there and then over the table, with Mr. Kenny looking like chicken once more, the bloom again on his cheeks and a smile on his face, but he confided to Lew Golder that if the detective had said Pennsylvania instead of New Jersey, he (Kenny) would have jumped out of the window.

POPULAR PRICES IN CHICAGO DREW BEST THERE THIS SEASON

"\$1 Top" Shows Get Big Play. "Baldpate" at \$1.50 One of Chic's Strongest Hits. "Lady of Slipper" Got Away With \$2.50 Scale. Tendency to Put Down Prices.

Chicago, March 18.

Managers, in reviewing the present season, attribute much of the prosperity, in the larger theatres at least, to the prevalence of popular prices. Several shows playing at high prices, and at advanced prices, also prospered, but there has been a tendency to put prices down.

The American Music Hall is playing at \$1.00 top. The engagement of Weber and Fields, Al Jolson and others at the Auditorium also played at that figure.

The Olympic is a dollar playhouse, and business there has been brisk and good for the most part.

At Cohan's grand opera house "Seven Keys to Baldpate" is playing to \$1.50 and is making one of the big hits of the season.

At the Illinois, "The Lady of the Slipper" came in at \$2.50 and got away with it nicely, doing an average between \$9,000 and \$10,000.

Even the Fine Arts theatre came down to \$1.00 this season for the most of its attractions, but "Prunella," now current, is getting \$2.00 for best seats.

Chicago, March 21.

It is expected that "Help Wanted" will play through the summer at the Cort theatre. It is running around \$8,000 weekly now.

SHOWS IN FRISCO.

San Francisco, March 18.

Henrietta Crossman scored on her opening in "Tongues of Men" at the Columbia, the opening crowd being slim, though.

"The Candy Shop," with Rock and Fulton, is back at its old stamping ground, Gaiety, with business nothing like it was when the show opened in the new house. In addition to the light attendance for the return engagement, the papers confined themselves to brief comments on the restart here.

"The Blue Bird" did fine business at the Cort last week, but the receipts slumped off perceptibly this week. The matinees are big, while the night business is not.

"Years of Discretion" is being retained another week by the Herbert Kelcey-Effie Shannon dramatic stock company at the Alcazar.

At the Tivoli the Chicago Grand Opera Co. opened to healthy business. The press reviews turned loose unanimous praise of its production of "Rigoletto."

MOROSCO'S BOSTON HIT.

Boston, March 18.

Oliver Morosco kept his word that he would not invade the east with a musical production until he could deliver the goods in a manner that would show Broadway the Pacific Coast

knows how to produce. He showed "Pretty Mrs. Smith" and Kitty Gordon Monday night at the Cort and scored one of the most decisive hits ever accorded a metropolitan premiere in this city. The run is indefinite.

"Pretty Mrs. Smith" as a farce would make money. But combined with Miss Gordon's voice, back and drawing abilities, the surprising change in the type of comedy by Charlotte Greenwood and the abundance of musical interpolations of a high class in a score far above the usual average, the production is now "a musical farce" that is a riot. Miss Gordon's performance is a normal one with the exception of handling her songs exceptionally well and being beautifully but rationally gowned. Miss Greenwood's performance marks a metamorphosis in her career. Since her last appearance she has refined her performance with the result that she proved irresistible, using humor effectively instead of relying solely upon the length of her arms and legs. She scored a far bigger triumph than did Miss Gordon because it was unexpected.

The remainder of the cast is strong, the three husbands being played by Harrison Hunter, Roy Atwell and Edward Martindel, the latter proving a rare combination of bass singer and actor of striking presence. Sydney Grant, playing the stubby opposite to the lanky Miss Greenwood, carried a difficult role effectively, Lillian Tucker did a "villainess" nicely and James A. Gleason as a colored bellhop made good comedy out of a simple role by not trying to be funny.

The score is attributed to Harry James and would serve alone without the interpolations which are without exception big hits.

The plot is simple, dealing with the appearance of three husbands of one woman at Palm Beach. In spots the action is spicy, but at no time does it offend. Elmer Harris and Morosco claim joint fatherhood in the play.

There are three acts with two sets, the second, showing a solid wood white room at Palm Beach, being especially effective.

Morosco's promise to show New York a real musical comedy without a dull moment, seems about to be fulfilled.

"THE DUMMY" LETS DOWN.

Atlantic City, March 18.

"The Dummy," a new four-act comedy by Harriet Ford and Harvey J. O'Higgins, produced at the Apollo March 12, is a cleverly devised character study and the piece starts off well, but in the middle of the second act there is a slight let-down and in the third the story was lost. The fourth act was spun out too thinly.

Ernest Truex made a personal hit.

Others in the cast were: Joseph Brennan, Edward Ellis, Joseph Tuohy, Ada Dwyer, Joyce Fair, A. E. Hohl, John Wheeler, Helen Macbeth, Frank Connor, Charles Mylott, Nicholas Judela.

"PEG" CLOSING IN JUNE.

The long and unprecedented run of recent years of "Peg O' My Heart," with Laurette Taylor, at the Cort, New York, will come to an end in June. The house will reopen for next season, with "Under Cover," it is said, the current Boston hit.

"Oh, Oh, Delphine!" ended its Philadelphia engagement last week and is playing a week of one nighters this week preparatory to closing.

Among some of the shows in the west which have closed are William N. Smith's "A Fool and His Money," On April 4 McCann's "Cow Boy Girl" closes, while the Eastern company of "The Virginian" winds up in Nebraska tomorrow.

"Married in Haste," after 30 weeks' season, closed March 18.

Owing to no business on the road the Shuberts have closed the tour of "Her Own Money," the Mark Swan piece in which Julia Dean has been playing.

Robert Campbell's production of "The White Slave" will close another successful season in Providence March 28. It will again be on the road next season.

"A Fool There Was," touring the Stair & Havlin time, under the direction of Robert Campbell, George H. Nicolai and Frank Jordan, will close April 4 in Baltimore. The show will come out a winner on the season. Four dates were played in Philadelphia within 18 months, three returns being made this season.

San Francisco, March 18.

"The Crime of the Law" is reported as having given up the ship after closing here at the Savoy Saturday night, the belief being general that the show lost money on its local production.

Many Liebler Shows in Chicago.

Chicago, March 18.

The Liebler Co. has made plans to bring several shows to Chicago next season, opening with "Joseph and His Brethren" at the Auditorium in August for an eight weeks' run. "The Garden of Allah" will also be brought back; "Gen. John Regan" goes to the Blackstone; "Grumpy" will also be offered, and Emily Stevens in a new play, to be announced; May Irwin in "A Widow by Proxy," and Eugene Walter's new play, "A Plain Woman," will also be shown here.

PRINCESS SHOW, NOVELTY.

Detroit, March 18.

The first appearance on the road of the Princess Players from the theatre of that name in New York occurred here Monday at the Garrick, where the repertoire of sketches with Holbrook Blinn in the lead struck Detroit as something of a novelty. The company is drawing well.

QUINLAN CO. SAILS AWAY.

Montreal, March 18.

Manager Hunt, of the Quinlan Opera Co., says his Montreal visit has been fairly successful, although he was forced to curtail the length of it from four weeks to two weeks and four days. That Montreal is a difficult city in which to support grand opera has been shown by the demise of the late Canadian Opera Co., but, in spite of that fact, Mr. Hunt has almost promised a four weeks' season next year, after an interview with Sir Thomas Shaughnessy, Lieut.-Col. Meighen and other supporters. The Wagnerian have been the most successful of the operas rendered, the others having been heard too recently to be widely appreciated.

The company closed here Thursday, sailing for England on the Empress of Britain at the end of the week. They will rest until August, when rehearsals will begin, and they will cross America on their way to Australia.

Miss Lyne, who is singing at Boston in "Rigoletto," will join the company in London.

HITCHCOCK'S COAST TRIP.

Boston, March 18.

It has been decided by Cohan & Harris to send Raymond Hitchcock in "The Beauty Shop" to the Pacific Coast, probably starting westward next September, and striking the Coast during the Panama Exposition excitement.

The show is nearing the forced ending of a long run at the Tremont, where it is doing a howling business. There has been a rumor there is a chance the firm will place the Hitchcock troupe in a Broadway (New York) theatre for a summer stay, but that doesn't appear to have been in any way definitely determined upon.

HEARST GETTING HIS WAY.

Cleveland, March 18.

William Randolph Hearst's objections to his artist's going into vaudeville is believed to be effectively pushing these men out of the actor ranks. "Bud" Fisher, booked for the Keith Hippodrome here—and billed very heavily for an engagement in April—is no longer featured.

It is believed the Keith people have decided not to run afoul of the Hearst forces.

LIGHTON MANAGING TYSON CO

With the change in the direction of the Tyson Company, which operates through many of the principal New York hotels, as ticket sellers for the Shubert theatres, George Lighton, formerly treasurer at the Winter Garden, was made manager of the concern.

Mr. Lighton had to take a short vacation sometime ago, suffering from illness and spent it in his home town, Syracuse. He is now back at the Tyson desk, with his hair as red as it ever was. Almost an entire new staff is in the office. Tom Thornton, supervisor of the agency under the old regime, is now in charge of the Boston Tyson branch.

TYLER'S THEATRICAL MOVES PRESAGE GRAND "COME BACK"

Managing Director of Liebler Co. Reported Having Leased a New York Theatre For Next Year Where He Will Make a Gigantic Production. Tyler Making Preliminary Lineup.

Circumstantial evidence points toward George C. Tyler, managing director of Liebler & Co., as the lessee of a large theatre in the metropolis for next season.

Tyler has been in consultation with scenic artists, actors, program publishers, stage carpenters and others regarding the presentation of another mammoth production at "my theatre," as he is reported to have expressed himself.

To those familiar with Tyler, this may be regarded as the most natural thing in the world. With an occasional "flutter" like putting on "General John Regan" he has done practically nothing for an entire year in the way of producing, and for a man of his mental activities, this comes under the head of "running under a pull."

The Liebler bank roll must be in pretty good condition, too, just now, and in sore need of a little "exercising." It has been steadily piling up with the current season's profits on "Joseph and His Brethren," "Grumpy," "Disraeli," "The Garden of Allah," etc.

"HIGH JINKS" FREAK BUSINESS.

Freak business is making the run of "High Jinks" at the Casino. The show last week did a gross of about \$11,500 with \$4,100 of that amount taken in for the two Saturday performances, the matinee getting \$1,700 and the night show the difference.

"High Jinks" will now remain indefinitely at the Casino, the decision to move it out, having been changed with the upward trend of the receipts.

HEARING ON TICKET BILL.

Albany, March 18.

The New York City managers-ticket speculators' joke thing had its hearing day Tuesday in this city, when the Stoddard bill came up for discussion. Representatives of the managers and some managers themselves, and likewise with the ticket agencies, told as much about each other as they dared to before the Assembly Judiciary Committee.

Neither side left much of an impression through the prevalent feeling of the committee members that if they ever wanted any good seats for a show that's doing business they would have to pay a bonus for them irrespective of the Stoddard or any other bill.

The Board of Aldermen in New York Tuesday passed two ordinances requiring that the price of theatre tickets must be printed on the face of the coupon, something that is generally being done. The ordinances carry a penalty of \$50 for any ticket sold at a higher price than marked where it is proven the theatre management is in collusion with the seller.

The fine is to be collected by civil suit and upon judgment taken the theatre's license is automatically revoked.

Alderman White expressed the opinion the ticket affair amounted to nothing more than trouble between important theatrical interests. The bills were passed by a 63-2 vote. They become operative 30 days after approval by the mayor.

SHUBERT HOUSES ALL SETTLED.

Despite the many reports spread about by feature film people that they would shortly have a "Broadway house," mentioning most often those of the Shuberts, none of the latter will go in wholly for picture business according to report.

The Lyric and Casino have been mostly mentioned. "The Christian," a Vitagraph feature, will play at the Casino on Sunday nights. "High Jinks" is to remain. The Lyric will have "Omar," returned there from the Booth, the latter taking in "Panthea" next week.

The Sam Bernard show, ("Girl From Kay's") will open at the Shubert March 30, the Shubert closing "1000 Years Ago," this Saturday, the piece going to the Forrest (Klaw & Erlanger) Philadelphia, opening Monday.

"Too Many Cooks" at the 39th Street, "Help Wanted," at the Elliott, and "Kitty MacKay" at the Comedy all give evidence of remaining out the season in their respective theatres.

HOWARD, CHICAGO, CHANGES.

Chicago, March 18.

Messrs. Selwyn, Cort and Weber, have taken over the lease of the Howard, formerly the Whitney, and will inaugurate a new policy, opening Easter Sunday with an important attraction yet to be announced. The deal was consummated Monday.

The name of the theatre will not be changed. Frank O. Peters, manager since the run of "A Broken Idol," will remain in charge. It will be operated in conjunction with the Cort theatres in New York and Boston.

DRAMATIC CRITICS PLAY SHOW.

Cleveland, March 18.

Robert Housum, dramatic critic of the Cleveland Leader has written a comedy, "Sylvia Runs Away," which had its premiere at the Playhouse, Wilmington, Del., Monday. It was pronounced a success.

The show is produced by William A. Brady. The members of the "Little Miss Brown" company, including Madge Kennedy, the star, were sent from Baltimore by Mr. Brady to present the new piece.

Gertie Vanderbilt has been signed for the new Ziegfeld "Follies."

SOME SHOWMAN, THAT BENNETT.

Pittsburgh, March 18.

Because one critic called "Damaged Goods" garbage can drama, and another remarked Richard Bennett had ruined his career by playing in it, the actor stepped to the footlights Monday night and said:

"The man who could write that way about a play like this ought to be thrown into the same garbage can to which he compared the play. The sooner newspapers cut away from themselves that kind of man the better it will be for them and for the community."

Bennett was raging mad at the treatment in the Sunday morning papers. He said the papers had no right to condemn before seeing the play. The critics Tuesday morning were pretty nice to the play, an awful contrast to what they said Sunday. The curtain speech Monday night caused a sensation and attracted thousands succeeding nights.

Pittsburgh, March 18.

Richard Bennett, here in "Damaged Goods," has announced an association with Edith Wynne Matthison, the English actress, for the purpose of establishing a traveling repertory theatre next season to produce modern classical plays dealing with problems of today. Their first offering will be "The Idol Breaker," by Charles Rann Kennedy, author of "The Servant in the Home," in New York, in the early fall.

Mr. Bennett also said he will produce "Maternity," by Brieux.

"CHANGE" STILL PLAYING.

Walter Hast rumbled up Broadway Monday morning, fresh from Wilkes-barre, where he picked enough velvet last week on "Change" to make him \$400 to the good on the season so far.

Mr. Hast, as he waved the bank roll, announced his Welsh play was still on the run, that day and two others to follow at Atlantic City, and bookings extended to April 20, when a run at the Fine Arts theatre, Chicago, was expected to start.

Then Walter had to leave, having time to just catch the boat for Jersey City.

SOTHERN AT THE GARRICK.

Chicago, March 18.

Plans now made will bring E. H. Sothern to the Garrick, Mar. 30, in his Shakespearian repertoire, with possibly some special plays of a more modern type. After him will come "Madame Moselle," opening April 12. The summer attraction has not been decided upon, but it is possible that "The Whirl of the World" may come on for the heated term.

At the Cort there are indications that "Help Wanted" will stay until the middle of May. The summer attraction may be "Pinochle," a piece to be tried out in Los Angeles shortly.

A rumor is extant that "Under Cover" will come to Cohan's Grand opera house as an opening attraction next season.

The Henry B. Harris Estate will have two and perhaps three road companies playing "The Misleading Lady" next season.

"MOSELLE" SHOULD BE BIG.

Cleveland, March 18.

"Madam Moselle" had its first presentation at the Colonial Monday evening, and it will live when the producers have cut each of its three acts to pieces.

Far too long was the musical offering as first presented. The music is by Ludwig Engländer, and saved the show. It is safe to predict New York and all the country will like it better than any light opera music of the season. "I'll Be There," "Ding Dong," and "Madam Moselle" are songs that will be remembered.

The first act was the best; the second filled with dreary foolings by Jefferson DeAngelis and William Pruette. The third act, though a little long, was fairly good. One song number in which the chorus wore the best costumes of the evening, was enjoyed.

Diana d'Aubrey, playing a young seminary girl, was the real feature because of her splendid rendition of two of the song hits.

"Madam Moselle" should become one of the best known of the musical comedies of the last few years. George Lederer staged the production.

JAP LOOKING ROUND.

On his way homeward from an all-around the world trip, K. Yamoto, manager of the Imperial theatre, Tokio, is stopping at the Hotel Astor. He is seeing the theatrical side of New York for the first time, and expressing himself as surprised at some of the large musical productions now operating on Broadway. A picture of his own theatre in Japan suggests the building could hold a couple of Madison Square Gardens. It is mostly devoted to the classics in drama and music.

The Japanese showman will remain in New York until March 28, when he leaves for the Coast.

"THIRD PARTY" OPENING.

The Shuberts production of "The Third Party," by Mark Swan, will start its theatrical way March 26, at Plainfield, N. J., thence going to Washington and mayhap heading for Chicago.

In the company are Taylor Holmes and Walter Jones.

MCCORMACK JAMS THE HIP.

The Hippodrome was jammed Sunday night as it never has been before by a single attraction, the overflow on the stage and standees exceeding the number by 100 that Melba drew there recently.

John McCormack was the attraction that placed 575 people in chairs or the stage. Prices ran to \$2.50 for box seats. The gross was between \$8,000 and \$9,000, nearer the latter than the former.

Walter Announces Play For Wife.

Cleveland, March 18.

Eugene Walter, husband of Charlotte Walker, has arranged, according to his statement made here, to star his wife next season in "The Valley of the Moon," an adaptation from a novel by Jack London.

If you don't advertise in VARIETY, don't advertise at all.

STOCK

SPRING AND SUMMER STOCKS.

With the waning of the winter season comes the preliminary arrangements for the opening of the spring and summer stocks. Ray Comstock (Comstock & Gest) will install a company in the Hermanus Bleecker Hall, Albany, and also operate another in Cleveland.

L. M. Scott, the St. Paul showman, is getting ready to run stock this summer in Indianapolis, while Fred Kimball will have three companies under his direction in Grand Rapids, Toledo and Cleveland.

Fred Berger has everything arranged for his annual summer stock invasion of the Columbia, Washington, D. C., opening sometime in May.

MISS KEIM AT HOME.

Philadelphia, March 18.

Adelaide Keim, leading woman of the Orpheum Players, and her husband, Allen Murnane, juvenile of the company, have retired for the rest of the season and have gone to New York. Mr. Murnane thought it best for her to take a complete rest until after the stock pays his visit. Miss Keim was succeeded by Blanch Yurka.

JINX ON THIS COMPANY.

Baltimore, March 18.

The Jinx still pursues the Poli Players in this city. There has been assembled here one of the best stock companies under the Poli management, but one by one the principals have dropped out until now only a skeleton remains.

The latest to go is Fay Wallace, the charming ingenue, who is very ill at the Hotel Kernan and threatened with pneumonia.

Grace Huff, the leading woman, has just returned from Atlantic City, where she went to recuperate from inflammatory rheumatism. It may be several weeks before Miss Huff is able to resume.

SPRING SEASON IN JAMESTOWN.

Jamestown, N. Y., March 18.

The Bisbee Players wound up a season of stock at the Samuels opera house Saturday night.

The house will play a spring season of stock with a new company, now organizing. When warm weather arrives Col. Horne expects to remove the company to the Celeron Park theatre for the summer.

Arvine Co. for Indianapolis.

Indianapolis, March 18.

George Arvine and his own stock players are coming to town Easter Monday. The Arvine Stock has been playing Lancaster, Pa., during the winter.

Indefinite Run for Browne Co.

The Henriette Browne stock company, under the management of Charles A. Goettler, will open at the Savannah theatre April 14, the stay to be indefinite.

MILWAUKEE STOCKS COMBINE.

Milwaukee, March 18.

The Shubert theatre stock and the Davidson stock have combined for the summer, opening May 11 under the title of the Davidson Stock.

C. A. Newton, former manager of the Shubert, will manage the new combination. He has engaged Priestly Morrison as stage director. Among the first players engaged was John Daly.

WESTERN STOCK REPORTS.

Kansas City, March 18.

The North Stock Co. closed its season at Topeka, Kas., Saturday, and after a week lay off will go into Fort Smith, Ark., for the summer.

The Wolfe Stock Co. closed suddenly at Muskogee, Okla., Saturday.

The Morrill Stock Co. opened Monday in Wichita, Kas., replacing the Keyes Sisters' Stock at the Empress there.

The Imperial Stock closed an engagement at Rugby, N. D., last week.

POSTPONED AFTER EASTER.

Cleveland, March 18.

The Duchess theatre management has again delayed the return of Percy Haswell, now absent for four weeks.

The latest announcement is that the Duchess will remain dark until after Easter.

The Vaughan Glasser stock company will end its engagement soon after Easter, so the decision of the Haswell management to keep the star idle for a few weeks yet indicates they are waiting until the Glasser company leaves.

MISS CLEVELAND TO RETURN.

Yonkers, N. Y., March 18.

F. Ray Comstock, New York, has given up his lease on the Warburton, and arrangements are under way for Eleanor Cleveland to return, installing her own stock company at the house.

W. L. McLain, former manager of the Warburton, will assume the management of the Colonial, Cleveland, the last week in April.

STOCK UP-STATE.

Schenectady, March 18.

Jim Leaven and his stock company pulled into town Monday, opening to a big house at the Mohawk in "Alias Jimmy Valentine." Next week "What Happened to Mary?"

Syracuse, March 18.

W. J. Carey will offer stock at the Wieting, Milton Hoffman being announced as the manager.

Pittsburgh Sees Colored Wigs.

Pittsburgh, March 18.

The first colored wig seen in Pittsburgh caused a sensation among the women who saw "The Easiest Way" at the Pitt. Dorothy West, who played "Effie St. Clair," in the production, wore a brown, green and red wig, matching dresses of the same colors.

If you don't advertise in VARIETY, don't advertise at all.

EDWARD ELTON TO LEAD.

Pittsburgh, March 18.

The biggest surprise of the local theatrical season came with the announcement that Mary Hall, leading woman with the Pitt Players, leaves the company next week. Miss Hall was formerly leading woman with the rival house, the Duquesne. At the same time it is reported Irene Oshier, who quit the Duquesne, may be leading woman for the Pitt.

Eddie McHugh, stage manager of the Duquesne, will also leave before very long.

Pearl Hipps is the latest addition to the Pitt Players. She is a Pittsburgh girl.

At the earnest solicitation of Constance Collier, who begins a three-week starring engagement in the Duquesne, Edward Elton, the English actor, has been engaged as leading man of the company. He takes the place of Thurston Hall, who left more than a month ago, and whose place had been filled by visiting stars.

Charles Brokete, formerly with Liebler & Co., succeeds T. C. Cook as stage director of the Duquesne. Cooke left when his wife, Irene Oshier, the leading lady, resigned because of the Harry Davis system of importing stars to head his company for small engagements.

Florence Marlyn of the Washington Players, Detroit (the company once managed by Director William Moore Patch of the Pitt), has been engaged by him to appear with the Pitt players.

SAVANNAH'S SUMMER STOCK.

Savannah, March 18.

It is announced the Savannah theatre, under the direction of William B. Seeskind, the present manager, will inaugurate summer stock, beginning April 14.

The Henrietta Browne Stock Company has been engaged. This is the first try at summer stock in Savannah.

JESSIE SHIRLEY IN TABLOID.

Spokane, March 18.

Jessie Shirley of Spokane, head of the former Jessie Shirley Stock Company, has been given a Pantages (small time vaudeville) contract for a tabloid version of "Under Two Flags," which calls for 10 people. She will open in San Francisco March 29.

MADDEN'S FIRST REAL ONE.

"On the Level," written by Richard Madden, manager of the Cohan & Harris Bronx opera house, had its initial presentation in Newark Monday night, the Brownell-Stork stock company making an excellent production of the new piece. George M. Cohan gave the company some pointers before the opening, as Cohan & Harris plan to produce the piece next season.

Madden has written several things, but this is his first real big effort. It's a modern tale with a scarlet woman as one of the central characters. In the second act she has a speech that is reported to be a sizzler.

The stock production was splendidly made and the show pleased.

OBITUARY.

Tom Mack, black face comedian and monologist, whose stage career extended over a period of 35 years, died March 10 in the Rush Hospital for Consumptives, Philadelphia. In private life he was Thomas McLaughlin. He was 56 years old and made his home at Dad's Hotel.

Joel (Joe) Corin, a composer and artist, recently with the George Meyer music concern, died March 4 at his home in New York. The deceased was a brother of Robert A. Corin (Corin & Greeg).

Ida Haverly, daughter of the famous minstrel impresario and theatre proprietor of thirty years ago, died March 13 in New York, aged 34. Her funeral was held under the auspices of the Actors' Fund of America.

Chicago, March 18.

Rev. Father Maurice J. Dorney, pastor of St. Gabriel's church in the stock yards district, and widely known among theatrical circles, died Sunday morning from a stroke of paralysis.

The younger brother of the two giants Hugo, died at his home, at Maisons Alfort, near Paris, Feb. 17. The coffin measured 7 ft. 7 in. The elder giant Hugo will probably visit Coney Island in May next.

Miss Perez, of the Perez Troupe of equilibrists, died in Oakland Feb. 2 from internal injuries sustained from falling down the elevator shaft of the Adams hotel Feb. 21.

Chicago, March 18.

Emil Hoechst, former Shakespearean actor and organizer of the Turngemeinde in Chicago, was buried March 6. The old guard of the north side Turngemeinde (11 over 70 years of age) were pall bearers.

Evelyn Jaeger, aged 22 years, for three years past a member of the Characters-Holiday Co., presenting "An Alaskan Honeymoon" in vaudeville, died in Roosevelt Hospital, New York, March 2 from a complication of diseases. Miss Jaeger has been in ill health since last September, entering the hospital in January. Miss Jaeger had no immediate relatives, and her burial was taken care of by Manager J. Frank Holliday and members of the act.

Edward H. Butler, proprietor of the Buffalo Evening News, died March 9, after an operation. He was well known to a great many theatrical people.

Della Peabody, wife of Capt. George H. Peabody, died in Springfield, Mo., last week, 66 years old.

S. A. Dodge, manager of a theatre at Russell, Kansas, died March 13 of blood poisoning.

John Davis, colored, for many years the engineer of the Alvin theatre, Pittsburgh, who moved to the Nixon when the house was opened, died Thursday.

LONDON

VARIETY'S LONDON OFFICE

15 CHARING CROSS ROAD (CABLE "JESSFRE, LONDON.")
JESSE FREEMAN, Representative.

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

London, March 11.

The Palladium is to have the King and Queen as spectators at a benefit performance late this month.

Nat Carr will shortly replace Sam Liebert in "Red-Heads."

Charles Hart, at the Palladium last week as a "single," did a monolog taken entirely from Al Jolson's material. Anyway this gives Frank Tinney's stuff a rest.

The Empire has declared a yearly dividend of 25 per cent. The Coliseum also came through with its usual 25 this year.

Jack Davis has resigned from the V. B. O.

The Alhambra new numbers include a skit on the employment of an American railroad manager here that is a gem in the revue line. Robert Hale impersonates the Yank and has a monolog worthy of the best of front cloth comedians. It is simply a scream, and most opinions are that it is the best bit of fun that has been heard in any revue.

Monte Leveaux, joint booking manager of the Alhambra, has left that position. Andre Charlot is now managing director, a position well earned by his splendid showing since the hall reopened under Charlot's management.

The Holborn Empire has suddenly fallen for fighting headliners, three champions displaying the art there the past three weeks.

For the present Leeds and Lamar have split. That is to say that Lamar left the act without notice, and Leeds states the whereabouts of the lady are unknown to him. The couple have been married for eight years.

Jay Whidden, formerly of Conrad and Whidden, is now working with James Cumming.

Juliet is still in London, stating that she is preparing to have another try at the English audiences with a new act. The artiste states that she was not cancelled, but that she broke a contract with Alfred Butt when appearing at an outside hall in London.

Miller and Mack, the dancing boys who shook things up a bit at the Hippodrome a few weeks ago, have been booked there for 20 weeks to follow their original four.

A talk with Alfred Butt brought out that in the Palace coffers there is a lot of gold waiting for big attractions for that theatre. The past two months the Palace has felt a shortage of drawing material that hasn't

been thought of in the past five years. It would have seemed a year ago that H. B. Irving would be a wonderful draw in a music hall, but the people didn't seem to notice him a bit when he appeared at the Palace recently. The Russian Nijinsky, of course, is expected to turn the tide, and Mr. Butt also has confidence in his revue for April. The rehearsals for the new show will commence next week.

Al Hill, originally with Ackerman here in an acrobatic act, went on at the Ring last week, when he knocked out a professional boxer by the name of Ernie Miller. Al states that he will not continue in the fight business, perhaps due to the fact that he is considered quite a nice-looking chap.

Vernon Watson in one of his imitations is using Frank Tinney as an eight-minute act. The mimic gets plenty of laughs with the material, all Tinney's, but he will never have the Tinney style, though it doesn't seem quite the thing for Watson to do anyway. Though when all is said and done, Tinney could still play on the same bill, follow Watson and get away with it.

ACTORS MARRY YOUNG GIRLS.

Kansas City, March 18.

Romance was short-lived for two girls who ran away from the homes in Wichita, Kan., with vaudeville actors Saturday.

Dave Vanfield, a juggler, and Bud Snyder, a trick bicycle rider, played in Wichita last week. They met Rena La Rue and Gladys Woodbury, both 15 years old, and of prominent families. A three-day courtship resulted in an early morning motor trip to Newton Saturday. The two couples arrived at Newton at four o'clock in the morning and woke up the probate judge. They were married at five o'clock and returned to Wichita to find policemen waiting for them. The girls were returned to their homes, and the actors were allowed to travel on to Tulsa, Okla., where they are booked for this week.

The parents of the girls intend to have the marriages annulled at once.

PRODUCING "GIRLS' ACTS."

Producing "girl acts" at reasonable prices for vaudeville managers is the new enterprise taken up by Freeman Bernstein. The Bernstein producing scheme calls for six chorus girls and a mixed team (comedian and soubrette).

So far three of this description have been found. They are headed by Poole and Morrissey, Loring and Parquette and Hoey and Mozar, the act for the latter couple not yet having been shown.

If you don't advertise in VARIETY, don't advertise at all.

RELEASED!

Stories and jokes heard on the New York stage this week that were released for general usage some years ago, generally before the birth of the person now telling them.

Woman—When I was a little girl I was left an orphan.

Man—What did you do with it?

Woman—Did you ever catch your wife flirting?

Man—That's how I caught her.

Woman—So you have a car, eh?

Man—Yes, indeed, I ride in it every day.

Woman—Where is it now?

Man—Over on Eighth avenue.

Woman—I saw you out walking yesterday.

Man—Yes, I took a tramp up to Central Park and left him there.

Woman—They say it's raining so hard in the west it's bringing everything up out of the ground.

Man—Gee, I hope not; I've a mother-in-law buried out there.

Man—Did you ever hear the story of the peacock?

Woman—No, let's hear it.

Man—It's a beautiful tale.

Man—I just got a letter from my brother who used to sweep out the bank where he works and he's promoted.

Woman—Glad to hear it. What's he doing now.

Man—Washing the windows.

Man—I went downtown the other day and bought a wooden whistle, and when I took it home what do you think?

Woman—Well, what?

Man—It wouldn't whistle.

He—"I just dote on the country. I'd like nothing better than to work on a farm, hunting eggs, dressing chickens, etc."

She—"Speaking of poultry, can you dress a chicken?"

He—"Yes, but not on \$5 a week."

She—"Is your wife in the Prudential?"

He—"No, she's in the bathtub."

He—"I have lost my dog and I don't know what to do."

She—"Why don't you advertise?"

He—"What's the use? He can't read."

He—"Did you hear about poor Murphy having his hand blown off in the mine?"

She—"My, that's too bad."

He—"Sure and it could have been worse. He might have had his week's wages in it."

Straight—"Did you retreat?"

Comedy—"No, nobody treated me."

Straight—"So you were in the Mexican war. Shooting the bull?"

Comedy—"No, sir, in the war of Coney Island."

Straight—"War of Coney Island?"

Comedy—"Yes, I was there shooting the chutes."

NEW BUILDINGS.

The contract let for a \$10,000 movie at 6-8 Delancey street which Ernest Platt, of 820 Broadway, is building.

Isaac Hopper, Inc., has the contract for the \$70,000 one-story theatre to be erected at 90th and Broadway by Robert Goslet, 9 West 17th street.

The Property Operating Corporation (Geo. C. Detors, president), is building a nicollette, costing \$30,000, at Southern boulevard and Westchester avenue and has also accepted plans for an open-air theatre at the rear of the site, costing \$2,000.

Plans have been drawn for a new theatre, costing \$200,000, to be built at Summit avenue and Paterson Place, room, West Hoboken, N. J., by W. E. B. Paynter.

Lockport, N. Y., March 18.
 Work will shortly start on the theatre to be built by Henry F. Thurston, who now owns two houses in this city. The new theatre's seating capacity is to be 1,500. The estimated cost of building, \$75,000. Policy, legitimate combinations.

Cincinnati, O., March 18.
 Lee Ach, local milliner, who had the theatrical bee in his bonnet ever since he was a kid, will get a chance to exercise it (the bee) when the new Forest Auditorium \$30,000 movie theatre, of which he is to be general manager, is built in Avondale. Incorporators of the company are Ach; Ben Heldingfeld, theatrical attorney; Hugo Nathan, Simon Johnson and George W. Harris. Work will begin soon. The theatre is to seat 800.

Moe and Mitchell Mark have several building operations under way or in immediate prospect. Moe Mark, an individual venture, has taken a 32-year ground lease on Union street site at Lynn, Mass., and will erect a theatre costing \$125,000, seating 1,000 people. No policy announced. Mitchell Mark, at Syracuse, has let a contract to start building by May 1 a house on South Salina street seating 1,600. The Marks have two in Buffalo to build, one at Ulica and Main streets, capacity, 1,400 (one floor) (now nearly completed), and the Palace, a smaller house, on the Moore lot. It will accommodate 1,200.

Lynn, Mass., March 18.
 Marcus Loew of New York is reported to be back of Boston theatrical interests who have closed preliminary negotiations for taking over a 15-year lease of certain West Lynn property for a theatre site. It is understood that final papers in the deal will be passed this week with Charles A. Dooley of Boston acting for a syndicate now operating houses in New Bedford, Jamaica Plains, Natick, South Braintree and Ipswich. The new theatre is to be built on land at 733-735 Western street, owned by John E. Keilher of this city. It will be of modern construction, with seats for 1,000 in the orchestra and it is planned to have it ready for occupancy by Labor Day. Vaudeville will be the policy. The projected cost is \$22,000 and the projected house will cost \$25,000.

St. John, N. B., March 18.
 Another theatre to cost upwards of \$120,000 is to be erected this summer on Union street at the head of Brussels street, with a seating capacity of 2,300, 400 more than Keith's new Imperial opened last September. The plans for the new building were prepared by Architect A. B. Anderson of Montreal and it is said that the contract for the construction work will go to the Rhodes Curry Co. of Amherst. It is understood that the new house will be devoted to pictures and vaudeville.

Hagerstown, Md., March 18.
 The largest real estate deal consummated in Hagerstown for many years was announced yesterday when Ernest Westfall, manager of the Palace, and a syndicate of local capitalists acquired the Middlekauff and Monath properties, on the west side of South Potomac street, near the public square. The purchase price is about \$75,000. The syndicate plans to erect a modern theatre, containing in the neighborhood of \$100,000 on the site.

St. Louis, March 17.
 Louis Cella, of J. Curoto & Co., liquor dealers (and not Louis Cella, who has three or more theatres here) purchased the old Grand Avenue Presbyterian church property on Grand avenue for \$143,500 and announces that a ten-story theatre and hotel structure will be built within the year.
 So far as known Mr. Cella is not identified with any theatrical interest. He says the house will be used for grand opera and other special attractions and entertainments. The new structure is to cost \$300,000. The location is the heart of the new uptown theatre district, between the Princess and New Grand Central and near the Empress.

Tommy Shanley has almost decided upon a departure for restaurant-cabarets, that of giving "talk" during the supper show. The other night Eddie Foyer, an act from the west, asked Mr. Shanley permission to "try out" at Shanley's during the after-theatre meal. He recited "The Killing of Dan McGrew." The house quieted down, and Mr. Foyer was distinctly heard in all parts of the restaurant. The diners received his effort very favorably, and the reception impressed young Tom, who was still mindful, however, that the Foyer turn required five minutes when practically the entire business of the restaurant suspended, in order the recitationist should not be disturbed. With a one o'clock closing order in effect, five minutes around midnight might mean a considerable loss to the bar when continued seven nights weekly, although Mr. Shanley says that a waiter who is on the job won't allow a little thing like a recitation to interfere with his work. Heretofore "talking acts" in restaurant-cabarets have gotten the gate whenever applying for a date. If Shanley's starts it off, the others may follow.

Paula Loomis, the handsome blonde among the Shanley singers, has not been appearing there for five weeks and it may be another couple before she can return. Paula carelessly allowed one of her feet to get between a subway train and the platform. She is resting at home watching it slowly recover.

A musical comedy troupe appearing at a Broadway theatre has been making the name of the show and the faces of the company (mostly girls) more or less familiar and common at the local Cabarets through announcing a "night" for the cast. Sixty-five people have been trailing around after the regular performance, on terms stated to be not more than \$1 per person for all food ordered and 50 per cent. discount on all drinks. The show management likely footed the bill, believing this was cheap publicity, in connection with the advertising the restaurant or dancing-cabaret did for the show. Some believed it was very cheap publicity. One restaurant manager who had the proposition before him, wanted to know how much the show would pay for the space that 65 people would take up.

Jim Riley has temporarily left the Shanley Trio, going to the Shanley farm up New York State for his health. Mr. Riley gained seven pounds up there the first week, living on vegetables from the garden and eggs from the henry, without seeing a bit of corn beef and cabbage. During his absence Tom Penfold is helping the Trio out, singing bass. When Bill Haley left for an operation, Mr. Penfold also did duty, singing tenor then. Tom is what might be described as an all-around quartet.

Many stories have been told of actors sitting around telling each other their salaries and the hits they made, but the proper thing to catch now is a group of professional dancers telling

CABARETS

one another what they "cleaned up" last week or the week before in this or that town, meaning in addition to their salary, what they received for private dancing instruction. One dancer will stretch his arms and say, "Oh, Columbus. Well, I just went through that burg for a thousand on the week. I had 'em all, and the Mayor took me down to the train in his machine." Among the cabaret people, it is called "The Lying Competition."

Mr. and Mrs. Vernon Castle are going to preside over a mammoth dancing establishment to be located in New Rochelle, according to a story in the Herald this week. It made a good story—for the Herald.

Mae Murray did not open on the New York Roof this week, though she is dancing at the Palace (vaudeville), New York. The Roof management called for her under a previous contract for her services there at the former salary received. The William Morris people wanted an option for four weeks more, but Miss Murray shoved her salary to a figure that made the house content with the two weeks only. After objecting to billing and other things, Miss Murray is said to have demanded last Saturday that the name of Sebastian be taken out of the lights in front and her own substituted, under pain of a disappointment by her. The Roof thereupon engaged Louise La Gai and Arthur Ramsey, who are dancing there this week.

Oyra and Lee, the English couple now dancing in "The Midnight Girl" at the 44th Street theatre, are said to be considering an offer to do their society dances in vaudeville.

The Danse D'Hiver (Audubon), William Fox's mammoth dance hall at 165th street and Broadway, has been able to raise its "coat check" for men to 25 cents, practically an admission at that price, with women still charged the former price for both (ten). In addition to this there is a tax of five cents for each dance (per couple). The increase did not decrease the attendance, and the Audubon dance hall is said to be easily worth \$100,000 yearly to Fox, if maintaining its present gait. That may be an indication of what the "five-cent dance hall" means in the way of money, although the Danse D'Hiver is abnormal in size and attendance. Added interest of considerable extent seems rampant on the upper West Side through a series of contests the Fox place is holding. Four contests on as many dates, closing March 1, had a final Wednesday night on the stage of the Audubon (pop vaudeville), where the winners of each competed for a final prize, with a probable engagement of a week in the same theatre offered the champions. The latter were selected by the applause of the audience. All the contests were for amateurs only.

If cabaret dancing ever stood a chance of dying out, it has been unconsciously or otherwise revived through the idea stout people have gotten that dancing on the floor in a heated (sometimes overheated) room is the best little weight reducer ever discovered. Nowadays on the dancing floor may be seen heavyweights who look as though their proper duty would be at home fixing the fire or darning stockings. But they are there to reduce, and go to it as though 20 pounds must be lost in an evening. The other night at one of the smaller cabarets where the dancing space is limited three fat couples virtually pushed every one else off the floor, with their rough work, the heavies dancing criss-cross, up, down and sideways, anything at all to make the work hard—and perspire.

Lady Constance Stewart Richardson, who came over here as a "classical dancer" and didn't mind showing her bare tootsies among other things on the vaudeville stage, has taken to the cabarets. She is appearing in a local restaurant, which secured quite some press work through her title. It sounds funny to hear of Lady Richardson now doing cabaret work, as not so long ago when approached to dance in a prominent cabaret she replied the "modern dance" was immoral, and refused the engagement.

The Riverview, a picture house next door to Carleton Terrace at 100th street and Broadway, will shortly become a dancing cabaret, according to report. The double Riverside-Riviera theatres at 96th street have made the going very hard for the Riverview as a film shop.

Dancers of all kinds and everywhere are looking toward the cabarets rather than the stage for more money professionally. Meantime the ballroom dancers are seeking vaudeville. This week Mae Murray is appearing at the Palace, New York. Maurice and Walton are on their way east, and Carlos Sebastian will accept another local theatre engagement.

The Metropolitan Rink, reported to have been leased by the Mutual Film Corporation to show feature pictures, has an announcement outside it will be called the Broadway Rose Garden, giving pictures, cabaret and dancing. An application for a liquor license for the premises, said to have been made last week, is reported to be "held up." Repairs and preparations for the opening of the place are now going forward.

"Luncheon dancing" has been taken up by Wallick's. It started late last week. A 50-cent mid-day dinner is served, with orchestral accompaniment, in the Poppy Room. Dancing, commencing at 12 o'clock, is a side line. The dancing is thereafter continuous until closing hour.

Bustonoby Brothers have opened the former Louis Martin restaurant at Broadway and 63d street, and call it Bustonoby's 63d Street, naming the other Bustonoby's 39th Street.

M. Le Roy and Mlle. Mone, trotters on the New York Roof, are quite popular up there through taking an unusually fast tempo in the Turkey stepping, rushing around the large dance floor with a "storm dance" effect, without the flying draperies.

Norton's Cafe, Birmingham, Ala., is using singers, booked through Amy V. Cox, of Memphis. Cliff Winchill appeared there last week.

Rector's is anxious to expand—that is the new establishment in the Mecca Building. It already has a portion of the first floor for dancing and is desirous of securing all of it. A tailoring establishment holds a lease on the Seventh avenue section and is holding out for a price, considered prohibitive by the restaurant.

The Cafe de Paris, formerly Martin's (Broadway and 42nd street), and which recently closed, is reported about to reopen, but under whose management is not mentioned.

Chicago, March 18.

Gladys Lee, sister of Guy F. Lee, Sunday editor of the Chicago Tribune, has gone in for the cabaret and is appearing in Stillson's cafe. Miss Lee was formerly with "A Modern Eve."

Cincinnati, March 18.

Cincy is wild over the Tango. They're dancing it at all the big hotels, at the cabarets, halls—everywhere. When the new Gibson House opened, several months ago, it was announced that there would be no dancing in the dining room unless the public demanded it. Percy Oakes and his wife are dancing at the Gibson. Richard Moegling and his wife are at the Havlin. At the Sinton, Harry Messinger and Regina Connelly still hang on, although it is rumored that they will soon leave. Oakes' home is in Cincinnati, but the fact isn't generally known. Three years ago he won an amateur dancing contest at Chester Park when he was clerking for a few dollars a week. The Oakes are now reported to be getting \$125.

Pittsburgh, March 18.

The Baroness von Rottenthal, famous in society of both continents, has been engaged for appearances in "the dansant" in the exclusive Rittenhouse Friday and Saturday afternoons.

New Orleans, March 18.

Margaret Kingston missed a few numbers at the San Souci cabaret to marry Billy Stone, who also dispenses a smattering of art to the clattering of dishes.

Detroit, Mich., March 18.

Sascha Platov and Kitty Glaser are dancing at the Edelweiss, coming to Detroit direct from the North American, Chicago. The engagement is for three weeks with the option of four.

IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (March 23)

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. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted by single name or initials, such as "Orph." "Orpheum Circuit—"U. B. O.," United Booking Office—"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)—"Pr," Proctor's Circuit (New York)—"J. L.," Jones, Linick & Schaeffer (Chicago)—"B.," Bert Lory (San Francisco)—"W.," Western States Vaudeville Association (San Francisco)—"web," Webster Vaudeville Circuit (Chicago)—"cox," E. J. Cox (Chicago)—"tbc," Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"a.," J. H. Alos (Montreal)—"Sun," Gus Sun Circuit (Springfield, O.).

New York
HAMMERSTEIN'S (ubo)
(running order)
Ringling Troupe
That Trio
Girl in Muft
Clark & Verdi
"Love in Suburbs"
Trinkle Frigiana
Pedersen Bros
Joe Welch
Sloane & Field
Lightner & Jordan
"Should a woman tell"
Eva Shirley
"Ma Cherie"
4 Sylphs
Hayden Borden & H
Leipzig
Dorothy Russell Co
H B Martin
PALACE (ubo)
Wm Faversham Co
Fox & Dolly
Hines & Fox
Kellie V. Nichols
Ahearn Troupe
Grant & Hoag
Natalie & Ferrara
Klutings Animals
"Scenes from Opera"
ALHAMBRA (ubo)
Howard & McCane
Mercedes
Jack Wilson Co
Arthur Sullivan Co
Belle Story
Ed Wynn Co
Avon Comedy 4
Morris Cronin Co
Lee & Cranston
The Hennings
Chester Kingston
3 Renards
BRONX (ubo)
Sam & Kitty Morton
Louise Galloway Co
McWatters & Tysco
Miller & Vincent
Claudius & Scarlett
Hussey & Lee
Whitefield & Ireland
Kalmier & Brown
Dolan & Lenhart
Juggling De Lisle
COLONIAL (ubo)
Virginia Harrod Co
Elmore & Williams
Burns & Fulton
Linton Lucier Co
Winsor McCallum
Walter Van Brunt
Clark & Verdi
4 Kasaraks
AMERICAN (loew)
Catts Bros
Kelso & Leighton
Tom Mahoney
Dick Crolius Co
Violinist & Singer
"Bachelors Dinner"
Borden & Shannon
3 Donalds
(One to fill)
Sallie Fields
Laypo & Benjamin
McMahon & Mayne
Genson & Nelson
"Happinees"
Wm Cabili
(Two to fill)
ORPHEUM (loew)
McMann & Mayne
Genson & Nelson
"Happinees"
Wm Cabili
Cliff Bailey
(Two to fill)
2d half
Margaret Fitz
Dick Crolius Co
Bachelors Dinner
Tom Mahoney
Wood's Animals
(Two to fill)
NATIONAL (loew)
Friend & Lesser
Marnelle
"Son of Solomon"
Neil McKinley
Will & Hassan
(One to fill)
2d half
Al K Hall

Helen Pingree Co
Klase & Bernie
Borden & Shannon
4 Krazy Kins
Gash Sisters
(One to fill)
GRELEY (loew)
The Torleys
Chay & Fian
Francis Yates
Dorothy Rogers Co
Artie Hall
(One to fill)
2d half
Walter Lavina
Morris & Easley
Mendelson 4
Herbert & Dennis
"FULTON" (loew)
General Pianso
(Two to fill)
7TH AVE (loew)
Ellen Tate
Rose & Moon
"Auto Bandit"
Gash Sisters
(Two to fill)
2d half
Ted Metcalf Co
Hilda Hawthorne
"Winning Widows"
Al Roper
(One to fill)
LINCOLN (loew)
Bush & Shapiro
"Winning Widows"
Al Roper
Laypo & Benjamin
(Two to fill)
2d half
Ellen Tate
Nana
"The Tamer"
Burton & Lerner
Nat Aldine
DELANEY (loew)
Amoroso & Mulvey
Sallie Fields
Wood Animals
Foley & Kay
"Ward 22"
Herbert & Dennis
General Pianso
(One to fill)
2d half
Evans & Arken
Francis Yates
Kellie & Leighton
Helle Oliver
Dorothy Rogers Co
Violinist & Singer
Steiner Trio
Winsor McCallum
HOULEVARD (loew)
Zelaya
Fred & Bess Lucier
Percy Waram Co
Howard & Lerner
Sig Franz Troupe
(One to fill)
2d half
Chas L Fletcher
Kellie & Leighton
J C Lewis Jr Co
Hurst Watts & Hurst
DeLesse Troupe
(One to fill)
2d half
GRAND (loew)
Klase & Bernie
McGinnis Bros
Rough House Kids
Al K Hall
3 Escardos
(Two to fill)
2d half
Watkins & Williams
Brown Delmore & B
Bush & Shapiro
3 Donalds
(Two to fill)
Brooklyn
ORPHEUM (ubo)
Gertrude Hoffmann
Joe Welch
Planagan & Edwards
"Romance of Venice"
Arthur Sullivan Co
Rae Eleanor Ball
Vard & Cuen
Harry De Cuen
BUSHWYCK (ubo)
Hert Williams
Carus & Randall
Chas Gracwin Co
Darrell & Conway

Fred Dupres
Gormley & Caffrey
Bankoff & Girle
Vera Kaufman
SHUBERT (loew)
Margaret Fitz
Aveling & Lloyd
J C Lewis Jr Co
Chay & Fian
Steiner Trio
(One to fill)
2d half
Zelaya
Pianso & Bingham
Rosa Fenton Play
Artie Hall
The Torleys
(Two to fill)
"FULTON" (loew)
Walter Lavina
Brown Delmore & B
Belle Oliver
"The Tamer"
Klein Bros
Nana
2d half
Golden & West
Foley & Kay
Percy Waram Co
Jim Reynolds
Oliver Armando Tr
(One to fill)
BIJOU (loew)
Pianso & Bingham
Mendelson 4
Hilda Hawthorne
"Oh Effe"
Oliver Armando Tr
(Two to fill)
2d half
Friend & Lesser
"Son of Solomon"
Neil McKinley
Will & Hassan
(Three to fill)
COLUMBIA (loew)
The Franklins
Medlin Felber & T
"Book Agent"
Arthur Guy
Nat Aldine
(One to fill)
2d half
Geo Evans
Rough House Kids
McGinnis Bros
3 Escardos
(Two to fill)
LIBERTY (loew)
Cycling Burlans
Golden & West
Montgomery & Healey
Geo N Brown Co
(One to fill)
2d half
Hendrix & Meredith
Deltorelli & Gissando
Aveling & Lloyd
McAlvey
(One to fill)
Albany, N. Y.
PROCTOR'S
Eldora & Co
Minty & Dot
Kellie & Leighton
Eugene Emmett
"Porch Party"
(Two to fill)
2d half
Carrie
Kelly & Catlin
Ralph Bayle Mullen Co
Klein & Clifton
California
Ann Arbor, Mich.
MAJESTIC (ubo)
Kellie & Leighton
"Bachelors Dream"
Ed Howard Co
(One to fill)
2d half
Marx Bros
Atlanta, Ga.
FORSYTHE (ubo)
Elida Morris
Howard Ratliff Co
Chip & Marble
Abdul Japs
(Others to fill)
Baltimore
MARYLAND
Catherine Countess Co
Fannie Brice
Ed Hayes Co
Hill Hall & Mohr
Proslini

Leach & Whalien
Act Beautiful
Battle Creek, Mich.
BIJOU (ubo)
Watson & Little
Harry Von Fossen
Rose & Severn
Harnes & Barron
Norris Baboons
(One to fill)
2d half
"Going Up"
Bay City, Mich.
BIJOU (ubo)
Tracy & Rose
"Passenger Wreck"
Moss & Frye
Schreck & Percival
(Two to fill)
2d half
"Trouble Makers"
Bilings, Mont.
BACOCK (sc)
Ryan Bros
Williams & Segal
Spiegel's Beau
Al Herman
"Harmony Girls"
Birmingham, Ala.
LYRIC (ubo)
Louis Simon Co
Thos Jackson Co
Grace Wilson
Ismed
Paul La Croix
Jungman Family
Boston
KEITH'S (ubo)
Elizabeth Murray
"Trained Nurses"
Clark & Bergman
Claude Gillinwater Co
Boganny's Troupe
John & Mac Burke
Cadets de Gasconne
Seymour Family
Tooney & Norman
ORPHEUM (loew)
Lawrence Crane Co
Arthur Whitehall
"Behind Footlights"
Miller Moore & G
Gene Muller 3
(Three to fill)
2d half
Marie LaVary
Leighton
Harishima Bros
"How Could You?"
Jas J Corbett
(Four to fill)
ST JAMES (loew)
Marie LaVary
"How Could You?"
Jas J Corbett
Harishima Bros
(Two to fill)
2d half
Lawrence Crane Co
Arthur Whitehall
"Behind Footlights"
Miller Moore & G
Gene Muller 3
(One to fill)
Buffalo
SHEA'S (ubo)
Clark & Hamilton
Ray & Bakers
Hopkins Axtell Co
Farber Girls
Chief Caupollan
Cressy & Dayne
(Others to fill)
LYRIC (loew)
Holmes & Riley
Will H Armstrong Co
Musical Dixon
"Oh Effe"
Koster & Winsom
ACADEMY (loew)
Kit Karson
Frank Rae Co
Rari
Haywood Sisters
Geo Hall
Pessle's Cockatoo
Deely & Kramer
Edward Bros
Butte
EMPRESS (sc)
Zeraidas
Louis Granat
"The Punch"
Wm Hall
"Mermald & Man"

Calgary, Can.
LYRIC (m)
Lottie Mayer Girls
Lasky's "Hoboes"
Rackett & Moore & M
Musette
Cornalla & Wilbur
Chicago
PALACE (orph)
Hickel & Watson
Cecil Lean Co
Belle Blanche
Conroy & Models
McCord & Shaw
Diamond & Brennan
Poudlin Bros
Lee Barth
Love & Wilbur
MAJESTIC (orph)
Louis Mann Co
Jos Jefferson Co
Cole & Denahy
Muller & Stanley
Equill Bros
Mitt Corne
Cumplings & Gladding
Violsky
Delmar & Delmar
EMPRESS (sc)
Haled St
Henry Lewis
Hubert Dyer Co
Vandinoth & Louie
Versatile 3
4 Prez
(Two to fill)
LOGAN SQ (m)
"Halloween Hop"
Dolson & Gordon
Hans Ronda
Lou Anger
Sophie Bernard
Weston & Clare
Bryan & Summer
Power Bros
Colonial (lla)
Salvati
Kalaub's Hawaiian
Sullivan Co
Nana
"Hitting Morn"
Will H Fox
Stanley's Girls
(Two to fill)
2d half
Candy Store Girls
Evelyn's Animals
Stanley's Girls
Clemenso Bros
Will H Fox
(Three to fill)
CROWN (lla)
Weadick & LaDue
Geo & Marie Brown
Keefe Love & Thorn
Wellman Levinger Tr
(One to fill)
2d half
Salvati
5 Piroscoms
"Hallowe'en Hop"
(Two to fill)
MCVICKER'S (lla)
Franklin & Violetto
Al Warda
Gorella Bros
Edna Aug
Edna & Parker
Baader LaVelle 8
Palakita & Bro
4 Gullies
Duffy Nichols Co
Cincinnati
KEITH'S (ubo)
Frank Keenan Co
Raymond & Caverly
Cartmell & Harris
Valentine Vox
Keller & Wier
Hurley Troupe
Rush & Green
Burnham & Irwin
(Others to fill)
EMPRESS (sc)
(Open Sun Mat)
Newport Sirk
Violin Beauties
"Their Get Away"
Grant Gardner
Oxford 3
Cleveland
KEITH'S (ubo)
Blanche Bates Co
Marie & Billy Hart
Sprague & McNece
Leo Zarrell Co
(Others to fill)
Columbus
KEITH'S (ubo)
Helle Baker
Dupree & Dupree
Lew Hawkins
Ma Belle & Ballet
Rajah
(Others to fill)
Dallas
MAJESTIC (inter)
(Open Sun Mat)
Mario & Duffy
Arthur Geary
Sager Migley Co
Mary Norman
Henshaw & Avery
Mark & Orth
4 Athletes

Denver
ORPHEUM
Murray & Nichols
Phillips & White
Lawrence & Cameron
Leo Carrillo
Ambler Bros
Martineti & Sylvester
(One to fill)
EMPRESS (sc)
(Open Sun Mat)
Luigi Dell'oro
Burke & Harrison
Walsh Lynch Co
Leonard & Louie
Banjohins
Des Moines
ORPHEUM
(Open Sun Mat)
Nance O'Neill Co
Lert Fitzgibbons
Vaimont & Raynora
Lillian Herlein
Panzer Duo
(One to fill)
DETROIT
TEMPLE (ubo)
Mason & Kelly Co
Lambert & Ball
Henry Lewis
Hubert Dyer Co
Vandinoth & Louie
Versatile 3
4 Prez
(Two to fill)
Duluth
ORPHEUM
(Open Sun Mat)
Hans Ronda
Lou Anger
Sophie Bernard
Weston & Clare
Bryan & Summer
Power Bros
Empress, Can.
EMPIRE (orph)
1st half
Roshanara
Robt Roberts Co
Hufford Chalm
McDevitt Kelly & L
Eugene Diamond
Jarvis & Dare
(One to fill)
PANTAGES (m)
Versatile & Lewis
Picaro's Whirlwinds
Torcat's Roosters
Trace Goets & T
The Halkings
Elmhurst, N. J.
PROCTOR'S
"Song Review"
"I Died"
Klein & Clifton
Lorelle
(Two to fill)
Francis McQuinn Co
Bohemian 4
Ward & Shubert
Lawton
Woods & Woods
Erte, Pa.
COLONIAL (ubo)
Low & Es Drew
Lillian Ashley
Kenny No & Platt
Hugh Lloyd Co
Leo Flier
Chas Mack Co
Fall River, Mass.
ACADEMY (loew)
Morris & Beasley
Diaz & Monkeys
(Two to fill)
2d half
Bogart & Nelson
Eugene Trio
(Two to fill)
Filat, Mich.
BIJOU (ubo)
Marrou
Iza Hampton Co
Santly & Norton
"New Leader"
(Two to fill)
2d half
"Pinafore Kiddies"
To Narda
Ft. Wayne, Ind.
EMPRESS (sc)
(Open Sun Mat)
William & Warner
Frostie Hume & T
Maurice Freeman Co
Chas Drew Co
Big Jim
3 Harbys
Ft. Worth
MAJESTIC (inter)
(Open Sun Mat)
Carl Rosine Co
Shriner & Richards
Lydia McMillan Co
Trovalo
Scott & Keane
Conlin Steel & C
6 Abdallahs
Hamilton, Can.
TEMPLE (ubo)
"Purple Lady"
Ashley & O'Neill
Bert Melrose
Mile Tina
(Others to fill)
Harrisburg, Pa.
ORPHEUM
Andrew Toombs Co

Williams Thompson Co
Jas R McCann
Bessie La Count
Van & Schenck
Gardner 3
Hartford, Conn.
POLIS (ubo)
Orford's Elephants
Keno & Green
Halo & Francis
Burley & Burley
Grant Howard
Edwin George
La Vier
Hoboken, N. J.
LYRIC (loew)
McAlvey
Hondri & Meredith
Ted McLean Co
Knickerbocker 3
LaVenera
(Two to fill)
2d half
Marnelle
"Wardrobe Woman"
Montgomery & Healey
Sig Franz Troupe
Hot Springs, Ark.
PRINCES (inter)
The Grey
Les Yots
Adelyne Lowe Co
(Two to fill)
2d half
Theodore & Tenney
Faye & Tannien
Richard Carroll Co
Belmont & Harl
Sterling Rose & St
Houston
MAJESTIC (inter)
(Open Sun Mat)
Charlotte Parry Co
Two Lowes
Lewis & Norton
Milton De Long Sis
Leo Beers
Pearl Bros & Burns
3 Emersons
Indianapolis
KEITH'S (ubo)
"Matinee Girls"
Thurlo & Higgins
Wood & Wyde
John T Murray
Juggling Mowatts
Ernie & Ernie
(One to fill)
LYRIC (sc)
Sheek F'Arville & D
Marie Stoddard
John Doyle Co
Frank Kroll
Torrelli's Circus
Jackson, Mich.
ORPHEUM (inter)
(Open Sun Mat)
Carnwell & Walker
Armstrong & Clark
Martin & Fabrin
Barthold's Birds
(One to fill)
BIJOU (ubo)
Marx 3
2d half
Kell & Murray
"Bachelors Dream"
Ed Howard Co
(One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
"Going Up"
(Two to fill)
2d half
Watson & Little
Harry Von Fossen
Rose & Severn
Barnes & Barron
Norris Baboons
Kansas City, Mo.
ORPHEUM
(Open Sun Mat)
Bessie Wynn
Matthews & Ashlayne
Bronson & Baldwin
Dainty Marie
Martin Johnson
Conly & Webb
(One to fill)
EMPRESS (sc)
(Open Sun Mat)
William & Warner
Frostie Hume & T
Maurice Freeman Co
Chas Drew Co
Big Jim
3 Harbys
Knoxville, Tenn.
KEITH'S (ubo)
Ray Cox
Harry Green
Jack Kennedy Co
Dainty Marie
Kitamura Japs
(One to fill)
Lansing, Mich.
BIJOU (ubo)
"Pinafore Kiddies"
(Two to fill)
2d half
Marrou
Iza Hampton Co
Santly & Norton
"New Leader"
(Two to fill)
Little Rock, Ark.
MAJESTIC (inter)
5 Rose Maids
Frankie Drew

Whipple Houston Co
Minstral 4
Lamb & Eckart
2d half
The Greys
Los Yots
Adelyne Lowe Co
(Two to fill)
Los Angeles
EMPRESS (sc)
(Open Sun Mat)
Bouding Goroons
Brown & Byler
Rose Tiffany Co
Jennings & Dorman
Sebastian Merrill Co
McMahon & Chappelle
PANTAGES (m)
Zena Keefe C
Schrode & Mulvey
Manne & Belle
Clark & Lewis
Hughes Musical 3
Louisville
KEITH'S (ubo)
Imhoff Conn & Cor
Claude Golden
2 Alfreds
Aard Bros
(Others to fill)
Memphis
ORPHEUM
Andrew Mack
Josephine Dunfee
3 Collegians
Een Beyer & Bro
Austin Webb Co
(Others to fill)
Milwaukee
MAJESTIC (orph)
Bertha Kalich Co
Gallagher & Carlin
Yette
The Leightons
Cecilia Wright
Kennedy & Rooney
Sharp & Turek
Chas & Annie Glocker
EMPRESS (sc)
(Open Sun Mat)
3 Newmans
Kammerer & Howland
Chas Bevin Co
Cookland McBride & M
Robinson's Elephants
Minneapolis
ORPHEUM
Van & Beaumont Sis
MacCormick & Irwin
Henretta De Serris
Nonette
Wilson & Pearson
Isleen Sisters
Aerial Jordis
UNIQUE (sc)
(Open Sun Mat)
Great Johnstone
Bijou Russell
Porter J White Co
Demarest & Doll
"Circus Days"
Montreal, Can.
ORPHEUM
Sopple Tucker
Cecilett Bros
Morris & Allen
Rumpet Sisters
Carl Grace
(Others to fill)
FRANK'S (loew)
Jonnie Woods
Emily Egomar
Marie O'Neill Co
Owen Wright
Hortens & Hoffman
Sadie Fondelier
Mt. Vernon, N. Y.
PROCTOR'S
Fallett Classique
Joe Flynn
Searin Adams Co
Rena
Mile Zucca
(One to fill)
2d half
"Night English Hall"
Roland Travers Co.
Ben Bernard
Prince & Darle
(Two to fill)
Newark, N. J.
PROCTOR'S (ubo)
Francis McGinn
Wallace Galvin
(Others to fill)
Newburgh, N. Y.
COHEN O II (loew)
Deltorelli & Gissando
Rena
Rosa Fenton Play
Hurst Watts & Hurst
DeLesse Troupe
(Two to fill)
2d half
Amoroso & Mulvey
Fay & Minn
Morcy's Titanic
(2 to fill)
New Haven, Conn.
POLIS (ubo)
Hynes & McIntyre
Barnes & Crawford
Avon Comedy 4
Tom Linton Co
Williams & Wolfus

Libonati
Van Bros
Apdala's Circus
New Orleans
ORPHEUM
Julius Tannen
8 Miller Kent Co
Robert Dailey Co
Romeo The Great
Yocco
Dagwell Sisters
Paul Gordon
New Rochelle, N. Y.
LOEW
Thanhauser Kid
Morey's Tilt
(1 to fill)
2d half
"Book Agent"
Klein Bros
(1 to fill)
Newark, Va.
COLONIAL (ubo)
Leona Stephens
Swor & Mack
Prince Lal Mon Kim
2 Jonties
(Others to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Henry Woodruff Co
Rae Samuelson
Cameron & O'Connor
Helen Ruggles
Carlie & Homer
Sam Barton
PANTAGES (m)
(Open Sun Mat)
"In Laughland"
Lora
Elliott & Mullen
Leon Rogers
Frank Smith
Orden, Utah
ORPHEUM (sc)
(Open Thurs Mat)
Girdler Dogs
Rich & Lenore
C B Lawlor & Daugh
Burke & McDonald
Bert Leslie Co
Jessika Troupe
Omanha
ORPHEUM
(Open Sun Mat)
Horace Goldin
5 Sullys
Bert Levey
McMahon Diamond & C
James Cullen
Sharp & Turek
(One to fill)
Ottawa
DOMINION (ubo)
Metropolitan Minstrel
Lily Lory
Raymond & Bain
3 Bartos
(Other to fill)
Philadelphia
KEITH'S (ubo)
Anna Held
Kirksmith Sisters
Lane & O'Donnell
Linton & Lawrence
Ed Morton
Samoroff & Sonia
Jed & Ethel Dooley
Bowman Bros
Pittsburgh
GRAND (ubo)
Bernard Reinold Co
Fred V Bowers Co
John Geiger
Mijares
(Others to fill)
Port Jervis, N. Y.
NEW (sh)
Delphino & Delmora
J W Cooper
J Doolin
2d half
Allen & Dalton
Francella & Lewis
Armenta
Portchester N. J.
PROCTOR'S
Amia
Thomas & Saparo
Yard & Shubert
Myer Harn Co
2d half
Richmond Hatching
Vindel & Nagel
Walton & Princeton
Sis
Morris & Campbell
Portland, Ore.
ORPHEUM
H Zazelle Co
Clara Inge
"Naked Man"
Catalane & Denny
Chebert's Troupe
(Others to fill)
EMPRESS (sc)
Fred St Onge Tr
Ed & Jack Smith
Gwynn & Gossett
Beale Browning
"I've Got It"
PANTAGES (m)
Gunboat Smith
Walter's Girls
Granville & Mack
Clifton & Rogers
Magnum Family
Providence, R. I.
KEITH'S (ubo)
Crown & Josephine
"The Girl"
Watson & Santos
Joe & Lew Cooper
Bell Family

Capt Anson
Nick's Girls
Regina, Can.
ORPHEUM
(Same bill as at Ed-
monton this issue)
Rochester, N. Y.
TEMPLE (ubo)
Kate Sandwine Co
Homer Miller Co
Clara Morton
McKay & Ardine
Bert Errol
The Brads
3 Bohemians
Skating Bear
FAMILY (loew)
Ray Snow
Francis Allen
Gracie Emmett Co
Rag Classic Duo
Prevett & Morrill
Sacramento
EMPRESS (sc)
(Open Sun Mat)
Patch Fred & W
Spissell & Mack
Gladys Wilbur
Warren & Blanchard
Maxwell's Girls
Clark & Ward
Saginaw, Mich.
JEFFERS (ubo)
"Trouble Makers"
2d half
American Trampeters
Tracey & Rose
"Passenger Wreck"
Moss & Frye
Schreck & Percival
Salt Lake
ORPHEUM
(Open Sun Mat)
Eddie Leonard
Dr Herman
Dooley & Sales
John Hoik Wakefield
Coleman's Animals
(One to fill)
EMPRESS (sc)
(Open Wed Mat)
Ladella Comiques
Nestor & Delberg
John R Gordon Co
American Comedy 4
Adas Family
San Antonio
MAJESTIC (inter)
Rosa & Tinsman
Knowles & White
Ed Blondell Co
Nan Halpern
Valerie Bergere Co
Chung Hwa 4
Leitzel & Jeanette
San Diego
SAVOY (m)
Rhoda Horner
Hud Davis Co
Murray K Hill
Brighton 4
La Nole Troupe
San Francisco
ORPHEUM
"To Save One Girl"
Kingston & Ebner
Shirley Rives Co
The Hartleys
Kauffman Bros
Matilda & Elvira
Gillette's Monkeys
Fritz Scheff
EMPRESS (sc)
Murray Bennett
Berke & Korae
Kiernan Walters & K
Rossov Midgets
Dennis Bros Co
R E O'Connor Co
PANTAGES (m)
(Open Sun Mat)
"Priestess & Kama"
Ed Keough Co
E J Moore
Weston & Leon
Spanish Goldinos
St. Louis
COLUMBIA (ubo)
"Deux Sin Deep"
Mullen & Coogan
Golden & De Winters
Lennet & Wilson
Jack Hazzard
Muriel & Francis
Australian Choppers
(One to fill)
PRINCESS (sc)
(Open Sun Mat)
3 Falcons
Moscrop Sisters
Hallen & Fuller
Dick Lynch
"More Sin Than Us-
ual"
St. Paul
ORPHEUM
(Open Sun Mat)
Robt T Haines Co
Lillian Shaw
Wright & Dietrich
Harry B Lester
The Berrens
Fred Lindsay
(One to fill)
EMPRESS (sc)
(Open Sun Mat)
The Skatelles
Green Mc & Deane
"Honor Thieves"
Julian Rose
Paul Azard Troupe
Schenectady, N. Y.
PROCTOR'S (pr)
Fred & Albert
Charlie
James Kennedy Co
Nance Lee
La Graciosa

2d half
Louis Stone
James Henley Co
Fardner & Nicholl
H Murphy
Ballet Classy
Seattle
ORPHEUM
David Bishop
Ben Dealey Co
Bernard & Harrington
The Stanleys
Keno Walsh & Mel
Rice & Morgan
(One to fill)
EMPRESS (sc)
Will Morris
Thronlon & Corlew
Dick Bernard
Quaint Q's
Orville Stamm
PANTAGES (m)
Harry Bulger
Terry Troupe
Vera Berliner
Betina Bruce Co
Tom & Stacia Moore
Juggling Wagners
Sioux City
ORPHEUM
(Open Sun Mat)
Ed Foy & Family
Nelson & Nelson
Al Von Tiltzer
Roberts & Verera
Hess Sisters
Corelli & Gillette
(One to fill)
Spokane
ORPHEUM (sc)
(Open Sun Mat)
Dorach & Russell
Harry Rose
"In Old N Y"
Usher 3
Cecile Eldrid & C
PANTAGES (m)
(Open Sun Mat)
Allisky's Hawaiians
Cree
Comer & Sloan
Danny Simmons
Togan & Geneva
De Alberta
Springfield, Mass.
John's (ubo)
Florence Tempest Co
Ball & West
North & Nicholson
Eison City 4
Heath & Mulership
Gordon & Rica
Claude Rant
Rose & Moon
Stockton, Cal.
ORPHEUM
2d half
(Same bill as at Sac-
ramento this issue)
Syracuse, N. Y.
ORPHEUM
1st half
Eva Taylor Co
Madge Maitland
Heckney Co
Collins & Hart
Armstrong & Ford
The Tabors
GRAND (ubo)
Kramer & Morton
Bud Fisher
Ethel Mae Barker
Mr & Mrs E Connolly
Reed Bros
Australian Scouts
(Two to fill)
Tacoma
EMPRESS (sc)
Moffat Clara 3
Hong Fong
Jas F Sullivan Co
Olivetti Troupe
"The World Dancers"
PANTAGES (m)
Jack's Bears
Davett & Duvall
Lawrence Johnston
Lorette Sisters
Bernard Fin & Mitch
Greigore & Elmina
Toledo
KEITH'S (ubo)
Owen McGivney
Frank Sheridan Co
Mr & Mrs J Barry
Herbert & Goldsmith
Cabaret 3
Van Cleve Dent & P
(One to fill)
Toronto
SHEA'S (ubo)
"Woman Proposes"
Motoring
Will Oakland Co
Merrill & Otto
Ramsdell 3
Britt Wood
Burns & Kissen
Germaine 3
YOUNG ST (loew)
Landry Bros
Searl Allen Co
Knight & Sawtelle

Wm Lampe Co
Tom Waters
"Night in Turk Bath"
Rita Gould
Petro
Rita Redmond
(One to fill)
Tracy, N. Y.
PROCTORS (pr)
Kelly & Catlin
Fulgura
H Murphy
Maude De Lora
Fred & Albert
Nance Lee
Callane Bunce & R
"Porch Party"
Eugene Emmett
Udema, N. Y.
SHUBERT (ubo)
"Red Heads"
Eddie Marhall
Empire Comedy 4
Kirk & Fogarty
Kittner & McCloy
Alexander Bros
(Two to fill)
Vance, B. C.
ORPHEUM
French & Els
Harry Gilfill
Ward & Weber
Thomas & Hall
Ruth Roy
The Randalls
Kartell
Imperial (sc)
Eddie Marhall
Mae & Addie
Canfield & Carlton
Frank Mullane
Pekinese Troupe
PANTAGES (m)
Adgie's Lions
Milt & Dolly Nobles
Howard Trio
Richards & Montrose
"The Boy"
La Toska
Washington
KEITH'S (ubo)
Harry Tighe Co
Adele Ritchie
Hoey & Lee
John R Buster
Dinehart & Heritage 4
Harveys
Montague's Birds
(One to fill)
Winthrop, Can.
ORPHEUM
Odva
Master Gabriel Co
Kimberly & Mohr
Mabel Adams Co
Frank Hildebrand
Morilla Bros
(One to fill)
EMPRESS (sc)
Bert & Berry
Whittier's Boy
"Salvation Sue"
Morrisey & Hackett
PANTAGES (m)
"Soul King"
Joe Remington Co
Skipper Kennedy & R
Scott & Wallace
Wartenberg Bros

CONTINENT.

Paris
ALHAMBRA
Chico
Clown Pepino
Roland & Adriel
4 Elies
Danvers
Beatrice Sinclair
Paris Trio
Johnson & Dean Sex
4 Noms
Joe Jackson
March's Lions
CABINO DE PARIS
A-Ro-Kou
Les Mirettes
Les Monbar
Merry Macs
7 Kaytons
EMPIRE
3 Poppetous
Sayton Co
Marcelly
Les Woltazeck
Allens
Myriame
Mary & Gautier
Susie Dorritt
Miss Amelia
Prince Masculin
Berlin
WINTERGARTEN
Piccolo Co
Mado Minty
Moran & Wiser
The Bradshaws
Brenonval
Anna
The Perezoffs
Camille 3
Juellch

"KITTY McCAY"—Comedy (1st week).
"LEGEND OF LENORA" (Maude Adams)—
Empire (12th week).
"MAIDS OF ATHENS"—New Amsterdam (2d
week).
"MARRYING MONEY"—Princess (2d week).
"OMAR THE TENTMAKER"—Lyrio (10th
week).
"PANTHEA"—Booth (March 23).
"PEO O MY HEART"—Cort (66th week).
"POTASH AND PERLMUTTER"—Cohan
(32d week).
"REPERTOIRE" (Margaret Anglin)—Hudson
(2d week).
"SARI"—Liberty (11th week).
"SEVEN KEYS TO BALDPATE"—Astor (26th
week).
"THE CRINOLINE GIRL" (Eltinge)—Knick-
erbocker (2d week).
"THE MIDNIGHT GIRL"—44th Street (6th
week).
"THE MISLEADING LADY"—Fulton (17th
week).
"THE QUEEN OF THE MOVIES"—Globe
(11th week).
"THE RULE OF THREE"—Harris (6th
week).
"THE SECRET"—Belasco (12th week).
"THE WHIRL OF THE WORLD"—Winter
Garden (11th week).
"THE YELLOW TICKET"—Eltinge (10th
week).
"THINGS THAT COUNT"—Playhouse.
"TO-DAY"—48th Street (24th week).
"TOO MANY COOKS"—39th Street (5th
week).
CHICAGO.
"PECK O' PICKLES"—American (3d week).
PAVLOVA—Auditorium (1st week).
"HELP WANTED"—Cort (14th week).
"PASSING SHOW 1913"—Garrick (5th week).
"SEVEN KEYS TO BALDPATE"—Cohan's
(8th week).
"SEPTEMBER MORN"—La Salle (14th
week).
"THE MARRIAGE MARKET"—Illinois (8d
week).
"THE ARGYLE CASE"—Olympic (3d week).
"THE LURE"—Princess (10th week).
"THE SPECKLED BAND"—Studebaker (8th
week).
"PRUNELLA"—Fine Arts (2d week).
PARIS.
"LA VICTIME"—Comedie Champs Elysees.
"DANSEUSE DE TANAGRA"—Gaitie.
"GEORGETTE LEMEUNIER"—Comedie Fran-
caise.
"FOLIE DE FIGARO"—Apollo.
"LE PETARD"—Gymnase.
"APHRODITE"—Renaissance.
"LA PETITE BOUCHE"—Michel.
"MA TANTE D'HONFLEUR"—Varietes.
"MADAME"—Porte St-Martin.
"DEUX CANARDS"—Palais Royal.
"MADAME FLIRT"—Femina.
"LE MANNEQUIN"—Marigny.
"JEANNE D'OR"—Sarah Bernhardt.
"BELLE AVENTURE"—Vaudeville.
"DIABLE A QUATRE"—Gymnase.
"PELERINE ECOSSAISE"—Bouffes.
"L'EPERVIER"—Ambigu.
"ZAZA"—Rejane.
"JE NE TROMPE PAS MON MARI"—
Athenes.
"CLARA FLORISE"—Com.-Royale.
"ROI DES MONTAGNES"—Trionon.

FRANK PERLEY MANAGES CO.

The Robert Graves, Jr., Inc., is a new producing firm which unfurled its New York banners Tuesday. This company will offer as its first production a new farce comedy by John Cumberland. The opening will be around April 16. Frank Perley, who closed Saturday night with "The Conspiracy" in Philadelphia and has been connected with the Henry B. Harris forces for some time, is general manager of the new organization.

JANITOR BUSTED UP DEBATE.
Pittsburgh, March 18.
Are the movies "high brow"? Have they a place side by side with plays in the temple of dramatic art? These two questions brook up the session of the Dramatic Section of the Pittsburgh Academy of Science and Art, while it was being organized to uplift the drama in Pittsburgh, and for two stormy hours there was a literary battle in the meeting rooms in Carnegie Institute. Then the janitor stuck his head through the door and told the elite and cultured of Pittsburgh that if they did not leave on the stroke of 10 he would put them out. They went, but the movies had the better of it.

Richard Prigge-Karsey and wife celebrated their silver wedding anniversary March 14.

TOMMY'S TATTLES.
By Thomas J. Gray.
They who Hesitate are booked.

We witnessed Thomas J. Ryan (of Ryan and Richfield) eat the following dinner: Green pea soup, corn beef and cabbage, green corn, green peas, green gage pie and a pot of green tea—what day was it?

The Vaudeville Comedy Club Baseball Team challenges any team in the world—Inmates of Hospital or Primary Schools preferred. The team lines up as follows: Sam Shannon, short stop; George Hall, third base; Gene Hughes, 2nd base; Joe Goodwin, 1st base; Jim Norton, left field; Henry Vogel, centre field; Jack Goldberg, right field; Benn Lynn, catcher, and Roland West, pitcher. The team will leave for South Brooklyn for spring training in a few days. Harry Denton may be taken along as a pinch hitter.

As we rush to press the vote as to the most Popular Billing stands as follows: "Those Classy Entertainers," 17,467; "That Somewhat Different Comedienne," 15,780; "That Funny Fellow," 13,654. Everyone who uses either is the originator of it.

"What They Say to Your Wife."
"Your husband is so funny you must be laughing at him all the time."
"Don't your worry about your husband meeting so many girls?"
"Do you travel with him too?"
"It's nice that you can be in an act with him."
"I'll bet you're jealous of the girls who applaud him."
"Are you as happy as you were with your other husband?"
"Do you have much trouble getting money for clothes?"
"Does he give you all his salary every week?"
"I'll bet you're proud of him."

"No man could treat me the way he treats you."
How quickly bad billing brings illness.

"SNIPERS" START SOMETHING.
Toledo, March 18.
As a result of the action of the representative of a bill posting company asking the city authorities to arrest "snipers" the Toledo Theatrical Managers Association has decided to do no more billboard advertising. The action of the managers will cost Toledo billboard advertising companies \$15,000. The latter are making advances for a reconciliation but the managers are not favorable.

Van Rensselaer Wheeler Leaving.
Van Rensselaer Wheeler retires from "Sari" Saturday night of next week.

Preliminary organization is being made for the three stocks (Clark Brown will operate in Montreal, Ottawa and Hamilton (Canada) this summer. The three Canadian companies which will be recruited in New York this week and next will open about May 15.

SHOWS NEXT WEEK.

NEW YORK.
"A PAIR OF SIXES"—Longacre (2d week).
"LONG CAME RUTH"—Gaiety (5th week).
"BARNUM & BAILEY"—Grand (2d week).
"GRUMPY"—Cyril Maude—Wallack's (15th week).
"HELP WANTED"—Elliott (7th week).
"HIGH JINKS"—Casino (14th week).
"HIPPODROME"—America (20th week).
"JERRY"—(Billie Burke)—Lyceum (March 26).

NEW ACTS NEXT WEEK

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

Dorothy Russell and Co., Hammerstein's.

Natalie and Ferrera, Palace.
Chester Kingston, Alhambra.

Joe Hart's Co. (7).

"The Telephone Tangle" (Farce).

Two. Three (Special Set).

Fifth Avenue.

"The Telephone Tangle" goes on and on and keeps on, to the finish, which must be done since it is in vaudeville. As an incident in vaudeville or elsewhere, for three or four minutes, quite good, longer than that, quite tiresome, and it is now running much longer. It is the living picture illustration of "At the Switchboard," a sketch at the Princess last season, where the telephone wires became twisted, with the audience hearing the voices, but not seeing the faces, only the operators being visible. In vaudeville you see them all—and comedy. Ziegfeld's "Follies" did this same thing but didn't give it as much time. "The Follies" may still be doing it. Dorothy Regal is featured with the Hart act, although she has the least to do of any of the seven players. A drop in "two" is transparent, in large ovals. Behind these ovals are seated six people, at a receiver. As either speaks through the phone, the particular oval lights up, and those connected or misconnected are always seen, the other ovals remaining dark. Miss Regal as the operator kept them all twisted for about 20 minutes. It was a telephone farce that kept repeating. It could hardly do anything else. Everything to the act was shown in the first three minutes, and that doesn't except the useless song by Miss Regal at the opening, nor her "Go to Hell" at the close. Claude West played in blackface with an abnormal dialect, looking for the information bureau of the Grand Central. He got everybody on the line excepting that. The others were two couples, widow and daughter, widower and son. The twisted phones made two eloping matches of the couples, much the same "story" previously shown on the same bill in a moving picture. "The Telephone Tangle" is a new idea for vaudeville, but loses value as such through the length of it. If Mr. Hart can get around that fault he will have an act. *Sime.*

Simpson and Dean.
Songs and Dances.

10 Mins.; One.

Simpson and Dean first offer a song routine and close with dancing. It's the stepping thing that is their main forte, and along such lines they should build up their entire turn. On the first half of their act they gain comparatively nothing. They finish big with the eccentric dance a la Bowery, each wearing a coarse make-up to create the right atmosphere. The pair have a strong finish. At the Hamilton they were a big hit, but on the dancing only. The man is a dancer and not a singer. *Mark.*

Mae Murray and Clifton Webb.
Society Dances.

14 Mins.; Five (Palace).
Palace.

In presenting a series of dances of the kind that New York's best social centers are paying homage to at present Mae Murray is ably assisted by slenderly built Clifton Webb. Five colored musicians on the stage to play the accompaniments, with a grandstand drummer. Miss Murray is graceful, light and airy and she trips in a manner calculated to draw the plaudits from those who are crazy about it. In a becoming pink charmeuse outfit over chiffon Miss Murray's pretty arms, hands and feet seemed set to music. That Palace audience Monday night went plumb daffy over her dancing. In praising her splendid dancing Webb should not be overlooked. They open with a fairly fast waltz entitled "D'Arlequin Waltz," followed by the "Brazilian Maxixe" and the "Barcarole Waltz," (claimed as a creation of Miss Murray's), it making a fine impression. For the finish they danced the "Cinquante Cinquante," mixture of tango-trotting steps done in lively fashion. The drummer did a Texas Tommy with the traps that for a moment diverted attention from the dancers. *Mark.*

Sallie Stembler and Brother.

"A Hundred Yard Dash" (Comedy).

14 Mins.; One (Special Drop; Exterior).
American.

Sallie Stembler and brother have a drop showing the exterior of an athletic field. Miss Sallie enters and finds her brother, clad in an athletic outfit, downcast over losing a foot race. She jollies him incessantly, employing slang of modern make. From the way Miss Stembler and "brother" go through the lines they evidently are sticking very close to the script. While "brother" is changing his clothes, Miss Stembler has a "laughing song," with infectious results. After a comedy exchange of patter all the way Miss Stembler brings a touch of pathos, with a "Give me liberty or give me death" song for the finish, with "brother" joining in. It's not a great act but has sufficient fun-making ingredients to make it a palatable pop house concoction. *Mark.*

"Fairyland Frolics" (6).
Tabloid.

20 Mins.; Full Stage (Special Settings).

Freeman Bernstein's 15-act bills at Miner's Bronx Sundays seem to be drawing the crowds. Most of the acts are new around here and there is a big average of competency. Of the show last Sunday none showed more class than "Fairyland Frolics," a tabloid musical comedy for children, based on familiar nursery rhymes. There is the Witch (a tall, slender man, who afterwards changes to a travesty Fairy Queen), Old Mother Hubbard, and four "broilers," who impersonate various fairy tale characters. The girls are about as "cute" as they make 'em and sing and dance excellently. Scenery is effective. The girls are the act's principal asset. Out of town the offering should be a big matinee drawing card for the women and children. *Jo.*

Bob Brister and Co. (4).

"King of the Tropics" (Farce).

20 Mins.; (Full Stage; Special Set).

Lincoln, Chicago.

Chicago, March 18.

This act has numerous laughable situations, and looks as though it might make a good turn for one of the lesser tours of the country. The plot is not clear at all times, but the story in brief concerns a young woman and a young man who love each other fervidly. There is an obstacle in the form of a spinster aunt, who does not like the young man, although she has never clapped eyes on him. It happens somehow the four are wrecked on an island in the tropics. Like all farces, the mechanism is palpable and the scheme to get comedy is worked out laboriously. Seen at the Lincoln brought a number of real laughs, and was cleverly acted by Bob Brister, who takes the name part, and other players, who have had experience in legitimate productions. *Read.*

Marie La Varr.

Songs.

12 Mins.; One.

American.

At first Miss La Varr reels off her songs in a lackadaisical manner and stands so still and inanimate one surmises she has done illustrated song duty in her day. She didn't move her hands and arms until her fourth song, when she really thawed out and got 'em going. The last number didn't amount to much, but Miss La Varr offered it as an encore filler. Miss La Varr hasn't a high voice but she handles it fairly well. A pop house "single." *Mark.*

Purcella Brothers.

Dancers.

10 Mins.; One.

American.

The Purcella boys are not bad little dancers and have a routine worked up in prison-striped "soup and fish" outfits, which they style their prison dance, singing a "Jimmy Valentine" number with it. The boys make some neat turns with their ankles chained together. A pleasing act for the pop houses. *Mark.*

Dooley and Evelyn.

Singing, Dancing, Bicycles, etc.

15 Mins.; Full Stage.

Man and woman. After one minute in "one," go to full stage. They do singing, dancing, bicycle riding, unicycle, lariat throwing and Texas Tommy stepping. Most quite good, but they attempt too many things without specializing in any particular line. Good big small timers. *Jo.*

Reeves Sisters.

Singing, Piano.

10 Mins.; One.

Two women, striving for effect with counter-melody. Each takes a turn at the ivories. One a soprano, the other a deep contralto, who switches to a high soprano without exciting anything. Harmonize well. More of a lyceum or concert act than a vaudeville turn. *Jo.*

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NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

Barnum & Bailey's Circus—Garden
(March 21).

"Panthea"—Booth (March 23).

"Jerry" (Billie Burke) — Lyceum
(March 26).

"Should a Woman Tell?" (4).

Dramatic.

25 Mins.; Interior (Special Set).

Hammerstein's.

That P. T. Barnum of vaudeville, William Hammerstein, is presenting another "freak" at the corner this week—this time in the form of a dramatic playlet. There is absolutely nothing new about it excepting its title, "Should a Woman Tell?" That was what probably appealed to him as likely to attract to his temple of art. It is the old, threshed-out problem, if a woman has sinned should she confess it to her prospective husband. In this instance the subject is handled very amateurishly and pedantically, and from the standpoint of playwriting, poorly constructed, also replete with old-fashioned "asides," now altogether obsolete. It opens with a vicar seated in his study. His nephew arrives after a somewhat protracted journey. They greet cordially and nephew goes to dress for dinner. Enter, girl to seek advice of vicar. She is to marry the next day. She says: "Last night he asked me if I had ever—you know what I mean." She sobs and goes on to tell that her mother died a year before; she worked in a shop for the equivalent of \$4.75 a week in American money (scene is laid in England). She met a gentleman. He took her to his rooms; she was cold and hungry, so she drank wine. It went to her head. And when husband-to-be asked her the pertinent question, she hesitated, then lied. Minister develops a rage and says: "Unless he told you his past he had no right to ask yours. Go in peace and sin no more." Places her in "the other room." Then he has a little talk with himself. Nephew returns and vicar unburies himself of the sacred confidences reposed in him by the girl. Vicar and nephew have a nice little gabfest on the subject. Husband-to-be enters, also seeking advice and nephew remains. Man tells his side of it; says he has decided to call the wedding off: "I am a Christian and could not forgive a woman who told a lie." Very dramatically the vicar replies: "You are no Christian. Sin is sin. Mercy is mercy. God is love. Is your past so spotless?" Answer: "I've been a Christian since I was converted." (More bawling out by vicar). Man: "If she will forgive me I promise on my honor never to be brutal to her again. Let me see her and ask her forgiveness." Girl is brought out. Confronts nephew. Girl says to man: "I cannot marry you now." Man departs. Nephew: "Uncle, you spoke of someone who had wronged her. I am the man." "My God!" Nephew: "After leaving England I wrote asking her to marry me, but the letter was returned. I will marry her now." Another speech by vicar. Curtain. Act will do nicely for Hammerstein's. *Jo.*

Allyn Krieg.
Songs.
8 Mins.; One.
New York.

Young girl, Yama costume for opening number, a rag, satin and lace frock second (disrobes as she exits, as do all small timers); accordion-plaited skirt for third and last number in which she snaps her fingers for "bear" stuff and kicks. Small timer. *Jolo.*

Piermont Trio.
Songs.
16 Mins.; One.

Three stockily-built little men with physiques belonging to acrobats, who harmonize very well but with little individual merit as vocalists. Every moment you expect them to do a hand-to-hand, a three-high or a somersault. Good small timers. *Jolo.*

Ellen Richards.
Tight Wire.
9 Mins.; Three (Exterior).

Ellen Richards dresses neatly and attractively. She has an excellent wire routine, similar to that seen before and handles herself well on the tight wire although she is inclined to slow things up a bit. Miss Richards can be placed on any pop bill and receive attention. *Mark.*

Three Romanoffs.
Juggling, Knife Throwing.
10 Mins.; Full Stage (Special Drop).

Two girls and one man, in Spanish costumes. Old style side-show act, consisting of juggling and the standing of the girls against a board with knife and axe throwing by the man. *Jolo.*

The Clintons.
High Jumping.
12 Mins.; Full Stage.

Man a corking high-jumper, with woman acting only as assistant. An eight-foot high kick is done with ease and other stunts, such as jumping to a table, tapping a bell and off again. Good three-a-day turn. *Jolo.*

Evans and Burke.
Singing, Crossfire and Dancing.
17 Mins.; One.

Two girls. Act opens with one singing, the other seated in audience and interrupting. Character song, acrobatic dance, suffragette soldier, and so on. Big small time turn. *Jolo.*

"The Boys of Avenue A."
Quartet.
15 Mins.; One.

Male comedy quartet in messenger boy uniforms. One a blackface, another a Hebrew. Usual "barber shops" and some small time comedy and stepping. *Jolo.*

Hallen and Burt.
Tumbling, Dancing and Kicking.
8 Mins.; One.

Man and woman, strenuous workers; man eccentric comedian with woman feeding. Old-fashioned turn, especially with respect to the comedy. Small timers. *Jolo.*

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ST. LOUIS PRICES REDUCED.
St. Louis, March 17.

A change in prices at three theatres playing Sullivan-Considine vaudeville is announced. The Princess, booking the road show, and the Shamandoah and Park use acts from S.-C.

The new prices are 10-20, eliminating all 25c. seats and reducing the price on others.

The exception is Sunday when prices remain the same as previously.

BACK IN "TRAINED NURSES."

When Gladys Clark (Mrs. Henry Bergman) announces she has rested long enough at Lakewood, Miss Clark and her husband will return to Lasky's "Trained Nurses," resuming the vaudeville tour which was stopped by the managers, who insisted upon the featured couple appearing with it.

Limiting 6-Act Bill to \$300.

The Union Square theatre reopened with vaudeville of the pop kind Monday, with a six-act bill that was limited, it is said, in total cost to \$300.

Acts sent to the Union Square by the Family Department of the United Booking Offices are given an opportunity of "trying out" down there, leaving the house a better grade of turns for the maximum amount than could possibly be secured in a "small time" show otherwise.

Now Talking Baseball.

The Shapiro-Bernstein baseball team is out with a deft to any music house club in the city to play any Saturday or Sunday afternoons. It's a trifle early to talk baseball with the snow still piled high hereabouts, but the S.-B. boys look for a long, hot summer.

The S.-B. team will play as follows: Oppenheim, p.; Pincus, c.; Piantadosi, 1b.; Connelly, 2b.; Carroll, 3b.; Russak, short; Lee, 1.f.; Zuckerman, c.f., and Lewis, r.f.

POP IN MINER'S HOUSES.

Commencing May 11, after the burlesque season closes, Miner's Bronx and People's (Bowery) will play a summer season of vaudeville, with ten acts at 5 and 10 cents for the matinees and 5-20 nights. Freeman Bernstein will furnish the shows.

The Bronx will probably be considered opposition to the National with the People's in the same position as regards the Grand, both Loew houses.

LOCAL FUN AT CUT RATES.

Springfield, Mass., March 18.

The several local house managers and attaches have plans afoot for a unique night's entertainment at the Auditorium, April 14. The plan is to have a barn dance and carnival, to which every house will contribute their current entertainment and each house manager will contribute a personal specialty.

The intention is to charge 48 cents admission and 13 cents for checking, with similar cut rates throughout.

AKRON'S NEW THEATRE.

Cleveland, March 18.

Negotiations for the purchase of a site for a theatre in Akron, O., were closed yesterday. The erection of a large vaudeville house will be started at once.

The deal for the property was consummated by agents acting for W. C. Norris, former owner of the Grotto theatre, Akron, Gus Sun and Jules Hurtig.

The site is on South Main street. Seating capacity will be 2,250.

Tyler Brooke in Vaudeville Act.

Tyler Brooke will replace Bobby Watson with the vaudeville act known as "Anna Held's Daughter."

BREAKING INTO VAUDEVILLE.

By HARRY R. HAYWARD.
Lou and I were termed legit in repertoire up west. For years we studied parts and played without a rest. We were conscious of the fact some day we'd be co-stars and shine in our profession, like Jupiter and Mars. In vaudeville we always craved to be right at the top. We worked and saved and slaved to buy an act and drop. I. O. U. Stungrood gave us a special rate. And wrote an act for Lou and I called "WAITING FOR A DATE." Five hundred dollars we paid in good old hard earned cash. Another hundred and fifty went for scenery to Lee-Lash. Wardrobe two hundred more; props just even fifty. Thirty more for half-tone cuts and stationery, fifty sixty more for photographs, two hundred in a lot; I posed in a silk hat and Lou a forgetment. Professor Skinner Cheatemail, well known in bunken art. Arranged the music for our act to fit each little part. Twenty dollars we paid him, eighteen for a trunk. Eleven more went for a crate to pack away our junk. When our equipment was intact and all in shape to start, A director charged two hundred more to teach us each our part. We rehearsed four hours a night in a lodge hall way up-town; For this we paid five dollars a day and carfare up and down. After we rehearsed six weeks we found some things were wrong: The props we had turned out bad and the scenery way too long. The manuscript we raved about and thought would be a scream. Ran fifteen minutes by the watch when it should have run eighteen. The wardrobe looked pretty fair, especially Lucy's gown. But ripped from top to bottom the first time she sat down. Our arrangement for the orchestra also turned out bad: The piano part was missing and the harmony was bad. Our photographs were out of date, stationery too; Our trunk was made of paper and the crate was nailed with glue. We booked three days in Yonkers to try it on the leg. Our baggage didn't get there so the date was on the hog. Then we went to Albany with scenery, trunk and crate; Our scenery wasn't fire-proofed and we lost another date. We got our scenery fire-proofed, patched our crate and trunk. Booked a week in Boston and started with our junk. Got stalled in a blizzard, thirty hours late. Couldn't make the opening so we blew another date. Then we booked the Howard sixty for the two; Busted when we got there, didn't have a sou. First act on the program, took an awful drop; Leader lost our music; flyman tore our drop; Props forgot the thunder, lights were on the bum; I lost my bloom'ing whiskers and I couldn't shoot the gun. The manager was crazy, said we spoiled his show; Couldn't use our act at all and told us to go. We beat it to a hock-shop—pawned the wedding ring. Even soaked our hand-bags, and every bloom'ing thing. Don't talk to me 'bout this big, I've had my fill. Anything will do for me, excepting vaudeville.

BERNSTEIN "SQUARING" HIMSELF.

"Say, you, want a story?" asked Freeman Bernstein Wednesday. Mr. Bernstein at the moment was wearing a high silk hat with the sleeve of his coat. "Isn't this a dandy, bo?" said Freeman, as he stood before the mirror. "I'm crazy about this bonnet. Now when I walk along Broadway with this silk hat, everybody thinks I'm all right, so I made up my mind I would be."

"I'm going to square myself, that's the story. You don't have to say much, for nobody would believe it, but you know, just a little bull about Freeman Bernstein getting a change of heart. That 'squaring' goes for everyone, me, May, managers, agents, actors and White Rats."

"There ain't nothing in this off-side stuff and me and my hat look too respectable to have people say, 'There's Freeman Bernstein. Gee, the stuff he's put over.' I don't like them remarks, and I says to May the other night, says I, 'May, kiddie, what do you think of your little Freeman just as clean as this silk hat?' May, she's funny like. She says, 'And just as shiny?' That hurt some, but I couldn't get back at her, for I had just touched her for two-fifty, so I let it slide, but all that night I thought it over. 'Get on to yourself,' said I to myself, 'Ain't you the biggest agent in the business now that's booking independently?' and I answered, 'Yes.'"

"So I am going to square everybody. What do they call it? Reform? No, not that exactly, for you know how I do business, but it's what they say is the Christian spirit. That's a funny one, ain't it? Me and the Christian spirit."

"My idea is this, when I meet Cookie, for instance, I don't swear at him no more under my breath, but I smile to myself and say inside of me, 'Look at that guy, he uster to be sore on me, but I bet he thinks better of Freeman now he sees I am trying to be all right by wearing a high hat.' I ain't sore on Cookie. Naw, what's the use? We had a scrap and it's over as far as I am concerned. I ain't sore on nobody. I guess it's that Christian spirit thing. Wonder what that is. I heard a guy hollering about it off the tail-end of a wagon the other night, and I asked him what he was selling. He said he was giving it away and to get a lot, so I told him I would take all he had left."

"No more taking chances. I told May the other night I was through and she needn't 'phone the office anymore after seven, I would always tell her where I was. I'm going to, too, because I can't put anything over on her. I'm too well known. Every time one of these rubbers around here sees a high hat and a skirt, they say, 'Oh, look! There's Freeman Bernstein out again.'"

"And I'm square with everybody, or I'm going to be. Watch me do it. I was so busy yesterday I didn't have time to think up a job against anyone and I says to myself, says I, 'Keep busy, let the squabs land the A. K.'s, tend to biz, love the actor, curse the manager, wear my high hat all the time, and who can tell the difference between me and someone else?' That's the idea, bo."

THE CRINOLINE GIRL.

That's a clever thing Al Woods put over with Julian Eltinge—that "Crinoline Girl" piece. One may rant and prate and say it's not a good show. The "one" that does, however, is sure to be a "wiseacre" who comes in on a pass and knows "show business backwards."

Sure, it's an old-fashioned farce with a melodramatic plot for a background, and it won't run a year in New York, because there are so many "wise" folks in this burg. Sure, the plot is very apparent almost from the rise of the curtain and the farcical situations are created by folks running in and out of doors, and there is mistaken identity, and the old geezer is prone to fall for the ladies, and much more of the same calibre. And what of it? Doesn't it give the star, Julian Eltinge, a good excuse for appearing first as himself and then afford him an opportunity to pose as a woman without deceiving the audience and never once surrounding the female impersonator with an atmosphere that might prove offensive to the most particular individual? The main thing was to have Eltinge at all times a manly man, and this has been cleverly worked out.

In "The Crinoline Girl" there is a melodramatic plot—the theft of valuable jewels—developed and "culminated" farcically and the star is given ample opportunity to wear some bewitching gowns in addition to conventional male attire. He differentiated the separate characterizations excellently, which is in itself no mean stunt.

From the standpoint of laughter-creating the principal role is in the hands of Herbert Corbell and of all the contemporaneous comedians no better selection could have been made for the part. While the remainder of the cast is hardly up to this standard, it is, on the whole, a good one, and the staging of the piece reflects credit upon John Emerson. Otto Hauerbach, the author, has done well in once more fitting Julian Eltinge with a vehicle. "The Crinoline Girl" should serve well for a couple of prosperous seasons. *Jolo.*

JOLLY GIRLS.

When May Howard severed her burlesque connections with E. J. Carpenter's Progressive Wheel show Carpenter turned around and made several other changes, hired Mul Clark to head the show and renamed it "The Jolly Girls." May's departure and the prior withdrawal of Frankie Bailey resulted in Patricia Mackey and Jennie Gladstone having the bulk of the feminine work to do with the aggregation. Irene Meara, a peppery little blonde, is still with the show, but Mae Clark (Benton and Clark) also gets into the running occasionally.

Mr. Carpenter has learned a lot in burlesque this season that will do him a world of good in trotting out his show next season. The first thing that "The Jolly Girls" must find somewhere this summer is a book with some sort of a comedy theme that will give Clark and his associate funmakers a chance to do something beside a bunch of old burlesque and musical

comedy bits that have long ago exhausted their laughmaking strength.

The management has tried to build up a fairly good burlesque show. The girls are forced to do too much stationary work to suit the average burlesque audience so long accustomed to kaleidoscopic changing of step. On the whole the show is in far better shape than it was when Miss Howard headed the troupe, as the management has invested in some new costumes and several numbers have been worked up with Mul Clark and George Hart.

The hardest working woman among the bigger section of the feminine contingent is Miss Gladstone, and she sure works. She's a big woman, but notwithstanding her size sets an example that the others should follow. She has about the best voice in the show, but that's not saying much.

After looking over this show one can go home with the happy thought that the old season is about through and that next season may work wonders with the proper sort of doctoring, tonic injections, some sort of a book and withal making a noticeable improvement over this year's burlesque.

E. J. Carpenter is willing to learn and now that he is thoroughly wised up one may look for something red hot from his Progressive frameup next fall. Until then, "Jolly Girls" au revoir. *Mark.*

HONEYMOON GIRLS.

The strangers in New York when writing home won't tell the folks that "The Honeymoon Girls" is one of the good shows they may have seen this week. It's at the Columbia, where all the good and bad shows on the Eastern Burlesque Wheel arrive sooner or later. So far this season the bads appear to have the best of it. Yet this "Theatrical Operating Co.'s" attraction should not be termed bad, for it makes the people laugh, but the trouble must be it doesn't make enough people laugh, for Tuesday night the house was not at all large.

It may be very funny to see a table scene where the girl drugs the man and then robs him of a roll of money to find that roll is attached to a rubber string, and it may be demonstrative comedy when the wild man from Texas fires two seven-shooters and then refills them for more humor, or it may be the laughter that arises from seeing men poke their fingers into a bowl of water, then drink and spill it all over the stage and themselves, and if these moments are mirth worth while, it explains why "The Honeymoon Girls" and other shows of its ilk do draw some business.

The Eastern and Progressive Burlesque Wheels will shortly have to arrange a schedule something like the ball teams, if the similarity between them doesn't stop. Like week April 13 "The Dandy Girls" at the Olympic could play one table scene against another in "The Bad Boy" at the Columbia, while the respective troupes at the 125th Street and the Gotham could also compete against each other on comedy and numbers. In this way, if the schedule were nicely adjusted, there would not be too much of a conflict between the burlesque

shows (or some of them) any one, two, three, four, five or 36 consecutive weeks during the season.

"The Theatrical Operating Co." might disclose its principals, or principal producer, for the burlesque patron. Somebody is hiding behind that title with but a single idea, and that single runs to comedy, numbers, and clothes, not to mention type of chorus girls. The numbers and the rest in "The Honeymoon Girls" are no better than the comedy excepting the principals in the cast.

The principals are mostly all good, with but little to make good with. Phil Ott is featured. He has his own way about himself, but stops at that way and gets all the laughs with it. Billy Inman is the healthy looking red-bewhiskered made up Irishman; Frank Bud Williamson is the revolver-comedian in the burlesque, playing in black face at the opening; The Harmony Trio sings—and Dave Kindler whistles. Yes, sir, Mr. Kindler is some little whistler, the kind that stands on the streets and tries to sell you the kind of a torture instrument he is whistling with, but Mr. Kindler made the hit of the show Tuesday night, so there you are—an audience that liked him that much must have liked the comedy, the numbers and the girls, some of the latter looking as though they were the original burlesque choristers.

Among the ladies who draw down the most salary, Alice Lazar was the prettiest, Virginia Ware might have been as much so, but of another style of beauty, and Nettie Nelson was looking for a husband—on the program. *Sim.*

NEGRO MUSICAL.

You don't have to go down to the Creole country of Lafcadio Hearn no mo' to revel in the enchantment of its moonlit vistas of silver cotton blossoms and balmy zephyrs laden with the perfume of magnolias. A negro composer has brought the old romance-haunted paradise to us in a new composition he calls a "Creole Waltz," played in public for the first time at the Carnegie Lyceum last week in the program of new and familiar things that New York's group of colored composers and musicians brought together then for the benefit of the musical school settlement they are promoting for the colored people of New York.

The big audience, whites in boxes as well as darks up and downstairs, pricked up its ears at the very first strains of the measure, and thence on to its end the whole house fairly swayed in transport and redemanded the number imperatively.

If a white composer had been the wireless station for the inspired melody the papers would have carried lengthy, tiresome technical eulogies of the work and perhaps its author. Thursday's papers carried more or less brief and perfunctory reviews of the concert, their general trend being that the essays were most successful when confined to the presentation of native negro melody elements.

None of the reviews mentioned the "Creole Waltz," although it was specifically programmed as a new work,

played for the first time, and by a negro symphony orchestra. But E. E. Thompson, who has reincarnated the soul of old Louisiana in his composition, needn't worry nor need the artists who interpreted it. What the critics passed unnoticed the public will doubtless cry for. The competition is a chaste reclamation of a fast-fading phase of southern life, sensitive, tender, sympathetic and rich in poetic beauty, and it is sure to survive the high brow scribblers who didn't notice it.

The program was filled with other contributions that merited more attention than the Caucasian scribes vouchsafed them. The sympathy between his aids and himself in the orchestra's rendition of James Reese Europe's "National Negro March," with the author on the dais, brought volleys of applause. Will Marion Cook, fervid, transfigured, directed several choruses that brought showers of plaudits that rattled like Maxim musketry until the composer bowed his thanks again and again. Rosamond Johnson, too, for his rendition of his "Roll Them Cotton Bales" and "Li'l Gal" brought all the gloved hands in the house together.

While aiming to retain the cardinal elements that give native negro music its attractive character, the ambition of many of the compositions of the rich program was obviously directed at merging this charm with the methods and technique of the modern school of Caucasian composers and musicians. In the achievement of this aim the demonstration was unequivocally successful.

Henry T. Burleigh in spiritual and traditional colored songs proved a popular favorite of the entertainment, and Wm. H. Tyers had to direct the orchestra twice through the fascination of his Trocha native Negro dance and his "Contentment." Will H. Dixon's "Delicioso" held the crowd with its delicacy and feeling, and Abbie Mitchell in selections, including the Paul Dunbar lyric, "Lover's Lane," won repeated encores.

The audience was enlivened at the outset of the concert by "Wukin' in the Field" and "Swing Low Sweet Chariot," two numbers delightfully played by Felix Weir (violin) and Leonard Jeter (cello). *Corb.*

CHICAGO SCALPER NAILED.

Chicago, March 18.

Thomas Hamilton, an alleged ticket scalper, was arrested Saturday at the instance of Sam Lederer, manager of the Studebaker. The man came to the box office and asked for three seats, stating he was in the secret service and employed in the office of Capt. Porter. He flashed a tin star. Mr. Lederer grew suspicious and called up the federal authorities. They denied any such official and a trap was laid for the wily one. Three men turned up in the evening with the tickets and were questioned. They told where they had obtained them.

Agents went to the office of the alleged scalper in West Monroe street. He dived through a glass door and was not taken for some little time. The man was to have been married on the day of his arrest, and displayed a marriage license as proof.

HAMMERSTEIN'S

The headliner at Hammerstein's this week is "Should a Woman Tell?" (New Acts), programmed as a "domestic problem playlet." It is another revival of the very much threshed subject of whether a woman with a past should reveal it to a prospective husband. The value of this sociological subject, when projected through the mouths of actors, has long since been relegated to the discard.

LeRoy and Mora, two men, opened with a conventional bar act at 7.45 and were followed by an ill singer. Lloyd and Tauber, male steppers in dress suits, consumed half a dozen minutes or so. "The Girl in the Muff" came and departed and was succeeded by the pictures showing Ex-Lieut. of Police Becker returning from Sing Sing.

The regular show then commenced with Loughlin's Dogs, which had a slow opening but a lively finish. The Farber Girls were not very fortunate with their comedy and at the finish, after the first bow, one, in jumping out for a second one was heard to say to her sister. "Steal It!" Keno and Green did well and were being materially helped by the boisterous laughter of Jeff Brannen, a song publisher, until Harry Mock squelched him. (And they weren't using his songs either). "Doc" O'Neil was slated to follow "Should a Woman Tell?" but kidded the sketch in the afternoon. In the evening he was switched with Chris Richards and had to do some hasty improvising on "Ma Cherie." The pantomime, by the way, is a very "warm" bit of work. It must have been "hot" before toned down. Norton and Nicholson did well with "Ella's All Right."

Rube Goldberg, the Evening Mail's cartoonist, was the big laugh of the show. That Rube has a wonderful sense of humor. Genaro and Bailey, just back from the west, were given quite a reception and Dave had to make a "speech" after their sure-fire cake walking. Somebody must have beaten Miss Bailey to one of her songs, for she sang "Chesapeake Bay" as if she knew it was an "old boy."

It was then after eleven and Howard, the ventriloquist, lost a lot of people who refused to wait any longer. But after he got started he held the majority in wonderfully well. Flying Martins, closing turn.

Jolo.

AMERICAN.

A corporal's guard Tuesday night on the Roof. The screen flashed an announcement that owing to the length of the vaudeville program the feature picture would not be shown on the Roof but that it could be seen downstairs at 9.50. No one dropped down unless they went down at intermission and didn't come back.

"Lord Chumley," billed as a K. & E. film in four parts, was the picture in question. In the pop houses few have heard of the "Lord Chumley" film and without any special act advertised depreciates its drawing value all the more.

The Purcella Brothers (New Acts) were followed in turn by Marie LaVarr (New Acts), Three Keltons and Sallie Stembler and Brother. The Keltons are not the same formerly appearing

with Doc Kealey. The first half of the show ran quietly along in a pop house groove, giving satisfaction but not causing any applause riots.

Just before intermission was shown "The Bosun's Mate," which Percy Waram & Co. have been playing in this neck of the woods for some time. There's an abundance of farce comedy that invariably cleans up in the smaller houses. On the Roof the Waram skit got about as much laughter as anything on the bill.

Hilda Hawthorne, with her quiet manner, sweet voice and ventriloquial single, started the second part entertainingly. Miss Hawthorne employs some old gags but does her best work on the singing end. The quick return song she works up well with the dummy. Hugh Herbert and the "Son of Solomon" sketch reappeared and did well considering it has about worn out the welcome hereabouts.

Neil McKinley is giving his evening clothes a rest, but is playing up the comedy hat changes with the catchline, "Leave the Room, the Both of You." McKinley relies too much upon the music of one certain publisher, but at that works up one song in amusing comedy fashion. Neil can hit any of the pops and be a riot.

The Steiner Trio closed and held the audience in. The men have some funny work on the horizontal bars and several tricks that must be given full consideration. At the close of the show, a Kalem comedy was shown with a few thrills thrown in for good measure.

Mark.

PALACE.

Everything's kiddies and dances at the Palace this week. Between the children and the terpsichorean thing the bill had little to offer for the edification of its Monday night regulars. Harry Fox and Yansci Dolly, carded, did not appear. Charles J. Ross was shoved in as a filler and he told some new stories, sprang some new jokes on timely topics, and with a number of imitations filled in entertainingly.

Dazie was the headliner and entitled to all the glory and flowers she got. Dazie offered the Barrie fantasy, "Pantaloons," and the little poetic affair with a touch of heartstring sentiment proved charming.

Mae Murray (New Acts) went exceptionally well considering the trail of the big society dancers she's so closely following. Catherine Countiss, best known hereabouts for her work in the dramatics, was somewhat of a disappointment, owing to so much talk in her playlet, "The Birthday Present." As the plaything of the stockbroker who has a wife and child eating out their hearts for the want of his affection and presence at home, she looks the role more than anything else.

Miss Countiss has an irresistible stage presence, and wears her clothes so attractively one wouldn't blame any of the "brokers" falling for her. The act relies too much upon the acting of a juvenile worker named Mae Macomber, who in a childish way makes the erring woman see the true light. It's an old, old story, but could have been worked up more dramatically.

The Eight English Roses opened with dancing. It's well they had the

first position considering the deluge of dancing that followed. Ed Morton was second, and his popular songs won favor. Swor and Mack passed swimmingly with their blackfaced exchange of patter. The old Bert Williams bit of card playing got so much one would have been inclined to believe that this was the first time it had ever been introduced.

The Murray dancing turn closed the first part. As the show had been shy of comedy, the Avon Four ripped the bill wide open.

The "Kid Kabaret" capoodle came on for the closing position. A number from "High Jinks" with whistling as it's put on in the Casino show got the biggest applause. Some of those East Side homes depleted to produce the "Kabaret" turn could easily have the old hearthstone happiness restored by returning the kids, as they are about the most obstreperous, untalented bunch offered in many a day. The whole turn could be boiled down to a double or trio.

Mark.

FIFTH AVENUE.

Some may mourn for the passing of the Fifth Avenue as a big time vaudeville theatre. It stops this week. Next Monday feature pictures will try to get some business at the F. F. Proctor house. No one will grieve, however, over the loss of the sort of show the Fifth Avenue has been offering lately, a small time bill with a big time flash and prices. It can't be done in New York, and if the Fifth Avenue flopped after the Union Square closed, Mr. Proctor may blame it onto the other policy, Economy.

The show this week is no different from many of the others which have preceded it. So very much small time at the opening that any regular act necessarily suffered. Arrangement of the early portion Monday evening gave the show a bad bumping. John and Mae Burke had to come on right after another mixed "two-act." And the first one, Spencer and Williams, is a small time turn.

Anna Chandler headlined, with "The Telephone Tangle" (New Acts), a "production" by Jos. Hart, also there. The "Tangle" turn came just before Miss Chandler, who was so vociferously proclaimed upon entering one could not get away from the suspicion the music publishers were out. Some started to applaud on a false cue. Miss Chandler is singing songs, but she didn't have much of a chance at the end of a dead show. Miss Chandler also used a slow number for her second song, and this dragged an act she should have had lively all the time. Besides a table and two chairs, the girl uses a couch, all in "one." Her "couch" number is overdone if it must be done in that way.

Following a couple of poor Biograph comedy reels inserted in place of intermission, Wallace Galvin was there with his palming, closing with a mechanical ring trick that Mr. Galvin can never expect to get much out of. Neither will that trick ever hold him on the big time. He should exit with the overloading egg business hat, while it is very messy and has no appeal to the fastidious, seems to make some people laugh. The Four Harveys on the wire,

in pretty green suits, with Josie Rooney in pink as stage director during the act, closed the show. Lawton, juggler, was programmed to open it. Frances Nordstrom and Co. in "A Domestic Incident" were "No. 2," programmed as a first appearance. But a portion of the sketch was seen, but that disclosed Miss Nordstrom had bad support and a small time act.

Spencer and Williams came next. It's a turn that's drifting about, the boy doing "nut stuff" and the girl singing, they using a barrel instead of a bench, the girl wearing evening dress seated upon it, and in front of a street drop, while the boy is in a poorly looking light sack suit. The whole turn is out of balance, but if playing along the theory that any one nowadays can be a "nut" and get away with it, Williams and Spencer should amble along in the smaller houses. Like all "nuts," Spencer suggests almost any one of the originals you wish to mention, but is using nobody's material.

Nice people at the Fifth Avenue, and nice house. Too bad it couldn't stand up with everything south of 28th street clear, and nothing north in opposition within a mile.

Stmo.

NAPOLEONITIS PLAGUE.

Napoleonitis is starting to bust out in Filmtown like a summer rash. They have one this week at the West End theatre named "Napoleon From the Cradle to the Grave," the Ambrosio folk have a 9-reeler called "From the Tuilleries to Moscow and Back Again," or something like that, which they are about to release, George Klein has a Pasquali that he's considering as a premiere piece de resistance for the new movie Kleine house getting ready on Forty-second street, and several other enterprising promoters of original film ideas as well as others are winding up spools of filmed studies of the best things Nap. ever did.

Besides these outposts, certain Fourteenth street magnates have gotten hold of a 2-reel Nap. that the Vitagraph did some years ago, and with some imagination and a little gum arabic have made a Nap. photoplay called "Napoleon as He Really Was," the supplement to the Vita's story being furnished by some junk positives dug up in Paris.

Then, too, there's "Waterloo," which the London auctioneers hawked about last spring, to be unleashed here under another name.

There is a bare prospect the Napoleon feature men may get together and parcel out the country's film territory so none gets too badly stung.

The costly "Pompeii" fight of E. Mandelbaum and the Klein Pasquali, is said to be making the Nap. bunch consider the wisdom of cutting up the Napoleon film turkey so no one gets all the neck.

HAND-ORGAN OPPOSITION.

Exhibiting managers of the Ghetto report a new form of opposition in several hand-organ men who have circulated in the environs below 14th street during the past week with moving figures of dancing girls shown on flitting cards operated on the biofixit plan, and seen through a large lens window set in the front of the organ.

NEFF-TRIGGER EXPOSITIONS HAVE MOVIE MEN GUESSING

Big Meetings to be Held in Different Sections of United States That Are Unfriendly to Each Other. Picture Manufacturers to Keep Peace in the Ranks May Have Exhibits at Both Conventions.

Movie manufacturers who anticipate exhibiting their wares in either the exposition held under the Neff constituency in Dayton, O., in July or the exposition to be held in New York in June under the Trigger regime are conjecturing the wisest move to make without offending the promoters of either big show.

The manufacturers would like to make exhibits at each and it may be that such will be done without inflicting any kind of damage in any direction.

It's strange, but true, but there are two expos and conventions announced to be held in different sections of the United States that are diametrically opposed to each other.

\$50,000 FILM CENSORED.

(Special Cable to VARIETY.)

London, March 18.

A \$50,000 film produced by the Urban Kineto Company, "The World, the Flesh and the Devil," has been banned here by the film censor.

One scene was objected to which the author refused to change.

EXECUTIVE COMMITTEE MEETING.

Rochester, March 18.

A meeting of the executive committee, New York state branch, No. 11, Motion Picture Exhibitors' League of America, was held yesterday at the Hotel Rochester, at which National President M. A. Neff was present. A. N. Wolff, state president, presided.

The first business taken up by the committee was the resignation of Sidney Ascher, of New York City, national vice-president from New York state. Mr. Ascher's resignation was read. After the reading Mr. Wolff asked President Neff to preside. It was decided the resignation be accepted and that Ascher be retained as a member of the state league. It is understood there has been considerable friction in the New York city branch and Ascher's resignation came as a culmination of a split-up in the branch.

F. C. Pierce, of Geneva, was elected to fill the vacancy of National Vice-president from New York state, and I. F. Davis, of Binghamton, was elected State Vice-president in the place of Mr. Pierce.

An application asking for a charter for the reorganization of the New York city local was granted. It will be issued in the name of New York city Local No. 1, of the Motion Picture Exhibitors' League of America. On motion of Treasurer W. C. Hubbard, the former officers of the New York city board of trade will be requested to furnish the newly elected officers of New York City Local No. 1, with a full and complete statement of all monies received and expended.

After a lengthy discussion it was de-

cided that the next state convention would be held in Rochester, May 5. At the convention delegates to the National convention, to be held at Dayton, Ohio, July 6-11, will be elected.

MONTHLY FEATURE SERVICE.

The visit of H. Winik, a London Movie man, has resulted in announcement being made he's here to bring about the formation of a new monthly feature service which will strive to gain control of the uncontracted for multiple output of filmdom as far as North America is concerned.

It's proposed to have the service command at least one six or seven release each month, with a sufficient supply of films to carry the business on for a year were all picture making to suspend operations right now. The service will not represent the make of any one producing concern, but will take in the product of prominent firms throughout the world, several European houses being in on the deal through Winik's personal efforts.

In co-operation with Winik are P. P. Craft, head of the Apex Co., and Joseph Simonds, a London feature film and

G. F. FIGHTING PATHE.

With the now generally-conceded retirement of the Pathe concern from the General Film shortly, and the establishment by Pathe of its own exchanges throughout the country, a battle for supremacy is certain.

A year ago or so the Pathe concern withdrew from the Manufacturers' Association in England, which occupies the same position in the moving picture world over there as the G. F. does in America. Pathe took along a dozen or so brands of releases, which included the Eclectic, Chicago, American Kinema, Comic, Kurst, S. C. A. G. L., Swede, Italian Art, Duskos, Russian, Swenskas, Valetta, etc., renting direct to the exhibitors, and no doubt intend to effect a similar arrangement here. The plan has worked successfully in Europe, and if it can be put over here, it will make Pathe independent of all affiliations throughout the world.

A movement, however, is on foot to wage battle with the Pathe folks and there is a possibility of some price cutting before the atmosphere is cleared.

PERMIT FOR "DRUG TERROR"

Chicago, March 18.

It is reported the Mayor, Monday, issued a special permit, the first of its kind, for "The Drug Terror," a feature picture, to be shown here, and that the film will first be shown at the LaSalle, March 30, or April 6, for a run.

The picture entered under the "vice film" classification, against which the authorities placed a recent ruling for exhibition purposes.

PICTURES

exchange man. The new combination has both London and New York quarters, and it plans to secure a lease on a Broadway theatre in which to demonstrate its service.

The new concern will likely be known as the Dramatic Successes Film Co.

Among the first releases and which have been shown for exhibitors privately are "The Blue Mouse" and "Sealed Orders."

HENDERSON AS DIRECTOR.

Herbert Payne, president of the California Motion Picture Corporation, announces he has engaged Lucius J. Henderson as director for the important feature productions which his firm plans to place on the market.

No Pictures in the Open.

Kansas City, March 18.

An ordinance was introduced in the city council last week to bar moving picture shows in tents or airdomes. It is probable the ordinance will pass at this week's council meeting, for the Mayor is behind it.

Opponents of the Mayor say that he was promised the use of all moving picture theatres for campaign speeches if he would get behind the tent show bill.

GOOD NATURED MANAGER.

Cincinnati, March 18.

A. C. Dingelstedt, manager of the Plaza movie theatre in Norwood, and president of the Cincinnati Moving Picture Exhibitors' League, has been having trouble with the unions. A man walks in front of the Plaza bearing a sign advising people to keep away. It snowed hard the other night.

Dingelstedt had a path shoveled for the banner carrier. He also invited the man to come inside. "We don't agree on everything," said Dingelstedt, "but let's both keep warm."

LAUDER "TALKER" GOING ON.

San Francisco, March 18.

The newly made Harry Lauder movie talkers will be installed at the Savoy here next week by William Morris, who heads the company that had the film manufactured.

It's the plan now to send out the talkers on tour through California with a program of vaudeville to be given in conjunction with the pictures. If the experiment proves successful other tours will be arranged.

Mr. Morris expects to reach New York again March 30.

If you don't advertise in VARIETY, don't advertise at all.

ORIGINAL POLICY AT STRAND.

The reported negotiations between the Mitchell Mark people and the Vitagraph for the Strand Theatre on Broadway at 48th street never progressed, say the Marks, beyond the Vitagraph offering to place one of its feature films there on percentage. This offer was not accepted, and the Strand, under its owners' management and with the original policy announced, will start April 11, according to Moe Marks, with Selig's "The Spoilers," a nine reeler, running 135 minutes. It will be the entire show for the first week or two, assisted by an orchestra of 25 pieces and three pipe organs.

The feature film show will be continuous, from 11 to 11, at an admission 10-25, with loge seats 50.

EDISON WON'T CONSENT.

Thomas Alva Edison flatly refuses to permit any public movie exhibition made of himself. His refusal to turn loose any films showing himself at work on his inventions or going through his daily routine is made on the grounds that he will not consent to his film presence that in any way will mean commercial returns for any one. Mr. Edison feels it would do him more harm than good.

Pictures of Edison have been taken, but they are under hermetical seal in the Orange factory, and will not likely be released until after the inventor's death.

Some folks maintain that Edison has no connections with the Edison movie company aside from his name, but this is incorrect. The wizard is not only president of the company but makes it a personal point to see just what kind of film product they turn out from the Orange plant.

WHY PICTURE HOUSES FAIL.

Cleveland, March 18.

"Moving picture houses that fail do so, in a great majority of the cases, because the owners do not make a business proposition of the matter, or else turn the running of the house over to some one who knows nothing about it."

Such is the reason given by Samuel Bullock, of the Cleveland Motion Picture Association, and agreed to by all other members of the organization.

LOCAL PEOPLE IN PICTURES.

Syracuse, March 18.

Syracuse is seeing some home made motion pictures at the Wieting Opera House this week, where the American Rotograph Co., of Syracuse, is presenting the five-reel Indian drama, "Sitting Bull." All the actors are Syracuse people and the films were taken at the Onondaga County Indian reservation.

Harry Isaacs, the "Big Chief" of the Kaa-Noo-No Carnival fame, has the title role.

CHARGE OF ALL PICTURES.

New Haven, Conn., March 18.

Richard C. Miller, for the past eight months managing the Bijou here, has been given full charge of the feature and regular picture bookings for the entire Poli Circuit.

Miller will have his offices in the James Clancy agency, New York. He expects to open offices in Boston later.

FILM FLASHES

The Majestic, Lynchburg, Va., which has been playing Mutual programs, was sold March 8 to the Piedmont Amusement Co. of North Carolina, which will resume the movie policy, with Universal films. It is understood the Gayety, Lynchburg, will hereafter show the Mutual films.

The Photoplay Authors' League has been duly incorporated in Los Angeles. It is the purpose to do for the movie writers what the Authors' League of America is doing for other branches of the literary profession in the "protection" line. Among those fostering the new organization are Russell E. Smith, Marc Edmund Jones, Hettie Gray Baker and others prominent in scenario work.

The Mittenhalt Film Co., numbering 24 people in charge of Aubrey Mittenhalt, left Sunday for Saratoga Lake, N. Y., where a fortnight or so will be spent in taking a lot of exterior scenes for a new five-reeler which, when named, will be marked for release within the next month.

William Farnum has signed with the Famous Players to play the leading role in the forthcoming movie production of "The Redemption of David Corson," the Charles Frederic Gore novel which the F. P. secured from the Bobbs-Merrill Co.

Cleo Madison is to be featured in the new psychological dramatic movie entitled "The Mystery of Wickham Hall," which Wilfred Lucas has been commissioned to direct for the Gold Seal Co.

Looking over the April releases of the Edison, one is convinced that Mark Swan has been a busy boy of late. He wrote "A Romance of the Everglades" (two parts), released April 1; "Clearance" and "Percy's Sailing Party" (comedy), out April 6; "Andy and the Hypnotist" (comedy), released April 8.

They say that Dave Thompson, recently reappointed cast director of the Thanhouser Co., has a colored valet nicknamed Jasbo.

"The Sparrow," a three-reel feature, with Poislair in the leading role, will be released shortly by the Leading Players Film Co.

Action Davies, the Sun's dramatic critic, is the author of "The Chinese Fan" (1,000 feet), the fifth of a series of photoplays dealing with "Dolly of the Dailies." This is an Edison release of April 11.

Hereafter the Universal will give their scenario writers credit for their movie work by using their names on the posters and advertising matter and upon the screen casts.

Hobart Henley, formerly in the David Belasco stocks on the coast, is a new member of the Imp Company. He was formerly with the Reliance.

"My Official Wife," which James Young is staging for the Vitaphone in six reels, has more than 400 Orthodox Hebrews working in it at the Flatbush studios.

William L. Roubert has returned from a trip through the west in the interests of the Rosworth company.

Fishing still good in the screen pools. One born every minute.

A sawed-off Sampson is a new one.

The Sociological Research Film Co. is the new name for a large headache.

The N. Y. Casino shows movies every Sunday beginning late this month.

125 movie houses advertised for sale in the New York City dailies this week.

Crop of State Righters dwindling fast. Never mind, boys, someone will scheme out a new way to unload soon.

N. Y. Eng. World has started a series of movie scenarios by Alma Woodward, writ in what Alma says is the regular scenario form. More work for the scenario readers.

The U. S. Copyright Dept. at Washington has taken official cognizance of the decision won by Paul Hervieu of \$10,000 damages against the Gaumonts in Paris for plagiarizing his play "L'Enigma." Lots of native movie film flammers interested in the cognizance.

The Pan-American Film Co. reports entering int. contracts for additional companies in the manufacture of features. Edward King has been assigned charge of the New York Exchange and will be assisted by Edward King. The shipping department will be in charge of William Nuttall and Lyall Dean will handle the booking and correspondence.

The Happy Half Hour, Erie, Pa., playing split weeks of pop vaudeville at 5-10, has been bought by Fine & Cramer, of Meadville, Pa. For the present there will be no change of policy. Samuel Fine will manage the H-H hereafter.

The Interboro Feature Film Co. is a newly formed corporation in which Evan Evans and Arthur Feighery are the prime factors.

Although all of the Captain Scott North Pole movie outfits have been recalled from the road but one it does not mean the film is to be withdrawn. Robert Priest, who handles the New York office, is planning some new routes for next season. Feighery is president of the Interboro Co.

Thomas H. Boddington, who has succeeded H. J. Streycckmans as general manager of the Italia Film Co., plans a vigorous publicity campaign for the big, spectacular film which the Italia releases here within the next fortnight. It's a multiple reel on the lines of "Quo Vadis," of foreign make and costing a small fortune in the making.

The Biograph has corralled a raft of plays which they will be at liberty to make into photoplays whenever the time is convenient, but it's a foregone conclusion that some of them will never see the camera.

Now that the American Film Co. has turned out "The Cricket on the Hearth" under its Flying A trademark, it's going to make another of Charles Dickens' masterpieces into movies, having placed "The Old Curiosity Shop" in camera rehearsal. The Flying A will release Marc Edmund Jones dramatic photoplay, "The Town of Nazareth," March 30 with Edward Coxen, Winifred Greenwood, George Field and Charlotte Burton in the principal roles.

Lorimer Johnston staged the American movie entitled "The Turning Point," released March 23 with Sydney Ayres and Vivian Rich as the principals.

The Renfax Co., owing to its wonderful increase in business, is negotiating with several well-known New York lyricists to stage some of their forthcoming releases.

James Cruze and Flo LaBadie are featured in the Thanhouser March release entitled "Cardinal Richelieu's Ward."

"The Brass Bowl," Louis Vance's popular novel, is to appear as a movie production under an Edison release on March 27.

In the five-part picture, "The Cloister and The Hearth" (Hepworth's, London), taken from Charles Reade's works, Alma Taylor enacts the role of Margaret.

Another "Leap for Life" movie is on the market. March 28 Kalem turns loose a picture with that title.

An O. Henry story is offered in filmdom with the March release of an Eclair taken from that great story writer's "The Cabalero's Way."

The Gaumont Co. is turning extra stones in exploiting its Fantomas series wherein a crook detective is the central character. So far four subjects have been released, among them being "The Phantom Crook" (three reels), "The Man in Black" (four reels), "The Mysterious Fingerprint" (four reels), "The Crook Detective" (four reels).

SUFFRAGETTES USING FILMS. Pittsburgh, March 18.

The suffragettes of Pittsburgh are using every means of education to get their views across and their latest way is through the movies. Last year they appeared in the vaudeville houses for a ten-minute talk. This year they opened a training school where they taught young women how to speak in public and sent them to vaudeville houses throughout the district.

The movies were first used last week when the fifth legislative district was organized for the Woman Suffrage Party of Allegheny County. Films showing "What Eighty Million Women Want" and other films bearing on the cause, were used at the meeting in an East End theatre. Mary E. Bakewell, president of the Equal Franchise League, spoke while the films were being thrown and Councilman S. S. Woodburn presided.

The pictures made a great impression and their use will be continued as propaganda work.

ONE BILL LAID AWAY.

The exhibitors' standee bill before the board of aldermen, calling for a limited number of standees in picture theatres received a knockout at the hands of the law and legislation committee of that body, they having placed the bill on file, which practically kills it.

The exhibitors will introduce another ordinance, eliminating some objectionable features found in the old bill by the aldermen.

It Could Have Been Worse.

At a recent private showing of a new moving picture feature before the National Board of Censors one of the women members of the board registered an objection to a scene in the picture when a performer bit off the end of his cigar and spat it on the floor. They say she keeps her own home spotlessly clean.

PRIVATE PICTURING CONCERN. Pittsburgh, March 18.

A picture firm, to develop new lines in the industry and cover the national field, has been organized here and incorporated in Harrisburg. It is known as the Industrial and Domestic Film Co., and its sponsors are men prominent in political and banking affairs. There is a million dollars back of the enterprise, but the capital stock which was divided among about half a dozen persons, is \$5,000.

The "I. & D." as it is called, will undertake filming industrial enterprises for private and public uses, from such events as the Panama Canal down to the erection of a building. It will also develop a complete industry out of educational films, reproducing history, filming the wonders of the world, and making other films suitable for high school and college use. There is an insistent demand in Pittsburgh for such films, and this is one of the ideas that led to the organization of the company.

The third field of the company will be filming social functions, society weddings, entertainments, etc., and especially home studies. Here it will vie with the home portrait photographer. The company possesses new inventions which will make possible entering a millionaire's home and running off several reels showing the domestic life of the family. These will appeal especially where there are youngsters, for the films will be invaluable when they grow up. News events of especial interest to organizations will also be filmed and the films sold. Other big ideas will be developed.

J. P. Kerr, one of the council of nine of the city government, is president of the company. Ernest F. Roesser, magazine writer and political editor of the Pittsburgh Leader, is vice-president. E. N. Jones, until recently editor of The Harpoon, is secretary, and Charles Breitweiser, millionaire lumberman and treasurer of the South Side Trust Co., is treasurer.

No announcement has ever appeared of the organization of the company. The matter was secret because the company feared rivals would use their ideas. Following the incorporation, the plans were given exclusively to VARIETY's representative.

FILM MAN SENTENCED.

Samuel Marcusson, president of the Improved Feature Film Co., charged with receiving reels of film stolen from the General Film Co., pleaded guilty before Judge Swann of General Sessions and received a sentence of six months.

It was charged that aside from a few outside specials the business of the entire exchange was conducted with the stolen film.

Harry Buxbaum, assistant manager of the 30th street branch of the G. F. Co. was chiefly responsible for the conviction.

Building Two South.

Atlanta, March 21.

The Montgomery Amusement Co., with a string of picture houses throughout this section, is about to establish two new houses with that policy; one at Jacksonville and the other here.



HERBERT BRENON'S KELLERMANN FEATURE.

A "still" taken of some of the players under Herbert Brenon's direction at Bermuda, where Mr. Brenon produced for the Imp an elaborate feature film with Annette Kellermann as the central figure. Miss Kellermann is to the left of the group above, Mr. Brenon next to her, and Billy Shea, next.

The company has returned to New York with the picture completed. It is soon to be released and may run in six reels.

Mr. Brenon returned Monday, after having remained in Bermuda three months, most of the time in a hospital recovering from terrible wounds received from lugged glass in the tank, while he and Miss Kellermann were having a camera struggle. During it the glass shattered. Miss Kellermann was severely cut in the foot. Both wore crutches on the island. Mr. Brenon still continues to navigate with the aid of one, but otherwise is his normal self once more.

SLAVE OF LOVE.

From across the waters came "The Slave of Love" with its passionate tale of the cunning Countess who becomes infatuated with a dashing young Irish shot, lures him to her palatial home and regardless of the results wins the young man so completely that some red-hot love scenes follow. Of course there's the countess's husband and her little boy who love her dearly, but like many women in storybooks, big cities and pictures, she cares for nothing but the cooling caresses of her new sweetheart. Young Francis has an older brother with whom he performs in the circus ring, Leo sitting astride a charger and plunking the cote out of a playing card held in the pit of the left arm held to the left of his heart as Frankie stands a few paces away in the ring. The show goes right along but Francis' clandestine meetings with the Countess at her home result in the countess' lateness at the performances. Leo, who has a letter from their mother telling him to guard over Francis and keep his honor above reproach, knows that something will fall sooner or later. It is, therefore, not unexpected from a "business trip"—one of the few Countess of recollection who ever paid any attention to "business"—and learns the hard truth. His straightaway makes for the boarding house of the kindly ruddy and Leach, who takes the blame upon himself and accepts the Count's invitation to fight it out with pistols, warning him that he's there with the gun. The Count shows his gameness by saying he doesn't care and a cream soda as he wants to die anyway. The duel takes place and Leo plinks the Count in the right shoulder which sends him to the hospital unconscious. The Count's angry and Leach gives Francis full charge of the apartment wing routine Frankie has been previously playing so strong. Leo remonstrates, begs and entreats his brother to quit the Countess and almost succeeds in making him change his mind. Francis over and he enters the arena with a bunch of violets at his belt signifying that he has accepted her invitation to leave after the performance and quit Leo and the rest of the world. The Countess trembles when about to execute the card trick with the gun, and instead of hitting the card sends a bullet through his brother's side. Francis dies and Leo, heartbroken, divorces the Countess out of the room, saying the dead belongs to him. The "Slave of Love" in its entirety is as spry as can be and has several breezy blind scenes would do. Taming down this film in some of the delicate spots would make it an entertaining film. Portions of that circus performance are a little overdrawn, as some of the present day American films have more to show in the same atmosphere make it look tame. The principal roles for the most part were well played. Mark.

DIAMONDS OF DESTINY.

An imperator four-part exploited by the Midgar Features. It's a detective story with a lot of things that are a little over the top for the chief accomplice of the jewel thieves. Right off the reel the action starts and when everything looks nice for a neat roundup of the bad, they chuck Detective Sharp through a trap door and lock him securely in an iron-barred cell below. But Sharp living up to his name and rep outwits them and is triumphant in the end. It's a camera work that follows and there are none of those terribly mixed up situations one sees in the general run of foreign meliars. One of the best things which commends this movie production is the splendid photography. Another one is the splendid photography. There has some dandy exterior views, scenic to be true, but sufficiently necessary to carry the lion. An old idea is fairly well worked up although there are some things utilized that our ambitious little screen sleuths would be shy of in rounding up their quarry. Sharp in closing in on his man, does a Steve Brodie-Rodman Law from the top of a high bridge, is hauled into a launch and a race on the water surface follows. The film runs sweet-scented perfume—cologne that is first smelled on the white glove the woman leaves behind in the jewelry store, later on the diamond jewel box which the Moores make and palm off as the original, and later sends the air when Sharp, in showering his attentions on the woman, kisses her filmy scarf. Later she helps Sharp pick up his chase after her brother and later when Sharp has caught him rehanding, recovered the jewels and wins the cruel truth. To give the film an ending right there without the sleuth being forced to show and more cards, the writer has a person who has her shuffling off after telling the criminal hunter she killed herself because of her love for him. "Diamonds of Destiny" has sufficient action, realistic exterior scenes and photography to make it a good picture of any where. To those who love adventure and revel in detective tales, it holds interest. Mark.

Hard on Small Fellow.

Small movie managers and owners formerly operating under the 299-seat common show license are looking forward with a great deal of anxiety to the future. Due to severe competition, rigid enforcement of the standee law and business apathy in general, most are finding it hard to make ends meet.

A MODERN MEPHISTO.

The translated title of "A Modern Mephisto," when shown in the Green Photo Co. studio, was "The Bible," but the management announced it would be changed. It is an Aquila six-reeler—a lurid melodrama with fine effects and a big production. It opens with an artist giving a farewell supper to his friends and going off to make his way in the world. He is employed by a Lord to restore some old painting at his castle. While there he meets the Lord's daughter and makes love to her. The tale he has to say and forget her as her father would never consent to their marriage. He obeys, writing her a note saying he will try to forget her, at which she is disconsolate. Three months later he sends her a letter that he cannot live without her for her to meet him that night or he will kill himself. They meet and he protests his love anew and she yields. He's a scoundrel and is bent only on securing her money. When she is 21 he sends her a letter that she is now of age and advises an elopement. She comes to him, but her old nurse follows, arriving immediately after the ceremony. Nurse, a very dramatic old woman and by far the best artist in the picture, tells him to keep your secret if your husband swears on this bible to be faithful to you. He swears, and she adds: "And the hand of God shall strike all those who commit perjury." The women departs for home and the artist departs. He lives a gay life and runs into debt. Tells his wife he will be ruined unless he can borrow \$5,000, takes out a revolver and pretends to be desperate enough to make way with himself. She hears the faint laughter and brings them to him. Her father sees her hand them over, intercepts her and casts her off. Nurse goes with her. Artist continues his riotous living. Brings two "loose" women to his apartment and says: "I will keep a gay time when his wife and nurse arrive. Wife hears him say to the women: 'That's my wife (pointing to photograph). I married her for her money.' Wife confronts him but nurse prevents him striking her. Wife again declaring she never wants to see him again. Her father dies, dismembering her. He becomes a bankrupt forger. In attempting to forge notes he is caught and has it covered not to be genuine and the police attempt to arrest the artist. He jumps upon the stage, pulls his revolver; there is a chase over the rooftops, he throws one officer off a roof, but is finally captured and sentenced for life crime. Five years later he is released from prison and finds his wife is a famous circus rider. The child of their marriage is being brought up in the country by the old nurse. The artist goes to the show steps in near the dressing and hears Prince Tremayne paying court to his wife. Prince proposes marriage, but she is compelled to reject him. Paul follows his wife home, enters the house and finds her. He steals the contents of her purse and says: "I need \$4,000 to take me to America" and departs. Wife and nurse decide to take child away to another hiding place, but husband finds them and steals the child and gets her on a motorcycle. Prince enters, is told of the situation, gives chase. Cycle motor blows up; husband pulls gun and holds pursuers at bay. Chauffeur jumps into river, swims around the willows and attacks him from the rear. The villain is thrown into river and believed to have been drowned. Not so. No sooner do they arrive home with the child than phone bell rings and "friend husband" says to his wife: "I don't deny you; bears of my vengeance." She drops receiver leaving line open and he hears the Prince making plans for the child to be sent to his castle. Nurse takes child away on railroad train. Husband is on the train but nurse won't give child. The woman struggles with the villain, door is opened and both are protected to the ground as train is moving at full speed, killed. Once more the caption is repeated—And the hand of God shall strike all those who commit perjury. There is a brief epilogue showing the prince, wife and child picking flowers, apparently happy. The woman portraying the wife looks a trifle too worldly and sophisticated for her part, while the husband has the look of a villainous enough to "permeate so many dastardly deeds. The photography, both interior and exterior, is excellent, as are so many foreign films. The "punch"—or "punches"—are all toward the finish. The only thing to be found with a good melodrama is its length. Jolo.

SEALED ORDERS.

A most unusual, if not altogether unprecedented, thing happened in the studio of the Amer. Photo Co. Thursday night of last week, when at the conclusion of the running of "Sealed Orders," the invited audience, about 30 in number, applauded as if demanding an encore from some favorite comedian at a legitimate theater. "Sealed Orders" is a Gelfon film, bearing the stamp of the Danke-Blograf Co., and is a six-reeler. It is what "us technicians" are wont to facetiously refer to as a "reel treat." From the standpoint of the drama with modern accoutrement, nothing that Conan Doyle wrote in his famous detective series has more suspenseful interest. Every ingenious trick of melodramatic situation known—and others with which we are all familiar—was revealed during the progress of the plot. It is panned for by a fine company of players, with not a single incompetent, or even inadequate, actor in the cast. Excellent stage direction and some remarkable lighting effects—"Sealed Orders" will hold in a strong grip any picture audience no matter what the price of admission may be. Jolo.

If you don't advertise in VARIETY, don't advertise at all.

SAMSON.

A Universal six-reeler, "Samson," was given a private showing at the Republic last Saturday morning. It was produced by J. Farrell MacDonald from a scenario prepared by Frances Dayton, with stage effects by Frank Ormiston. It is founded on the biblical tale, and is a great, big, massive production that must have cost a large sum of money to film. In the centre of each caption Samson poses in a variety of words, thereby making a new effect in that line. These captions, however, are not as distinct as they might be, especially at the beginning, until one becomes accustomed to the gray background and the Gothic type. The picture begins with a sort of prolog wherein is shown the sorrow of Manoah and his wife who have passed middle age and are childless. Eventually a child is born to them and is named Samson. The story is taken up at his with Samson grown to manhood and his marrying Zorah, the daughter of a Philistine. He is shown struggling with a lion and wending its jaws apart. At the wedding feast he propounds a riddle for the solution of which the Philistines threaten Zorah with death unless she secures for them the answer. She wheedles it out of the strong man and when Samson discloses his wife's apparent deceit, renounces her. When his anger cools he seeks a reconciliation only to find she has been given to another. (This point is rather vague). Samson burns the house in which Zorah and her father reside, consuming both. When the Philistines wait for Samson to seize the jawbone of an ass and gives battle, slaying 1,000 of them. It leads up to his enticement by Delilah, after one-half of the picture has been run. He encounters the famous historical hair-cut and his undoing. His eyes are burned out and he is cast into prison. Meantime his hirsute adornment grows apace with the passage of time and his strength returns. The Philistines gather in the temple and call for the exhibition of the unfortunate giant in order to jeer him. Samson calls upon the Lord for strength and pulls down the pillars of the edifice, falling dead across the body of the king. Universal recognizes the film is worthy of commendation, apparently no time, expense or intelligence having been spared in turning out a good piece of workmanship. If ever a star part was created for a motion picture, it is the part of Samson. Not only does everything revolve about the character, but the role calls for Samson to do it all. It is taken by J. Warren Kerrigan and the part of Delilah is handled by Kerisid. Kerrigan has a splendid opportunity to be her first appearance before the camera. The main criticism is that Kerrigan is hardly big enough for the portrayal of so tremendous a monster of physical strength. As a reputation for the Universal picture is marked, the roles of Samson and Delilah might have been transposed. Miss Kerrigan is apparently a bigger person, physically, than her brother. She has still a few tricks of picture acting to learn, but a private and friendly audience found many things to criticize, but despite its faults "Samson" may be classed as a "big" picture for general exhibition. Jolo.

"OLD KENTUCKY," NOT YET.

"In Old Kentucky" isn't going into stock or pictures just yet. The Dingwall-Litt Co., which controls the piece, informed a VARIETY representative several offers had been received to turn the play with its race horse scene into photoplay, but that nothing would be done in that line until it has outlived its usefulness on the road as a traveling legitimate attraction. "In Old Kentucky" has never been released for stock despite the numerous requests for it.

The play is now on the road and is expected to be in the running again next season.

PITTSBURGH'S ELECTION.

Pittsburgh, March 18.
The Motion Picture Protective Association, the new body organized to protect the industry against unfair legislation, finally elected officers Sunday and completed its organization. Lawrence W. Rittenhouse was elected president; W. E. White, vice-president; A. J. Hanna, secretary; M. A. Ratt, treasurer. The defeated candidates were chosen to draw up a constitution. They are: W. C. Beatty, H. C. Kliehm, James Delves and Dr. Torrence.

H. B. Miller resigned from the committee of six which considers legislative matters, and W. C. Beatty was appointed.

WAGENER WILLING TO BET.

If Assemblyman James S. Eadie of Queens wants to make enough money in a day to retire for life all he's got to do is to get in quick communication with John Wagener at Reisenweber's Hotel, New York. Wagener, who recently incorporated the Wagener Film Co. to make and exploit films in New York State, says he's got \$100,000 of his own, and other film men's money that says the Eadie measure introduced in the Assembly at Albany last Friday to censor movies in the Glynn territory will never go through.

"I'm only a contributing unit of the money Assemblyman Eadie can make if he wants to cover the \$100,000 I represent, and I'm offering him odds of 1,000 to 1.

"New York State isn't Ohio. It has cars that run all night and a mayor that says if you're hungry and thirsty after midnight it's legal for some one to purvey to your wants between the curfew and dawn."

The Eadie provision suggests a commission of three members to be appointed by the Commissioner of Education, one a woman, with a \$3,500 annual salary for the chairman and \$3,000 each for the other members.

The bill also provides for the appointment of 60 advisory commissioners to assist it.

KLEINE'S 6-REELER HERE.

The latest of the George Kleine spectacular movies, has reached New York, Monday. It's entitled "For Napoleon and France" and was made abroad by the Cines Co. in six parts, covering 6,500 feet. Anthony Novelli, George Cattaneo, Philip Maieronia and Signora Giovanna are the principal players.

Under the Kleine-Ambrosio label March 24 will be released "The Barber of Seville," the Rossini opera story in three parts.

MET IN CLEVELAND.

Cleveland, March 18.
The board of directors of the International Motion Picture Association met at the Hollenden Hotel Wednesday and Thursday, discussed several matters relating to the business of the organization, and made plans for attending the convention to be held in connection with the exposition at Grand Central Palace in New York City, June 8-15.

Members were present from Ohio, Pennsylvania and Western New York. The board members in attendance were: Charles H. Philips, of Milwaukee, president; Judge P. A. Tugwell, of Los Angeles, vice-president; Harold W. Rosenthal, of New York, secretary; William J. Sweeney, of Chicago, treasurer; Samuel H. Trigger, of New York; Joseph B. Freidman, Buffalo; Dr. J. M. Rhoades, Indianapolis; Thomas Furniss, Duluth; Fred J. Herrington, Pittsburgh; Frank Howard, Boston.

Brooklyn Branch's Ball.

The Brooklyn branch of the New York City local held a ball at Prospect Hall, Brooklyn, Monday night. The affair was a splendid success, largely due to the efforts of President William Hollander.

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GAUMONT

debate with Houdini a few years ago, is in Chicago accepting engagements. Brindamour is now working with his wife.

It was erroneously reported that Hazel Hickey assisted in the production of "A Birthday Present" recently played by Catharine Counihan and Co. at Palace. The young woman's name was Hazel Rice.

Walter Keefe has decided not to replace Ed Marsh, his former park and fair representative, and hereafter will devote his personal attention to that branch of the T. B. C.'s business, his recent experiences in that line proving both profitable and interesting.

Laura Roth, who recently dissolved partnership, both personal and professional, with her most recent husband, one Espe, a juggler, has joined Minnie Palmer's tabloid "The Boulevard Girl," and is now subroting through the title role over an "Association" route.

Maude Dunblon, understudying Renee Kelly in "The Speckled Band" at the Studebaker, plays the chief woman's role in the piece one night last week. Lyn Harding will not take the company on a tour of Canada as announced. He will take a part in "Joseph and His Brethren" later on.

Guido Deliro, the vaudeville accordionist recently arrested in Chicago on complaint issued by his wife (Julia Tatrow), who alleged Deliro had failed to live up to his matrimonial obligations imposed by a Spokane judge, was discharged by Judge Ryan in the Criminal court, March 4. Lowenthal Brothers represented Deliro.

Johnnie Fogarty and his eight Presbyterians have left Chicago to introduce vaudeville dances to the natives of Missouri and Kansas, being in Kansas City this week, the home of Colonel Nelson, Judge Wallace and Tom Murray. Fogarty is one of the originators of the cake walk and 15 years ago was doing piano act with Gilbert Brown.

La Monte Everett Snell, in the box office at the Majestic, will be married in June to Emma Herbert a South Side Society belle. Inasmuch as Clifford Almy of the Olympic box office will also take the fatal leap in June (the blushing bride in this instance being Kathryn Coutts of the W. V. M. A.), there is every reason to believe a young epidemic of box office marriages is in line for the summer.

Muriel and Frances, who played the Majestic last week, were conspicuous during the daily walks through the presence of a pair of young animals or birds painted on their cheeks. The girls display the facial ornaments on the stage as well. The beauty marks pulled a small amount of publicity for them, but it was rather awkward to continually explain just why they have them on their cheeks, etcetera. However!

Charles ("Shorty") Falk, one of the most picture characters that ever haunted the Maratoga hotel lobby, packed up his keyster last Saturday night and hopped a Rock Island rattler for the Coast, where he will shortly startle the world with a new medical invention that promises to relieve the kentry who suffer continually with a perpetual "yen." "Shorty" is not exactly in show business, being just on the outside, but is considered one of us through his intimate acquaintance with Bobby Matthews.

Sam Baerwitz, one of Chicago's popular ten per hancers, recently decided to invest some of his earnings in a trip abroad on which he will combine business with the pleasure of mailing back postal cards to his various acquaintances. Being a citizen by birth of Cadan, a town in the province of Kovno, Russia, Sam naturally decided to ascertain the

possibility of getting back into these United States once he got out. A visit to United States Commissioner Foster acquainted Sam with the fact that his father had neglected the little necessity of becoming naturalized, and in the eyes of the law Sam was an alien. He therefore had his attorney get out his citizen's papers and procure a passport for him. Sam intends to dit around Park London and Berlin during his trip, without getting too close to either Cadan or Kovno, for Sam doesn't relish that three-year run in the Russian army. He sails May 7 on the Baltic, leaving behind him consecutive routes for the acts he represents.

SAN FRANCISCO
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PANTAGES' THEATRE BLDG.
Phone, Douglas 5213

EMPRESS.—Joe Maxwell's Seven Dancing Girls, with Ada Proctor, were well received. Warren and Blanchard scored. Spissel Bros. and Mack, successful closer. Gertrude Clark and Spencer Ward, artistic vocalists. Patrick, Francisco and Warren, did fairly well in the opening spot. Gladys Wilbur, passable. Alfred Latell, late of the Harry Lauder show, leaving behind him consecutive routes for the acts he represents.

ORPHEUM.—Fritzi Schaff was liberally applauded. Edward Gillette, funny in the opening position. Armstrong and Ford failed to come up to expectations. Sam Barton was a successful closer. Ray Samuels made herself popular. Grace Carlisle and Jules Romer (holders) repeated success, while Henry Woodruff and Co. were again well received. Another holdover. Cameron and O'Connor, went big.

PANTAGES.—The Pollard Co., operatic, closed the show and did well. Frank Smith, daring opener. Elliott and Mullen, excellent. Lots of interesting. Leon Rogee, satisfactory. The Susanne Remi Duo, passable.

COLUMBIA (Belasco & Mayer, mgrs.).—Henrietta Crossman in "Tongues of Men" (second week).

CORR.—Homer H. Curran, mgr.).—"The Blue Bird" (second and last week).

GALETY (Thomas O'Day, mgr.).—Rock and Fulton Co. in "The Candy Shop" first week of returned engagement.

ALCAZAR (Belasco & Mayer, mgrs.).—Herbert Keely and Edna Shannon dramatic stock. "Her Lord and Master" (second week of season).

The Mandarin Cafe, which adjoins the Galety, reopened March 16 under new management.

Tom O'Leary has been selected to succeed Rob Nolan as Ned Hogan in "The Candy Shop."

A. R. Shepard, the American representative of Brenan & Fuller, has returned from a trip back east.

Mrs. Addison Burkhardt, wife of the author, has gone east in response to telegram stating her mother was very ill.

Charles Adler, who recently formed a picture company, has announced his company will make the first picture this month.

Agnes Johns, a vaudeville actress, was successfully operated on March 8 to remove a growth on her side which resembled an abscess.

Cards are out announcing the engagement of the pair which Charles Kenyon, to Mrs. Elsa Cook Greenfield, a member of the local smart set.

Ray D. Wharton has assumed the management of the Margarita theatre, Eureka. Wharton has installed a staff and will put a new policy into effect.

It has been announced here by the P. F. I. E. that Hollis E. Cooley, the well-known New York theatrical man, has been appointed "chief" of the special events to be held during the Fair.

Harry A. Stewart, formerly an actor, was arrested in Berkeley, March 4, charged with impersonating a Federal Government officer. It is alleged he posed as a member of the United States Treasury Department.

Mrs. Pearl Hickman-Lyndon, a dancer, has applied for a final decree of divorce from her husband, Clarence Lyndon, of musical comique. In the petition a member of the Galety theatre chorus is named.

Commencing March 28, the Russian musician Thaviv, will begin a ten-week contract to furnish Idora Park with band music and lead grand opera. Two operas a week will be given. The tabloids will run about 45 minutes.

Charles A. Pryor, ex-agent and at present interested in movies, is battling before the local judges on the charge of "not sup-

porting his child." His wife preferred the charge and Pryor made an offer which his wife accepted.

Harry Bishop, of Oakland, largely interested in "Ye Liberty theatre," has bought a good sized lot in Berkeley to erect a new theatre. It is said that Berkeley has a population of over 40,000 people and its theatricals are limited to a couple of movie houses. Bishop intends to play stock in the new house.

While playing at Pantages (week Feb. 22) the Uyenno troupe of Japanese were warned by the labor commissioner to take the children out of their act. The Japs complied and finished the week without permitting the minors to work. The following week the act went to Oakland and put the children back to work in the act. This time the labor commissioner had the troupe arrested, also House Manager Wright, who acted as manager of troupe. At the hearing Manager Wright pleaded guilty, and the judge will sentence the offenders March 16. This is only one of the instances which occur monthly, and acts coming west which employ children should make arrangements to eliminate the minors before crossing the California state line.

Because of the flood of "vice" films, plays and vaudeville sketches which have been playing at Pantages since the season opened, it is said on good authority, the Police Commission and Board of Censorship are seriously considering the plan of making "such" attractions comply with every strict rule. Later, most of the feature film houses have been "featuring" slave films or exposes. Several plays built on the underworld theme have played the legit houses and some have made money, although in most instances the popularity of the plays and vaudeville houses have gained the best financial results from handling such attractions. Some of the sketches and films have been presented in such a raw manner, the censor has been forced to the advantage of his amusement and will frame a rigid set of rules governing the exhibition of "vice" attractions.

Theatrical circles last week have received one shock after another. First Marie Dressler walked out of "The Merry Gambol," the Galety fled suit for damages amounting to \$15,000 and tried to attach her bank account. William Gorham in his last frame Gaiety Comedy charged J. W. Dalton with being white slaver and demanded the Federal District Attorney make an investigation. The District Attorney looked over the evidence submitted and opined it looked as though the Gaiety people were trying to use him and his office to pull their hot chestnuts out of the fire. In another interview to the papers he said: "There might possibly be grounds for a cause of bigamy in the case of Dalton, but one thing was very evident and that was, the alleged proof offered by the Gaiety crowd did not amount to anything. That they were trying to use his office and power to split their spite out on Miss Dressler, Miss Gaiety, has been a counter suit for fulfillment of the terms of her contract. Both her and Dalton are here and aver they intend to stay and prove to the people that they are married and that there is no grounds for even a 'trial for bigamy.' Both have stated they will expose certain things and transactions which have occurred since the Gaiety opened 'that will make the world gasp with amazement.' They have retained one of the best law firms in town and detectives are running down every rumor. The comedy side of the affair was the 'Accusation that Dalton had imported Marie Dressler (who is known to have a strong mind of her own) into the Gaiety theatre on the basis of 'Public opinion is with the Daltons'."

LOS ANGELES.

By GARDNER BRADFORD.

Rita's Romance," a comedy with music, by Leo Ditrchstein with melodies by Silvio Hen, was produced for the first time on any stage at the Burbank last week. It was planned at the vehicle to introduce Selma Paley to New York under the management of Oliver Morosco. Both Ditrchstein and Hen have previous successful dramatic ventures to their credit. Rita's Romance" does not add to their distinction. It concerns an American broker named Baird at a German watering place who, with his wife, is mistaken for a Prince who left Berlin incognito supposedly with an opera singer. The Prince turns up at the watering place. "where the action of the play occurs" and capriciously takes the name of Baird. The mistake in identities thereafter furnishes the main comedy and some more is injected by two detectives sent to capture the Prince. The name of the Prince is Selma Paley, who fell short of expectations. Forest Stanley, Arthur Burchley, Walter Catlett and Grace Travers carry the chief roles, with none distinguished. The chorus is of good singing ability and the ensemble numbers are the best of the musical part of the show.

ORPHEUM (Clarence Brown, mgr.).—Week March 6, Maxine Broderick, Gertrude Green, a dancer, a singer. Anna Lehr and Co. in tabloid melodrama; Frank Montemery carried off honors; Demarest and Chabot score. Holdovers, Willa Holt, Wakefield, Eddie Leonard and Mabel Russell, Dr. Carl Hermer in "Columbus" (second week).

EMPRESS (Denn Worley, mgr.).—Week 9



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Seven Adas, sensational; Four Ladells—exceptional; N. D. Nestor and Bess Delberg, in sketch; American Comedy Four, speedy act; "What Would You Do?" by John R. Gordon and Co.

HIPPODROME (Lester Fountain, mgr.).—Week 6, probably the biggest sensation ever attempted in Los Angeles vaudeville at the Hippodrome, where Dr. Carver's Diving Horses made their first indoor appearance. Act necessitates a huge concrete tank, 20 feet deep, built below the stage. Into this, from a height of 30 or 40 feet, the horses plunge. At each performance one carries a young woman in red tights who goes under the water with the horse and comes up still seated on its back. Tom McGuire, clever and entertaining; "Happy School Days," large-scale melange. Other numbers include LaSalle Brothers, Thornton and King, Agnes Burr and the Seven Sicilian Accordionists.

REPUBLIC—Al Walton, in a powerful presentation of a strong one-act drama by Richard Barry, "Mercury." Florence Stone again registered a success, supported by Andrew Robson, formerly of the Little theatre. Prince Ludwig, dwarf, scarcely more than two feet tall, entertaining musician. Chipola Twins, pretty girls. Rose and Stuart, good. Cycling Crane, clever. The Hurleys, entertaining.

PANTAGES (Carl Walker, mgr.).—Week 9. Unique juggling, featuring Japanese artists, premier honors, although the star act, "Vice," was held over. Monahan, skater, out of ordinary. Millard and Christie Kennedy, excellent. Lillian Watson, entertaining. Chippola. Laura Dreyer begins the act with a display of fireworks on the stage and end with a display of appreciation from the other side of the footlights.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Several good acts on the bill, but the offering of Liane Carver, daughter of Anna Held, is not one of them. The few bright spots, such as Laddie Cliff and Minnie Dupree and Co. go a long way to help out what would otherwise be an extremely gloomy show for the house. Miss Carver was plainly a disappointment, considering how much was expected of her. If Anna Held had any part in her daughter's preparation for the vaudeville stage her efforts received little reward. Miss Carver has eyes as large as her mother's, but the resemblance ends suddenly right there. The music, arranged by Irving Berlin, and the attractive staging are the best features. Fortunately, Laddie Cliff follows Miss Carver on the program, and the audience waited for him. He made a bit hit with his agile and eccentric dancing and with his songs. Laddie is no longer a boy comedian, for he is now grown-up and his dances have improved with his growth. His work brought him such an ovation he was compelled to end the demand for more of his droll dancing and smart singing by reciting a serious little poem entitled "Guitars," which he handled in excellent style. Miss Dupree's playlet is entitled "The Man in Front." It is intensely dramatic and held interest throughout. The Dancing English Trio opened the show. Lighter and Jordan, two well-dressed girls, put over some songs in good fashion. Tony Hunting and Francis Corrine pleased with their easy kind of joking and mildly eccentric dancing. The Verigraph, called an optical sensation, provided red and green paper lorgnettes through which jumbled stereopticon views thrown on the screen are given their right perspective and look almost "life-like." Lambert and J. J. called an optical sensation, provided red and green paper lorgnettes through which jumbled stereopticon views thrown on the screen are given their right perspective and look almost "life-like." Lambert and J. J. called an optical sensation, provided red and green paper lorgnettes through which jumbled stereopticon views thrown on the screen are given their right perspective and look almost "life-like."

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—The bill this week is not up to the usual standard for this house, but despite this, Monday night's house was very big. The greatest intercat was given "Wild Animals at Large," an excellent picture play. The bill is opened by Joe La Fleur, aerialist, who has two little dogs, amusing in a mild way, with their little antics. The Ryan Sisters sang and danced, but their efforts fell on a cold house. The "rube" stuff was fair, but the other numbers lacked smoothness. Jess Keppler and Co. in "What Happened in Room 44," a comedy playlet, dragged along with stiff speeches by the principal member, but managed to get a laugh at the finish. There were more long speeches and draggy action in "Night-Hawks," and the reception which the little melodrama received would seem to indicate that the public wants something new in place of the overworked crook plays. El Clevé, xylophonist, biggest hit of the show. The orchestra persisted in dragging behind the xylophone despite El Clevé's vigorous protests. The Four Newsoms, substituting Sam Watson's Farmyard Circus, did an acrobatic act which needs polish, but was otherwise good. The costumes of the two women members of the act date back a long while.

WILLIAM PENN (William W. Miller, mgr.; agent, U. B. O.).—Two dancing numbers divided the headline honors this week, and both were excellent features of the bill. Six American Dancers, who captivated the house. Lydell, Rogers and Lydell had a jumble of songs and comedy in addition to dances and the audience quickly responded. Some of the comedy is very good and the whole act was thoroughly enjoyed. Billy Hart's sketch,



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The ever-busy Margaret also sees the new \$6,000,000 postoffice, has tea with Lieut. John C. Poste of the British Navy, who is going to attempt an aeroplane flight across the Atlantic, and manages to spare the time to take a lesson in the Maxixe from A. Baldwin Sloane and Grace Field.

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"Wireless," kept the audience laughing and brought great applause. Les Jonters, well received in their acrobatic work. Quigg and Nickerson won favor with the black-face specialty. Walter Van Brunt, songs, pleased.

LYRIC.—"The Pleasure Seekers" opened Monday night to a good house.

GARRICK.—Elsie Ferguson opened Monday night in "The Strange Woman."

FOREST.—"The Doll Girl," with Richard Carle and Hattie Williams, opened Monday night.

BROAD.—David Warfield in "The Auctioneer" opened Monday night to good business.

ADELPHI.—"Romance," with Doris Keane, continues with good box office returns.

LIFE.—"The Third Degree," stock, to fair business.

CHESTNUT ST. OPERA HOUSE.—Orpheum Players, stock, in "We Are Seven." Debut of

Blanch Yurka, new leading woman, who was cordially greeted.

AMERICAN.—Stock, in "The World and His Wife."

WALNUT.—"Mutt and Jeff" by a traveling company to a crowded house.

ORPHEUM.—"The White Slave," at popular prices, seen recently at the Walnut.

METROPOLITAN.—"The Whip" is getting capacity houses in its second week here.

CASINO.—"Queens of Paris" were well received Monday night. House packed.

EMPIRE.—"Girls from Starland," good snappy show and attracted a good house Monday.

TROCADERO.—"The Follies of Pleasure," with Dan Coleman, fair house Monday afternoon.

GAYETY. Stock burlesque.

PEOPLES.—"Trip to Paris" drew well Monday.

Conversation heard the other day at the Lyric theatre between Leonard A. Blumberg, Shubert representative in this city, and Sam

Freeman, agent for "The Pleasure Seekers."

It is said to be true:

Freeman: "Have a cigar?"

Blumberg: "No, thanks. I had larynx trouble and had to cut it out."

Freeman: "What, the larynx?"

Blumberg: "No, smoking and it hasn't bothered me since."

Freeman: "What—smoking?"

Blumberg: "No, the larynx. And I think I've stopped it for good."

Freeman: "What, the larynx?"

Blumberg (disgustedly): "NO! SMOKING!"

Freeman: "Oh!"

Eugene Blair will close her season at the Walnut late in April. "Madame X," her present production, will not be used again by her as a starring medium.

A tango matinee will be given on the stage of the Lyric Friday afternoon by members of "The Pleasure Seekers" company. The audience will be invited to go on the stage.

The Forrest theatre will be given an Easter week by the Mask and Wig Club of the University of Pennsylvania. "The Royal Arms" is the title of this year's production by the club.

Irene Heldt and Geraldine Fleming of the "Follies of Pleasure," are framing a sister act with which they expect to enter vaudeville.

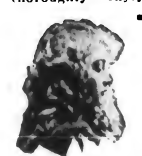
BOSTON.

By J. GOODITZ

LOEW'S ORPHEUM (V. J. Morris, mgr. agent, Loew). Vaudeville.

LOEW'S ST. JAMES (William Loew, mgr. agent, Loew). Vaudeville.

NATIONAL (George Huley, mgr.; agent,



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NEW YORK CITY

U. B. O.).—Morton Opera Company in stock musical comedy revivals, going big. This week "The Time, the Place and the Girl," with "The Runaways" scheduled for next week.

HOLLIS (Charles J. Rich, mgr.).—"The Poor Little Rich Girl." Opened Monday night to an exceptionally good house without paper but did not meet with the enthusiasm predicted.

COLONIAL (Charles J. Rich, mgr.).—"The Little Cafe." Given an expensive advertising campaign for a week before Monday night's opening, which brought a big house and good notices. Will do a big business for a couple of weeks.

PARK (Charles J. Rich, mgr.).—"Fannie's First Play." Third week, with excellent business promising good run.

PLYMOUTH (Fred Wright, mgr.).—"Under Cover" will observe its 100th performance at this house Monday night and apparently finish out the season, breaking good records and proving the big surprise of the season.

SHUBERT (E. D. Smith, mgr.).—"The Gilbert and Sullivan revivals with DeWolf Hopper. Second and last week to satisfactory business, although by no means crowded houses. "Iolanthe" proved the biggest money-maker.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law," starting on its second month with Jane Cowl and expected to finish the season without paper.

CORKE (John E. Cort, mgr.).—"Kitty Gordon in 'Pretty Mrs. Smith.'" Knockout on first performance. Reviewed elsewhere in this issue.

BOSTON (William Wood, mgr.).—"Bunty" at \$1 maximum, with an exceptionally good company, including Molly Pearson. Business fair, with "The Trail of the Lonesome Pine" underlined for next week.

GLOBE (Robert E. Schenck, mgr.).—"Last week of 'The Little Lost Sister,' with good business but poor company. "Mutt and Jeff in Panama" next week, and if it makes money the house will probably continue on the combination policy which has been tentatively adopted over the former policy of small time vaudeville.

TREMONT (John B. Schoeffel, mgr.).—Raymond Hitchcock in "The Beauty Shop." Business improving steadily.

CASINO (Charles Waldron, mgr.).—"The Bowery Burlesquers." Capacity.

GAIETY (George T. Hatcheller, mgr.).—Harry Hastings' "Big Show." Capacity.

HAWARD (George F. Lothrop, mgr.).—"Queens of the Cabaret." with Three Bartos heading house bill. Capacity on guarantee.

GRAND OPERA (George E. Lothrop, mgr.).—"The Mischiefmakers." Good business.

CASTLE SQUARE (John Craig, mgr.).—"Stock." "The Crisis." "Soldiers of Fortune" next week.

Hazel Cameron of the Morton Opera Co. at the National Theatre last Thursday during the performance of "The Belle of New York"

and was rushed to the City Hospital, where it was found she was suffering from appendicitis. When she came out of the ether Sunday it was found that \$100 had been raised by the company and Press Agent Charles Winston to defray expenses.

At the Hub this week Mimi Aguilas, the Italian actress, is playing an extensive repertoire, this being her second engagement here this season.

Lotta Crabtree is one of the ten largest taxpayers in Boston, according to the tax reports just filed.

"Little Miss Brown" will come into the Shubert next week following the close of the Gilbert and Sullivan revivals.

David Warfield in "The Auctioneer" will come into the Tremont following the close of the run of "The Beauty Shop," although this date is still indefinite.

Easter Monday will probably be the opening date of the new Wilbur on Tremont street, and the rumor that "Within the Law" will be shifted from the Majestic to the Wilbur is at present not given credence. "At Bay" being considered the probable booking by the Shuberts, who control the house.

John E. Cort of the new Cort Tuesday afternoon held open house with a 17-piece orchestra to establish a closer bond of intimacy between his patrons and the house. Sheridan DuPont and Margaret Mudge, gave a series of four of the modern dances. The idea received a generous response.

The show girls in "The Beauty Shop" have been picking up a lot of local business in the past two weeks in Boston by demonstrating hats and gowns in the various department stores. Advertised with photographs, the idea proved remunerative to both the stores and the Tremont theatre with the publicity this being the first time that this has been tried here.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—"Oh, Oh, Delphine." 18-18. "Change." 19-21.

SAVOY (James Callahan, mgr.).—Calsmith Stock Co. 18-21. "The Gambler."

NIXON (Harry Brown, Jr., mgr.).—"Joe Flynn and Minstrel Maids, 'The Concealed Red,' The Kaufmanns, George Smedley, Bounding Johnson.

STEEL PIER (Jacob Bothwell, mgr.).—Vesella's Italian Band.

MILLION DOLLAR PIER (John Young, mgr.).—"Tango Dancing. First prize, March 13, won by Mrs. Elsa Uhle and Harry Rice.

The New Alamac cafe (formerly Young's Hotel) opened St. Patrick's day. Dancing daily.

The Three White Kuhns will return to the Jackson cafe April 1.

Eugene Yaare, forced to cancel at the Nixon March 8 on account of illness, has been re-booked for the same theatre Palm Sunday, April 15.

Orchestra Leader Leopold Kohls, of the Rudolf cafe, was arrested March 14 on a charge referred to Leonard Levitan of New York City of obtaining money under false pretenses. Kohl spread before Miss Levitan a glowing account of a scheme by which he could make bountiful returns—that of placing orchestras in several beach front hotel cafes. The girl put up \$475 and upon being unable to secure an accounting from the tango musician secured a warrant and had him apprehended. When arraigned before a local magistrate, several hours after his arrest, the young man was held under \$700 bail to await the action of the Grand Jury. He was unable to secure the necessary open sesame. Kohl is well known in the resort, not only as a leader of exceptional ability and a first rate violinist, but as a prize Tango contest winner.

Garden Pier, as reported in Variety last week, announces the opening of vaudeville April 6 with Keith vaudeville. Jake Isaac is

the manager; Eugene L. Perry is the manager of the Pier.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Barrow & Milo, stand out; Daisy Leon, sings well; "The Lawn Party," plagiaristic trifle enjoyed through juvenile interpretation; Mollie Hunter, dances gracefully, but her English needs tuning; "The System," best epitomized melodrama disclosed locally; Marshall Montgomery, familiar; La Toy Bros., deteriorating.

TULANE (T. C. Campbell, mgr.).—"Follies," awakened the natives and will do over \$15,000 this week.

CRESCENT (T. C. Campbell, mgr.).—"A Girl of the Underworld."

LYRIC (Henry Lehman, mgr.).—Stock burlesque.

LAFAYETTE (H. C. Fourton, mgr.).—Hall & Belmont, Richard Carroll Co., Theodore Tenny, "Those Two Girls," Sterling, Rose & Sterling.

HIPPODROME (Lew Rose, mgr.).—Barelli-Turci Duo, Bolger Bros., Patterson Sisters, Stevens & Stevens, Irene Prince, Three Haydens.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Tulane season has been extended a week, the management having secured "Damaged Goods."

Impresario Affre has asked the subscribers of the French opera house to state which operas they like best.

Lottie De Long, with a tab, was fined ten dollars in a local court for slapping the face of the manager of the Majestic, Otto Kaelim. Mr. Kaelim had remarked Miss De Long was inarticulate.

Next week: Tulane, "Adele"; Crescent, "Modern Eve."

Herman Fichtenberg, the south's most affluent picture magazine, is spending the winter in Los Angeles. Fichtenberg's Pensacola theatre opens shortly.

The Louis Dean Players were not successful at Shreveport, the company disbanding a few days ago.

A picture of the audience entering the Lafayette was made Sunday afternoon. The patrons will have the opportunity of seeing just how they appear to others during the week. The scheme has always promoted patronage when instituted in other cities.

ST. LOUIS.

By F. ANFENGER.

COLUMBIA (Harry D. Buckley, mgr.; agent, U. B. O.).—Maurice and Florence Walton heavily billed and a draw as town in hard bit by dancing wave; "Celluloid Sara," goes strong; Gould and Ashlyn, score; Cummings and Gladings, eccentrics; Austin Webb and Co.; Rellow, Frits Bruch and Sister; Stelling and Kessel.

GRAND (Harry Wallace, mgr.).—"Miss Nobody From Starland," combination booked in as a tabloid in three scenes with fair cast; Lalla Selbina; Roland Carter and Co.; Hetty U'rna; Emmett's Dogs; Keough Sisters; Dubois.

HIPPODROME (Frank L. Talbot, mgr.).—"Richard, the Great;" Eva Westcott and Co.; Archer and Ingersoll; Musical Bonnellis; Newsboys' Sextet; Jack and George Gibson; Port and Delancy; Lillian and Patner; Johnny Bell.

PRINCESS (William Flynn, mgr.; agent, S.-C.).—Tom Nawn and Co.; Onalp; Two Georges; Nelf and Sister; Raskeller Trio.

PARK AND SHENANDOAH (William Flynn, mgr.; split, S.-C.).—Zeno Jordan and Zeno; Baney and Billbury; Teed and Lazelle; Billy Gilbert and LaJone Troupe, first half at Park, splitting with Joe Maxwell's "A Night at a Police Station;" "Woman of the Underworld;" Charman Trio and Rena Arnold; Brooks and Loretta, first half at Shenandoah.

EMPRESS (C. F. Heib, mgr.).—George Roland and Primrose Four; H. T. McConnell and Co.; Gordon Highlanders; Paul Kleist and Co.

Frank Smithson



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OLYMPIC.—Christie MacDonald in "Sweethearts" opening Monday. Sale good.

SHUBERT.—Mantell opening Monday in "King John."

AMERICAN.—"Rebecca of Sunnybrook Farm," nearly capacity opening Sunday night. Usual matinee cut out account of late arrival.

STANDARD.—Dave Marion in "Impossible Land." Dave at his best.

GAYETY.—"Cabaret Girls."

GRAND CENTRAL.—Judith of Bethulia, picture impressive.

GARRICK.—House of Bondage," business fair, but not as big as "Traffic in Souls."

ODEON.—Pawlows. Tuesday night full house as at former two appearances.

CINCINNATI.

By HARRY MARTIN

GRAND (John H. Haylin, mgr.).—George Arliss in "Disraeli"; 23, "Sweethearts."

LYRIC (C. Hubert Heuck, mgr.).—"Second time this season for Helen Ware in "Within the Law"; 22, "Traffic in Souls"; 23, Robert Mantell.

EMPRESS (George F. Fish, mgr.; S.-C.).—Schenck, D'Arville & Sutton opened and were appreciated; Hager & Goodwin, voted one of the best teams on the road; Marie Stoddard, good; John T. Doyle & Co. came back with "The Police Inspector's Surprise," and again the crowd liked this good tab; Frank Morrell, featured, was hoarse; his talk, particularly the hotel joke, went better than his songs; Torelli's Comedy Circus closed the best bill of the season.

WALNUT (Willis F. Jackson, mgr.).—"Mutt and Jug" returned, this time "The Panama." 22, Olive Vail in "The Girl from Mumm's."

GERMAN (Otto E. Schmid, mgr.; stock).—Benefit for Elias Schmid Corty, Ingenuis, "Jugend," Sunday night; 22, "Lottchen's Geburtstags."

EMERY AUDITORIUM.—Julia Culp and Wilhelm Bachaus in joint concert, March 17, evening.

MUSIC HALL.—Pawlows and Novikov, 20, evening (return engagement).

GAYETY.—(Charles B. Arnold, mgr.).—"Liberty Girls."

STANDARD (A. L. Riesenberger, mgr.; stock).—Amoretta, the dancing Venus, featured; burlesques, "The Gentlemen Burglars" and "It's Great to be Married."

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OLYMPIC (McMahon & Jackson, mgrs.).—"Girls from Maxim's," featuring Bob Fitzsimmons and son, Bob Jr.
HUCK'S (Hubert Heuck, mgr.; agent, R. J. Gomez).—"18, Mrs. Bessie Thomassheff, wife of Boris, in 'The Green Boy.' 18, Same in 'The Country Girl.'"
LYCEUM (Harry Hart, mgr.; agent, Sun).—"The Landrys, Boyd & St. Clair, Riley & Stone, Harris Twins.

Carl Davenport of Cincinnati will be in "Sweethearts" at the Grand next week. Johnnie and Jimmy Boyle at Keith's this week with Gus Edwards, "Madame Gilda," and Kenneth Ryan at the Empress, live here.

"Tag Day," to help raise funds for the establishment of a tent colony at Albuquerque, New Mexico, for consumptive actors, was observed at the Empress only. The Anti-Tuberculosis Society had a pretty girl selling tags in the lobby and she took in a goodly sum.

E. A. Bachelder, advance agent for "Sweethearts," and his wife were in town last week. Pretty soft for Bachelder. The Missus, a former publicity agent herself, does half his work, but they only get one salary between them.

Harry E. Stewart, an employee of the Coney Island Co., has been granted a divorce from Mary Stewart, on the ground of neglect. He says she associated with other men.

"In Story Book Land," a play said to be something like "The Blue Bird," will be given at Hughes High School, Saturday, by 150 students of the University of Cincinnati, for the benefit of the new woman's building at the institution. John B. Rogers wrote it.

A warrant was sworn out by Jacob Schottelens, real estate agent, charging George Russell of the Walnut Street theatre, with illegally posting bills on Schottelens' property.

"Governor" John F. Robinson, founder of Robinson's Circus, paid \$139,000 debts and still has an annual income of \$20,000 for the remainder of his life. Which demonstrates that the circus business was a pretty good proposition in the old days. Attorneys who successfully resealed suits brought by Robinson's daughters for possession of \$238,000 in stocks, were allowed a \$25,000 fee by Insolvency Judge Warner.

BALTIMORE.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.).—"Bert Williams, good line of material; Claude Gillingwater & Co. in 'Wives of the Rich,' classic; Cross & Josephine, brilliant pair; Kathleen Clifford, dandy; 'The Lie the Jack Bull,' brimful of fun; Miller & Vincent, full of live stuff; Ergott's Lilliputians, fair; Bartholdi's Birds, hold spot well.

VICTORIA (Pearce & Scheck, mgrs.; N.N.).—"Harry Crandall & Co., good swing to the humor; Alice Hanson, cheerful; Daily Brothers, good at intervals; Bolton & Parker, most satisfying; George Davis, lots of new material; The Kinsmors, novel; Morse & Hill, tip-top comedy.

NEW (George Schneider, mgr.; Ind.).—"Broadway Girls," bery of good steppers and capable singers; Col. Jack George, witty; Whittier, Ince & Co., high class company; Leo & Chapman, novel features; Ward Sisters, lots of surprises.

LORD BALTIMORE (Pearce & Scheck, mgrs.; agent, N.N.).—"Pepper Twins, well balanced pair; Harrington, gets good applause; Morse & Hill, comedy in generous proportions (first half); Walker & Hill, fascinating little sketch; Al Wild, capable artist; Lailion, new material all through (second half).

PALACE (Charles Sadler, mgr.).—"The Drug Terror," picture, dollar business.
FORD'S O. H. (Chas. E. Ford, mgr.).—"The New Henrietta," with Crane, Fairbanks and Amelia Bingham featured. Comedy of incomparable worth. Doing good business.

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which picked up steadily after the first performance.
ACADEMY (Tunis F. Dean, mgr.).—"Mrs. Flaks in 'Mrs. Bumpstead-Leigh.' A mighty cleverly constructed comedy and magnificently presented by a cast that is good down to the smallest speaking part, but business is not up to expectations.
COLONIAL (C. F. Lawrence, mgr.).—"Baby Mine," strong cast and one of the most delightful things seen at this playhouse this season. Business top-notch.
GAYETY (Wm. R. Hallau, mgr.).—"Behman Show." Fast and snappy.
HOLIDAY STREET (Geo. W. Rife, mgr.; Stock).—"Ten Nights in a Bar Room." Perennial thriller patronized by its old admirers.

PITTSBURGH.

By GEORGE H. SEEDS.
GRAND (Harry Davis, mgr.; U. B. O.).—"Fannie Brice, great; 'The Purple Lady,' good; Alfred Bergen, excellent; Joseph Jefferson & Co., good; Marie Lo Co., beautiful; Mr. & Mrs. Jimmy Barry, effective; Miller & Lyle, good; Three Ellisons, good; Rolandow Brothers, fair.
HARRY (C. R. Buchheit, mgr.; U. B. O.).—"Seven Minstrel Kiddles, hit; Gus Campbell & Co., excellent; Jacklin & Lang, exceptional; Miller & Williams, fair; Don, good; The Stillmans, laugh; Mahoney & Tremont, good; Galloway & Roberts, amusing.
SHERIDAN SQ. (Frank H. Tooker, mgr.; U. B. O.).—"Fountain Diving Nymphs," sensation; Five Dunbars, laugh; Wynn & Ware, good; Western Baker & Co., speedy; De Lisle, fair; Gladys Gerritt, charming.
ALVIN (J. P. Reynolds, mgr.).—"Joseph Santley in 'When Dreams Come True,' big houses, fine reception. 23, 'The Road to Happiness.'
NIXON (Thos. Kirk, mgr.).—"Richard Bennett. House three-fourths filled. Talk of 'Damaged Goods' being called off by the police, did not materialize. 23, 'Widow by Proxy.'
DUQUESNE (Harry Davis, mgr.; stock).—"Constance Collier, full house, 'The Eternal City.' 23, 'Tribby.'
PITT (Wm. McVicker, mgr.; stock).—"The Red, big house. 23, Mary Hall's farewell in 'The White Sister.'
ROWLAND (P. B. Jones, mgr.; stock).—"Mrs. Temple's Telegram," good house.
LYCEUM (C. R. Wilson, mgr.).—"The Ringdarts," packed. 23, 'The Shepherd of the Hills.'
GAYETY (Henry Kurtzman, mgr.).—"The Gay New Yorkers."
VICTORIA (George Schaffer, mgr.).—"Honey Girls."

MILWAUKEE.

By F. G. MORGAN.
MAJESTIC (James A. Higler, mgr.; agent, Orph.).—"Muriel & Frances, in 'E,' came near stopping the show as the best hit in light entertainment with Blanche Bates in 'Half the Hour,' going excellently in headline spot.
VIOLINNY, second position, fine; Doris Wilson & Co., good; Holmes & Buchanan, pleased; Milt Collins, fair; Famous Alpine Troupe, good.
CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"Daisy Harcourt, immense hit in headline spot; Charles Kenna, goes heavily; 'His Father's Son,' good; Copeland & Parton, good; 'Blossoms,' pleased.
EMPERESS (William Raynor, mgr.; agent, S-C.).—"Circus Days," big Demarest & Doll, comedy hit; Great Johnson, excellent; Bijou Russell, fine; 'The Beggar,' fairly.
ORPHEUS (Frank Cook, mgr.; agent, T. B. C.).—"The Passing Parade," tab musical comedy, supplants continuous vaudeville for week. Going good.
DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"The Honey-moon Express," first half, and "The Traffic," last half. Former business excellent.
SHUBERT (Charles C. Newton, mgr.).—"Shubert Theatre Stock Co. in 'Hawthorne of the U. S. A.' Good house.
PABST (Ludwig Kreiss, mgr.).—"Pabst German Stock Co. in 'Das Leutnant's Mundel' to fine business.
GAYETY (J. W. Whitehead, mgr.).—"Merry Widows." Box office busy.

There was no filming of the Wolgast-Ritchie fight in the Auditorium, Thursday, the rules of the Wisconsin state boxing commission prohibiting it.

Al Jolson holds the record for individual hits here. Sunday night, in "The Honey-moon Express," he was obliged to fall back on songs he used nearly one year ago in New York.

Emil J. Gerz, associated with Herman Fern in the law business, and two other Milwaukeeans, have incorporated as the National Booking Company.

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CHINA.

By CLIFF.

Shanghai, Feb. 9.

Places of amusement in China are on the increase, and also the business. Maud Allan and the Cherniavsky Co. open at the Lyceum for four nights beginning Feb. 24.

At the Victoria the five-part picture, "Antony and Cleopatra," is drawing full houses. "The Ghost Club" for Feb. 17. No vaudeville at present.

The Apollo is doing capacity. The feature this week is a special picture "Glimpses of Yuan Shih Kai," taken at the gathering to greet M. Conti, Minister for France at Peking.

"The Loo Hoo Troupe" (22 in number) acrobats and heavy weight lifters, composed of members of the Late Empress Dowager's Body Guard, make their first public appearance today. Formerly their performances were only presented in the Palace and the Summer Gardens of the Empress.

A new theatre in Kiangse Road (The Owl) now nearing completion, will open about March 1. This house will run popular price continuous pictures and vaudeville. This is the first of a circuit of theatres of this kind to be established in China. Bert Flatt is the manager.

The Villiers and his company passed through Shanghai yesterday on their way to Manila, having done a very good business in Peking, Tientsin and Tsingtao. They will return to America via Japan and Honolulu.

Martineti and Gronski and Nada Moret have finished a successful season in the Philippines and have gone to Saigon, Cochinchina.


Caroline Phillips and Violet Elbe ("The Raggedy Two") are again in Shanghai on their way to Tientsin and Peking and report having done very well in the Philippines.

Bert Flatt, well known in theatrical circles in India and China, was married last week to Florence L. Burritt, a non-professional of New York City, before the American Consul General at Shanghai.

Messrs. Ramos and Co., of the Victoria, are erecting a theatre on Bubbling Well road (residential section of Shanghai).

Shanghai has two companies making pictures of Chinese plays and comedies.

D. E. D. Cohen, of the Grand Opera House, Calcutta, passed through here a few days ago




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Hysack's Hippodrome Circus and Menagerie was in Calcutta when last heard from.

Williamson's Anglo-American Circus played Calcutta, its first appearance there.

The Gaiety, Calcutta (Warwick Maier's new house) (pictures and vaudeville), has the

following bill: Dolly Valner, May Sherrard, Kurtz, juggler, Dora, Derene, and Bex and Dare.

Reg Williams and Laura Diamond are at the Grand, Calcutta.

ATLANTA.

By E. H. McCaw.

FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.).—Brady's "Beauty Is Only Skin Deep,"

well received; Frosini, another accordionist; Cantwell & Walker, get applause; Thomas P. Jackson, good; Armstrong & Clark, hit; Martin & Fabrin, do nicely; Buckley's Animals. ATLANTA (Homer George, mgr.).—Ziegfeld "Follies," sold out at three performances, great hit, first time here; "A Modern Eve," old production, fair business; O'Brien's Minstrels.

BIJOU (Jake Wells, mgr.).—Eddie Black Stock still packing them in. COLUMBIA (Frank Hammond, mgr.) Burlesque and vaudeville.

The Gaiety, seating about 1,000, has opened with musical tab, vaudeville and pictures.

Ziegfeld's "Follies" will return to the Atlanta for three performances March 25-26.

Jake Wells is planning to reopen the Lyric and run stock through the summer. Emma Hunting, a big card here, may be brought over from Birmingham.

Frank Hammond is anking for the Orpheum, a Wells house dark for a couple of seasons. If he lands it he will put his stock burlesque now at the Columbia there and try a negro burlesque show for negroes only at the Columbia.

The management of the Alamo No. 2 was cited by juvenile court officers because of the appearance there of the Lynch Trio, youngsters of tender age. The court was convinced the child labor law was not being violated and the children were allowed to remain.

BUFFALO.

By G. K. RUDOLPH.

STAR (P. C. Cornell, mgr.).—"Adele," despite Lenten season, drew fairly good audiences. One of the best musical comedies of the season. Next, "Stop Thief" (return). TECK (John R. Oshel, mgr.).—"Traffic in Souls," picture. Heavily advertised and well attended. Forbes-Robertson next.

SHEA'S (Henry J. Carr, mgr.).—Paul Armstrong's "Woman Proposes," went over, well; Will Oakland & Co., hit; "Motorink," seen here at least ten times, scored again; Merrill & Otto, pleasing; Ramsdell Trio, fine dancers; Burns & Kissen, none; O. K.; Britt Wood, pleasing; German Trio, clever.

LYRIC (H. Marcus, mgr.).—Marie Neil and "Parisian Violets," gorgeously staged, vocalists of ability; Arthur Laddaw, well received; Bonair & Ward, merry humor; Norman Brothers, very good; Sadie Fendler, good; Francis Allen, thrilling.

ACADEMY (M. S. Schlesinger, mgr.; Loew.).—Emily Egomar, exceedingly clever;

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Gracie Emmett & Co., in "Mrs. Murphy's Second Husband," humorous; Fred Hildebrandt, good comedy; Prewitt and Merrill, artistic; Rag Classic Duo, refined and musical; Jenkins & Covert, comedy sketch, pleased; Flying Russell, darling.

MAJESTIC (John Laughlin, mgr.).—Sheep Camp in "The Round Up," first time here at popular prices, packed the house. "The Ding Bats," next week.

GAYETY (John M. Ward, mgr.).—"Dreamland Burlesques," continuance of good class of shows at this house. Business big.

GARDEN (W. F. Graham, mgr.).—"The Flirting Widows." Good company. Large audiences. Added attractions help.

ORIOLE (Neff, mgr.; Griffin).—Queen & Hannon, humorous; Miss Vossler, good; Hughes & Hughes, scored; Walter Brown, snappy; Geo. Whalen, very good.

SAVOY (Papiardo, mgr.; Griffin).—Louis Jerg, hit; Queen & Hannon, scream.

HAPPY HOUR (J. Papiardo, mgr.).—Milne Dowd, fine; Almo, satisfied.

KENMORE (Smith, mgr.).—Juvenile Trio, immense.

ARBOYT (Max Jacobson, mgr.; Griffin).—Walter Brown, real comedy; Elfreda Lemmer, fine.

WALDEN (C. A. Stevens, mgr.; McMahon & Dee).—John Hunniford, great; Edna Smith, clever.

GRANT (Dorris, mgr.; McMahon & Dee).—Edna Smith, pleasing; Rae Vaughan, excellent.

RENECA (agent, Griffin).—Myers Sisters, pleasing; Ladour, marvelous.

HOPF-STAR (Hopf Amusement Co., mgr.; McMahon & Dee).—"The Ozars, splendid; Great Elmo & Co., big hit; Charles Saunders, interesting.

AMHERST (Sol. Swardloff, mgr.; McMahon & Dee).—Leo Whalen, good; Dorothy Harris, splendid; Al Kukle, immense; Johnny Jones, very clever.

JUBILEE (agent, Griffin).—Myers Sisters, excellent; Mathews Trio, splendid.

FILLMORE (Geo. Roeling, mgr.).—Royal Venitian Four, musical; Fred Norman, took well; Hague, Herbert, good; Rosa Gillet, satirical; LaZelle Trio, marvelous; The Dismonts, well received; Ray Raceford, laughs; Joe Smith, big hit.

PLAZA (Stoklin, Roeling & Michale, mgrs.).—LaZelle Trio, wonderful; Billy Cook, delighted; Rae Vaughan, fine; Van & Clark, unique; Venitian Four, musical artists.

DENVER.

By ED. M. JACKSON.

BROADWAY (Peter McCourt, mgr.).—Margaret Hiltgen in "Within the Law." Return engagement 10-14 to good business.

TABOR GRAND (Peter McCourt, mgr.).—Buffalo Bill Pictures. Capacity.

DENHAM (Woodward & Homan, mgrs.).—Eva Lang Stock Co. in "Our Wives," pleased; good attendance.

EMPRESS (Geo. Boryer, mgr.).—Week 9. Price & Price opened splendid bill nicely; Three Musketeers, good; Mr. & Mrs. Perkins Fisher, hit of bill; Dave Ferguson, funny; Archie Goodall, great.

GARDEN (Nat. Darling, mgr.).—Lyons & Culom opened well; Walt Ferry & Fiji Girls, well liked; Allegro, good; Riding Costellos, great.

BAKER.—Stock burlesque. Good business.

AUDITORIUM.—Satriano's Band, with Ralph Snyder, singer.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Reh. Mon. 10).—Clara Morton, local favorite; Bert Errol, good; Homer Miles & Co., good; McKay & Ardine, very good; Katie Sandvine, athletic; Three Bohemians, applause; Fred and Minta Brad, went big; Derkins Animals, good.

MILES (C. W. Porter, mgr.; T. B. C.; Reh. Mon. 10).—"Aladdin's Lamp," good; Leon Wa Dele, clever; impersonations; Hendrix-Helle Isle Co., many laughs; Hilton & Hughes, pleased; The Havillands, fair; Ramond Teal, pleased.

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PALACE (C. A. Hoffman, mgr.; agent, Earl Cox; Reh. Mon. 10).—Powers' Elephants, great; Ty-Bell Sisters, aerial marvels; West & Boyd, good; Jane Elwy, novel; Angueta Sisters, good gymnasts; Pollock & Anglin, well liked; John Higgins, world champion jumper; Burnham & Yant, good; May Radelle, good voice; Barbara Thorne & Co., pleased.

DETROIT (Harry Parent, mgr.).—"The Sunshine Girl" with Julia Sanderson and Joseph Cawthorne.

GARRICK (Richard H. Lawrence, mgr.).—Holbrook Blind and Princess Players. Novel offerings attracting good crowds, among the best class.

LYCEUM (A. R. Warner, mgr.).—"Shepherd of the Hills."

GAYETY (William Roche, mgr.).—"Cracker Jacks."

CADILLAC (Sam Levey, mgr.).—"Girls from Joyland."

AVENUE (Frank Drew, mgr.).—"Ivy Leaf."

WASHINGTON (Frank Whitbeck, mgr.).—"Wildfire."

FAMILY (J. H. McCarron, mgr.; agent, U. B. O.).—Jimmie Green, clever; Tyrolean Troubadours, well produced; Fred A. La Duke Co., pleased; Hamilton Bros. amused; Eddie Badger, pleasing; Nellie Baker, pleased; Earl & Bartlett, good; Emil Hoch & Co., funny.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAL (J. E. Mick, mgr.).—18, Pawlova, good business; 17, Mme. Besie Thomashefsky in "The County Girl."

ENGLISH (A. F. Miller, mgr.).—"Joseph & His Brethren," elaborate.

LYCEUM (Phil Brown, mgr.).—16-18, "The Spendthrift," good house, on opening; 19-21, "The Girl from Mumm's."

FAMILY (C. Harmon, mgr.).—Gus Rapier Musical Comedy Co., excellent business.

COLONIAL.—Met Metcalf and pictures.

LYRIC (H. K. Burton, mgr.; agent, S. C.).—"More Sinned Against," hit; Monocrop Sisters, good; 3 Falcons, very good; Dick Lynch, well received; Hallen & Fuller, fair.

COLUMBIA (C. M. Southwell, mgr.; Columbia).—"Roney Posey Girls" opened to good business.

MAJESTIC (J. E. Sullivan, mgr.).—"Rector Girls," excellent business.

The "Isis," a new \$40,000 picture house, has just been opened. The Isis is doing an excellent business. It is owned by Barton & Olson, who also control the Lyric and several other 5c houses in the city. The Empress, also owned by Barton & Olson, was opened March 16, with pictures.

MONTREAL.

By DAN WORDEN.

HIS MAJESTY'S (Quintus Brooks, mgr.).—"Gottedammerung" concluded the sinking of the "Wagnerian" cycle by the Quintus Grand Opera Co. Audiences thin but appreciative.

"Atlantis," feature picture, starts eight days run Friday.

PRINCERS (Abbie Wright, mgr.).—Amateurs in "Ellen Oke." Irish play, for Monday and Tuesday. Guy Standing and Chrystal

Herne in "At Bay" rest of week. Good house.

ORPHEUM (Fred Crow, act. mgr.).—Clark and Hamilton, some fun makers; Williams and Wolfus, working team work; E. & J. Connelly in "Sweethearts" get there; Winona White, war, up at the end; Hickey Bros., acrobatics; Tuscanos, novel juggling; Guerrero and Carmen, good.

GAYETY (Fred Crow, mgr.).—Some "better burlesque" verging on musical comedy this week. Watson Sisters in "Morocco Bound." Good scenic effects.

FRANCAIS (Gus Schlesinger, mgr.).—Ray Snow, gets over; Evelyn Clark, neat ballet; Bessie's Cockatoos, good; Dealy and Kramer, O. K.; Fritz Schumann, good.

NEWARK, N. J.

By DAN O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Mon. 9).—Edna Lily & Co., good; Redford & Winchester, hit; Courtney, Lewis & Co., clever; "Two Australian Whip Crackers," skilled; Wilkens & Wilkens, Great Ringling, Josephine Sabel.

KEENEY'S (John McNally, mgr.; Shea).—Four Flying Cornallias, scored; Herbert Lloyd & Co., big hit; Charles W. Bowser & Co., amusing; Kitty Flynn, great; "Honey" Johnson, funny; Four Musical Girls, charmed; Hayes & West, Lewis & Foster.

WASHINGTON (O. R. Neu, mgr.; Fox).—Claire, Vincent & Co., clever; Al Lawrence, Laurie & Allen, classy; Mabel Jones Trio, hit; Harringtons, entertaining.

LYRIC (Proctor's).—Freehand Brothers, clever; Meyer, Harris & Co.

MAJESTIC (Charles Pope, mgr.).—Opened Thursday with pop vaude to big crowds. Warner & Corbett, Ed. Allen, Robert & May Valtuse, "Marnello."

MINERS (Tom Minner, mgr.).—"Star & Garter."

SHUBERT (Lee Otterlung, mgr.).—"The Lure," big business.

ORPHEUM (Louis Fosse, mgr.).—"On the Level," premiere, big crowd.

The Carlton (Waldmann's) now owned by Fox, will probably play pop when he is forced to leave the "Washington" shortly.

SPOKANE, WASH.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—8-9, "Ham Tree," all the house; 10-11, "The Girl from Mumm's," Dr. Eddy; 10, Fritz Kreisler; 10-23, pictures.

ORPHEUM (Joseph Muller, mgr.; agent, S-C).—Week 8, Imperial Pekinese troupe big winner; Canfield & Carlton, laughter; Edward Marshall, ventriloquist; May & Addis, entertained; Frank Mullin, liked.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 8, Adgie's Lions, draw; the Howards, best act; Milton & Dolly Nobles, amused; Arthur C. Rigby, good; Phil LaToska, passed; Richards & Montrose, good.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 8, Calliope 3; Harris & Randall; Mons. Kurell; pictures.

Russell Summers, local and amateur, and Helen MacCorquodale with one week of stage life, got a week at local Pantaves in dances.

James A. Davitt of Davitt & Duvall, for-

felled \$6 bond after arrest for smoking in his dressing room at the Pantages.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Fog On My Heart" (return) opened to a large and delightful audience. "When Dreams Come True," 23.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Owen McGuilvrey in Bill Sikes, versatile; Edward Hayes & Co., a scream; Diamond Brennan, good; Cole & Denaby, pleased; Metropolitan Minstrels, entertaining; Leo Zarrell & Co., clever; Cadets De Coscoyne, a hit; Henry Lewis, interested.

PRINCES (O. B. Sheppard, mgr.).—"Stop Thiel," "The Sunshine Girl," 23.

GRAND (A. J. Small, mgr.).—"Broadway Jones," Thomas E. Shea, 23.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—Ann Walter & Co. in "The Suffragette," scored; Dorothy Rogers & Co., entertaining; Wanda, well trained; Brady & Mahoney, funny; Holmes & Riley, good; Armstrong & Coy, sensational; Kissaby's Manikins, novel; Erdman & Ruben, fine; Karl, clever.

GAYETY (T. R. Henry, mgr.; Columbia).—Billy Watson's Big Show, "Cracker Jacks," 23.

STAR (Dan F. Pierce, mgr.; Progressive).—"Girls from the Pollies," "Girls from Joyland," 23.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—McGerry & Revere, the Two M. lows, Lubin & Barlow, Sherry & Sherry, Walter Brown.

BEAVER (W. L. Joy, mgr.; agent, Griffin).—Hanan & Stein, Harry Frizzo, LeBeffe & DeSelle, Artene, Jackman & Jackman, Franklin & Jones.

PARK (D. A. Lochrie, mgr.; agents, McMahon & Dee).—"The Du Monto, Adams & Pelet, Joe Fante, Joe Fante.

CRYSTAL (C. Robson, mgr.; agent, Griffin).—Clay & Campbell, Dunbar & Lobard, Wichman, Hunter.

LA PLAZA (C. Wellman, mgr.; agent, Griffin).—Franklin & Marlow, Shaw & LaMar, Wichman, Dickens.

PEOPLES (S. Aboud, mgr.; agent, Griffin).—Al Creedon, Walter LaMar.

CHILDREN (H. Maxwell, mgr.; agent, Griffin).—Kohn, Joyce.

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The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold face type, \$10 yearly. All players in vaudeville, legitimate stock or burlesque are eligible to this department.

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American Comedy 4 Empress Salt Lake
American Newsboy 4 Logan Sq Chicago
Anthony & Rose Galey San Francisco
Ashley Lillian Colonial Erie Pa
Asard Paul Troupe Empress St Paul

B
Bards Four Variety N Y
Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
Berliner Vera 5784 Ridge Ave Chicago
Big Jim F Bernstein 1495 Bway N Y C
Bimbos The Variety N Y
Bowers Fred V & Co Grand Pittsburgh
Bowers Walters & Crocker Her Majesty's
Melbourne Aus
Brucks Seven 104 E 14th Tausig N Y
Bronson & Baldwin Variety N Y
Bruce & Calvert Liberty Girls B R
Busse Miss care Cooper 1416 Bway N Y C
Byron & Langdon 174 E 71st St N Y C

C
Charlotte M 314 Livingston St Bklyn N Y

Walter L. Catlett

Burbank Theatre, Los Angeles, Indef.
Management: Oliver Morosco

C
Ce Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Clausius & Scarlet Variety N Y
Cross & Josephine Keith's Providence
Crouch & Welch Variety N Y

D
D'Arville Jeanette Montreal Indef
Dagwell Sisters Orpheum New Orleans
Davett & Duvall Pantages Tacoma
Davis Hal & Co Savoy San Diego
Davis Josephine Variety London
De Long Maudie 4350 Madison St Chicago
Demarest & Doll Unique Minneapolis
Dennis Bros Empress San Francisco
Devine & Williams Variety N Y
Dingle & Emeralda Marinell 1495 Bway N Y
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Erroll Bert Temple Rochester
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F
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Gygi Ota Variety N Y

H
Halligan & Sykes Variety N Y

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Care Will Collins, Broadmead House,
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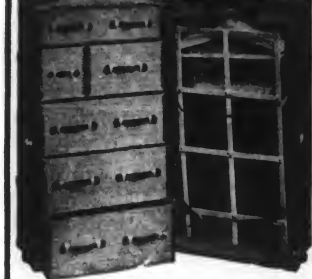
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Havilans The Variety Chicago
Hayama 4 Variety N Y
Hayward Stafford & Co Variety N Y
Haywards The White Rats N Y
Hermann Adelaide Hotel Pierrepont N Y
Hutchinson Willard & Co Variety Chicago

I
Icelandic Troupe Variety N Y
"In Laughland" Pantages Oakland
"In Old New York" Orpheum Spokane
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Lambert Variety London
Lamb's Mankins Orpheum Ft Wayne
Lamb & Eckert Majestic Little Rock
La Tozka Phil Pantages Vancouver B C
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Leitzel & Jeanette Majestic San Antonio
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Littlejohn The Variety N Y
Lloyd Hugh & Co Colonial Erie Pa
Lowe Adelyne & Co Princess Hot Springs
Lowe Two Majestic Houston
Lynch Dick Princess St Louis
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V
Valli Muriel & Arthur Variety N Y
Van Billy 4613 Forest Ave Madisonville O
Van Billy B Van Harbor N H
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Lumberg Utica 30 Gaiety Montreal.
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Bon Ton Girls 23 Miner's Bronx New York 30
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Bowers Burlesquers 23 Columbia New York
30 Star Brooklyn.
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ria Pittsburgh.
Dandy Girls 23 Willis Wood Kansas City 30
L O 6 Englewood Chicago.
Follies of Day 23 Gaiety Minneapolis 30
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Follies of Pleasure 23 Broad St Trenton 30
People's Philadelphia.
Frederick's 23 Empire Cleveland 30 Olympic
Cincinnati.
Gay New Yorkers 23 Star Cleveland 30 Em-
pire Toledo.
Gay White Way 23 Orpheum Paterson 30 Em-
pire Newark
Ginger Girls 23 Casino Boston 30-1 Holyoke O
H Holyoke 2-4 Empire Albany.
Girls from Happyland, 23 Gaiety Montreal
30-1 Empire Albany 2-4 Worcester West-
chester.
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Liberty Girls 23 Buckingham Louisville 30
Columbia Indianapolis.
Marion's Dreamlands 23 Corinthian Rochester
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Marlon's Own Show 23 Gaiety Kansas City 30
Gaiety Omaha.
Militant Maids 23 Olympic New York 30 Troc-
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Miner's Big Frollic 23 Gaiety Pittsburgh 30
Star Cleveland.
Mischief Makers 23 Gotham New York 30
Olympic New York & Garter Chicago.
Mollie Williams 23 Standard St Louis 30 Gay-
ety Kansas City.
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N Y 25 Lawler Greenfield Mass 26-28 Em-
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Farlan Beauties 23 Olympic Cincinnati 30
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Queens of Paris 23 Murray Hill New York 30-
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30 Opera House Amsterdam N Y 1 Lawler
Greenfield Mass 2-4 Empire Holyoke.
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ronto.
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26-28 Worcester Worcester 30 Gaiety Bos-
ton.

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Arath Fred J
Armada Miss
Armstrong Robert
Ayres Ada

B
Baker Bert (C)
Baldwin Ada
Baldwin Winnie (C)
Banvard Bert
Barclay Don (C)
Barley Mary
Barlow Hattie
Barry Mabel
Bates Louise (P)
Bell Jennie (C)
Bell Miss A M (C)
Bender West A
Bennett Miss Leo
Bennett Wallace (C)
Burtrand & Jacobs
Berwick Bros (C)
Himbo Chas
Hock Joe
Hond Myrtle
Bond Fred (C)
Hovis Billy
Hoynes Hazel
Bradley Katie May
(C)
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Cook Joe
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Crosby Fred
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Daly & O'Brien
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Dandy Ned
Darling Edward
Davenport Pearle
Davis Dr Will (C)
Deagon Arthur
Deane Emma Lane
De Conde Pauline
Deems Leona (C)
Deimore John
De Michelle Bros (C)
De Witt Shorty (P)
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Dodge Roy (P)
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Dodge Roy (P)
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Duffield Harry (C)
Dunedin Miss K (C)
Du For Boys
Duggan W F (C)

LETTERS

Where C follows name, letter is in
Chicago.
Where S F follows name, letter is in
San Francisco.
Advertising or circular letters of any
description will not be listed when
known.
P following name indicates postal,
advertised once only.

A
Adam Eugene (C)
Adams Phil E
Adair Olive (C)
Alberg Harry

Alexander Bros
Allison Mae
Alvern Mercades
Andra Beasle
Anita

C
Campbell Art G (C)
Churchill Estelle
Clifton Helen (C)
Clarice Ethel

E
Earle Glibby Co
Edelman Lou
Edge James (P)
Edwards Miss George
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Fitzgerald Gerald
Florence Henry (C)
Fosburg Oscar
Francis Frank
Fraser Paul
Freeborn Hudson
Furman Radie

Galloway Lillian (C)
Germaine Miss Flo (C)

Getsey George
Gibbons Edythe
Gilmore Mamie (C)
Gilmore Shirley
Gilton Mootie (C)
Gird Harry A (P)
Gordon Dan
Gordon Jas Richmond
Golden Morse
Goslar Irving
Graham Clara
Grandy Mrs L J (C)
Grantz Viola M
Grasby Bertram
Grays Beryl (C)
Grey Marce
Griffith Beatrice
Grunt Jack

Hahn Arthur
Haight & Deane
Hall J Albert Co
Halligan & Sykes
Händler Oscar
Hanson Bert
Hannafor Stanley
Hart Geo Drury
Hart Harry H
Howard Will A
Hendley Martha
Hennings John & W
Herman & Hice (C)
Hicks & Seymour (C)
Higbee Easter
Hill Laura R
Hilton Lew (C)
Hirrin Geo N
Hoffman Aron
Hoffman Joe & Co
Holloworth The
Hollis Frank
Holt Alf
Howard Great
Howard Joe
Howard Joe
Huber Jack (S F)
Hutchinson Willard (C)
Hutton Harry
Hurst Roger

Imhoff Leila
Imperial Opera Co
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Jefferson George E
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Johnston Ben C
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Kane Eddie
Kavanaugh Helene
Kayne Agnes (C)
Kelly Fred J (S F)
Kincaid Billy
King Vera
Klass Charles
Kole & Snow
Kruger Phillip
Lafayette Judd
Lal Mon Kim Prince
La Maar Al
La Mar Trizie
Lamb Irene
Lambert Steve
Lara Rochelle Jas
Laurance Bert
Lawhead R O (C)
Lawdon J F
Lee Tong Foo (C)
Leeds Mrs Harry
Leibert Sam
Le Mae George
LeMar Trizie
Le Page Collis (C)
Levan Harry S
Lewis Henry
Lewis J B
Lind Jennie
Linton H B
Little Joseph (C)
Lively Albert
Lorimer Mae
Lorraine Ted
Love Mrs Joe
Love & Wilbur
Lowell & Lovell (C)
Lowrie Miss J (C)
Lubin Dave (C)

Mack J C
MacClellan Ella
MacDonald Thos (P)
McIntosh & Maida (C)
McNish & McNish (C)
Madder George
Malle C E
Mardel Juliette (P)
Marion & Findlay (C)
Marshall Ellice
Marshall Fern
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Murphy Elsie
Murphy George
Murray Laura
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Naylor Marion
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Oag Helen
O'Brien & Lear
O'Connor Sisters (C)
Owen Ed
O'Neill Barney
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Onri Archie
Onri Archie (C)
Orben Michael
Orth Low
Owen Mrs A W
Ozier Stella

Paddock Mr C
Paka Toots
Pardue Gwon
Peck Family (C)
Pier Ed
Peyser Henry & E
Phillips Jas L
Phillips Norma
Pierce & Roslyn
Polly Maud
Porte Bianca
Porter Edward
Primrose Fred
Prince Edwin K
Prior Ernie (C)

Scheer Billy
Schoep Mrs W (C)
Schilling William
Scholvinck Alfred
Schreinet Joseph A
Scott John
Seymour Frank (S F)
Seymour Harry
Shaw Winn
Shelby The
Shepard A R
Smith Percy M
Smith Thomas
Snyder Sherry
Starr Lillian
Steeley Walter C (C)
Stone George O
Stuart Frankie
Sullivan John Maurice
Sullivan Mark
Sylvia

Tanner Harry (C)
Tempest Florence
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Thayers The (C)
Thomas Madame
Lugue
Thorne Frankie
Thornton James & Bon
Tierce Tdw
Toomers Andrew
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Wicks Jack D
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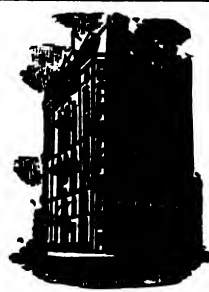
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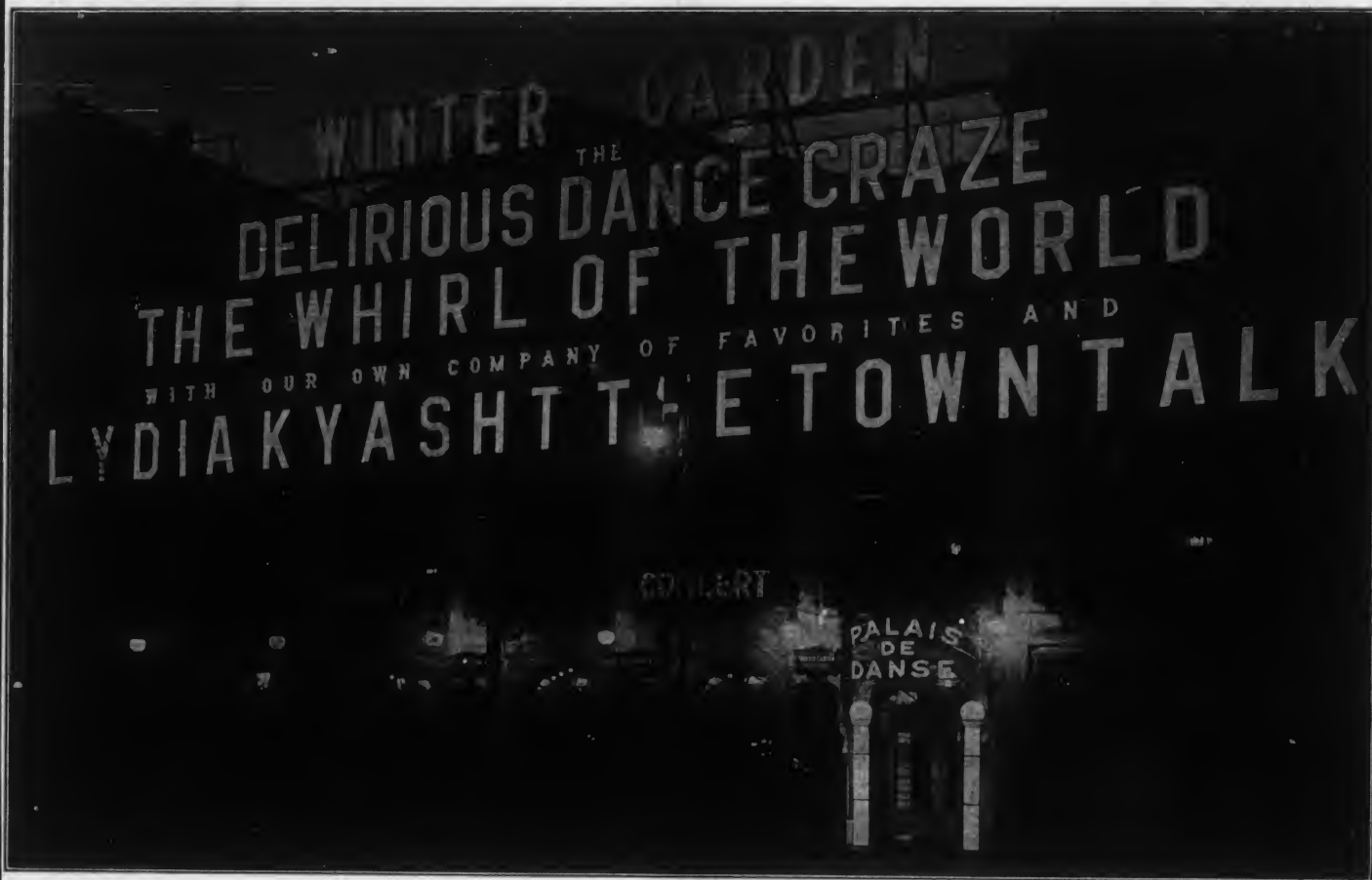
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VARIETY

Vol. XXXIV. No. 4.

NEW YORK CITY, FRIDAY, MARCH 27, 1914.

PRICE 10 CENTS

COMBINATION OF EXCHANGES FOR FEATURE DISTRIBUTION

**Shubert, William A. Brady, Augustus Thomas and
Charles E. Blaney Picture Enterprises Reported
Forming Community System for Routing
Feature Films. U. B. O. Picture
Department May Go In It.**

Almost daily now the moving picture industry in America takes on a new aspect. There are constantly arising new corporations, new formations of old ones and alliances of both old and new ones.

This week articles of incorporation were filed in Albany for the Peerless Film Co., with a capital of \$100,000. On its face this would not appear to be of planet-whirling importance. But in due time it will be revealed to be a link in a chain that is being welded, which is designed as a most important combination of theatrical and moving picture interests.

The Peerless corporation will control some 200 old melodramas, most produced by Chas. E. Blaney in the days when popular priced blood-and-thunder dramas had their vogue. These are to be recorded on the camera as rapidly as possible and released through the Shubert Film Exchange, a \$1,000,000 corporation, formed for the purpose of supplying feature film service to a chain of theatres throughout the country, commencing Sept. 1 next. There is some talk, and conferences have been had to that end, that the United Booking Offices' picture department may form an alliance with the Shubert exchange. In that event the U. B. O. officials will take stock in the "exchange," which will act as a booking office for a number of important feature producers.

Already in the booking office are the features to be released by the Shubert Motion Picture Co. (which will film the Shubert pieces), the William A. Brady picture corporation (controlling the Brady dramatic works), the Augustus Thomas Co. (which will "cameraize" all future Thomas pieces, the Blaney

pieces, and so on. Blaney is understood to have received \$5,000 cash and a bunch of the Peerless stock for his plays.

There is to be a general affiliation of interests between all parties concerned, those controlling one enterprise taking stock in all the others. The heaviest stockholders are understood to be George B. Cox, J. L. Rhinock, Lee Shubert and J. E. Broulatur.

Outside manufacturers of feature films seeking bookings for their wares are to be charged a booking fee of five per cent. and will be offered 100 big theatres throughout the country for the exhibition of their output, and a standard price of 25 cents is to be charged for admission. For such pictures as may be deemed not sufficiently important to warrant exhibition along the feature route, an outlet is to be found via another film exchange supplying reels to the cheaper picture houses—possibly the Mutual Film Exchange.

S-C'S EARLY CLOSING.

Chicago, March 25.

An early closing on the Sullivan-Considine Circuit will occur with the road show going into Fort Wayne week April 13, which will be the last regular S-C. road show there for this season. In succession the same troupe will close the S-C. houses at Cincinnati, Indianapolis, St. Louis (Princess), Chicago and Milwaukee, the road shows commencing April 20, starting at the Unique, Minneapolis, for the remainder of the western circuit.

It is expected the Chicago office of the S-C. Circuit will book a cheaper grade of bills into the houses closed to the regular S-C. road companies.

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

PLAYER

appears on Page 8 of this issue.

EXPERIMENTING AT THE PARK.

A group of men with more money than show experience have taken over the Park on Columbus Circle, at a guaranteed rental, it is said, of \$1,200 weekly. The idea is to enlist theatrical (public) societies, and play pieces not considered having been given a fair chance further downtown, at an admission route reaching from 25 cents to \$1.50.

The first of these will open Monday. It is "Change," a Welsh play brought over here by Walter Hast. If that doesn't get over, the Park bunch will try another. They have four or five lined up.

Lee Beats 'Em to It.

Lee Shubert silently rode away on the Imperator last Saturday, to beat the theatrical managers booked on the Olympic tomorrow to the European field. H. M. Ziegler also sailed on the Imperator.

Among those booked for the Olympic are Morris Gest, Marc Klaw and A. H. Woods. Shubert has a week's start of them on the other side.

Mr. Woods will attend the English premiere of "Potash & Perlmutter" and "Mlle. Tante." He owned the entire rights to the latter piece (musical comedy) but sold the English license to George B. McLellan, who will shortly put it on.

Mr. Gest is sailing for a short trip to look at a couple of novelties he has heard about, returning almost immediately after arrival, but later intending to go abroad for a protracted stay.

Prosperity or Pleasure?

William A. Brady purchased a new Pierce Arrow touring car this week.

TANGUAY RESUMING TOUR.

Chicago, March 25.

Eva Tanguay's Volcanic Vaudeville road tour will be resumed Monday, when the show will open at Streator, Ill., as the first stop on a routed five-week travel of one, two and three-night stands. It will close the second week in May, in the east, after which Miss Tanguay and Johnny Ford (her husband) will leave for a vacation of a month in Paris.

The Tanguay show goes out composed as it was when closing recently to permit the star to undergo medical treatment. The acts have been laying off here while operations have been performed on Miss Tanguay's throat.

The program at Streator will be the star, and Mr. Ford, also their dances, Nichols-Nelson Troupe, The Georgettes, Walton and Brant, "The Live Wire" (sketch), Weber, Beck and Frazer.

Besides the "Salome" dance Miss Tanguay does during the performance, she will do the Tango and Hesitation Waltz with Johnnie Ford.

FAIRBANK'S NEW SKETCH.

Douglas Fairbanks is returning to vaudeville May 16, opening at the Palace in a new dramatic playlet, "All At Sea." Fairbanks will be under Joseph Hart's direction.

The sketch is by Alice Leal Pollock.

First Sign of Summer.

Chicago, March 25.

Murray Blee, a local ten percenter, has given up the agency business for a career in the gent's furnishing line. Yes, Gerald, the inevitable exodus.

ALFRED BUTT DIRECTOR OF THE EMPIRE, LONDON

Will Probably Operate Palace and Empire Together, Through Same Interests Controlling Both. Houses Close to Each Other. Jack Hayman Appointed Empire's Booking Manager. Nijinsky's Palace Contract Canceled.

(Special Cable to VARIETY.)

London, March 25.

Alfred Butt, manager of the Palace and the Queen's (legitimate), has been appointed managing director of the Empire, in addition to his other offices. The appointment became possible through the interchange of members on the Palace and Empire's boards of directors. It will likely result in the same interests practically operating both houses, with Mr. Butt in charge of each. The halls are located within a quarter of a mile of one another. Jack Hayman, of the Butt staff, has been made booking manager for the Empire.

The Butt halls, including the Victoria Palace (vaudeville), are supplied or booked through t' Variety Theatres Controlling Co., of which Paul Murray is general manager.

The addition of the Empire, a famous resort here, gives Mr. Butt his fourth London house. He is now preparing a new revue for the Palace. It is due to be first shown there April 6, with Elsie Janis the featured principal.

Last week after Nijinsky had been out of the Palace program for three days, Mr. Butt cancelled the dancer under the provisional clause in the contract. It is reported Nijinsky has an idea of bringing suit. His Palace agreement called for \$5,000 weekly.

TOO MANY COMPOSERS.

(Special Cable to VARIETY.)

Paris, March 25.

The famous French operetta by ten composers of which we have heard so much, was finally produced at the Olympia March 20, under the title "Miousic." Paul Ferrier has compiled the book, while Andre Messenger, X. Leroux, R. Berger, C. Erlanger, R. Hahn, Paul Vidal, Lecocq, Cuvillier, Hirschmann and W. Redstone have contributed musical numbers, conducted by P. Letombe. Seven tailors make a man, but ten men do not make an operetta. It, however, met with a fair reception. The first act is fine; the second, buffoonery.

Zorville is fine, Footit (an old English clown) is very natural. Yvonne Printemps, a nice little singer, pleases; Alice O'Brien, fair.

Adler and Arline Successful.

(Special Cable to VARIETY.)

London, March 25.

Adler and Arline, the latest American act to play the Palace, are successful there.

BUTT AND ZIEGFELD AGREED.

(Special Cable to VARIETY.)

London, March 25.

There is but one kink left to be smoothed out in the negotiations between Flo Ziegfeld, Jr., and Alfred

Butt, looking toward the American producer taking charge of the revue to be put on at the Palace next January. This is Julian Mitchell, whom Mr. Ziegfeld is insisting shall come over as his stage manager. Butt doesn't like to pay the additional salary, \$250 weekly, according to report.

Ziegfeld's agreement is \$500 weekly with a bonus of \$3,000.

"WHIP'S" WEEKLY PROFIT.

If last week's profits on "The Whip" is the weekly average during the season, it may be readily understood why Morris Gest has bought up the Olympic to carry him over to Europe, starting to-morrow.

The original "Whip" company at the Metropolitan opera house, Philadelphia, played to \$22,000 last week; the "No. 2 Whip" at Springfield, Mass. (ordinarily a one-night stand), returned \$13,000, giving the "Whip" promoters a profit on the two shows of \$14,000.

William A. Brady and the Shuberts, besides Comstock & Gest, are the principal owners of the American Drury Lane production. The English Co. has a look-in on the net earnings of the original show, but gets royalty only on the "No. 2."

MAKING ROOM FOR "P. & P."

(Special Cable to VARIETY.)

London, March 25.

"The Melting Pot" moves to the Comedy from the Queen's shortlv. to make room for the English production of "Potash & Perlmutter," to be run by George Grosmith and Edward Laurillard.

LEGIT BIZ QUIET.

(Special Cable to VARIETY.)

London, March 25.

The business in the legitimate theatres is very quiet just now.

The Drury Lane revival of "Sealed Orders" is successful. It is the only opening in the past fortnight.

COLISEUM POPULAR OPERA.

(Special Cable to VARIETY.)

Paris, March 25.

It is possible that the Coliseum music hall, recently closing, may reopen as a popular theatre, under the management of Montclair & Puget.

Grand opera and classical comedy will be presented if the negotiations blossom.

Alhambra, Bradford, Big.

(Special Cable to VARIETY.)

London, March 25.

The opening of the Alhambra, Bradford, was a big success.

If you don't advertise in VARIETY, don't advertise at all.

WOULDN'T REDUCE ROYALTY.

(Special Cable to VARIETY.)

London, March 25.

It is understood here that Seymour Hicks' production of "Broadway Jones" will close shortly.

According to the rumor Hicks requested a reduction in royalty terms from Cohan & Harris, but the American managers refused to make any modifications in the terms.

Cohan & Harris will now likely make their own production here of "Seven Keys to Baldpate."

AMUSING FARCE WELL ACTED.

(Special Cable to VARIETY.)

Paris, March 25.

A comedy by Paul Gavault, "Ma Tante d'Honfleur," replaced "Les Merveilleuses" at the Varieties, March 21. "My Aunt from Honfleur" went over nicely, due to the splendid acting of the company. It is an amusing farce with the usual love intrigues.

The cast includes Albert Brasseur, Baron, Guy, Felix Galipaux, the cinema actor Prince, Mmes. Arlette Dorgere, Augustine Leriche, Eve Lavelliere.

Negotiations are pending in New York this week for the American rights to the farce. They will probably be secured by a prominent metropolitan producer.

MARTIN BROWN GOING ON.

(Special Cable to VARIETY.)

London, March 25.

Martin Brown, the dance from the Shubert productions, has been booked for the Palace by Leo Maase.

HURGON'S REVUE, PRETTY.

(Special Cable to VARIETY.)

London, March 25.

At the Coliseum, Hurgon's Revue, "Happy Days," is a pretty show. Willie Solar, starred, is scoring well.

The Revue will be a success when made funnier.

FAR EASTERN CIRCUIT.

(Special Cable to VARIETY.)

London, March 25.

Bandman's eastern variety circuit, booked in conjunction with Mackintosh's Australian tour, is now running theatres in Colombo, Calcutta, Rangoon, Singapore, Penang and Bombay.

"Diplomacy" Made Money.

(Special Cable to VARIETY.)

London, March 25.

"Diplomacy" will be withdrawn from Wyndham's next month, the revival having proved one of the biggest money makers in years.

A Sutro play follows.

Sarrasani Offering to Sell.

(Special Cable to VARIETY.)

Berlin, March 25.

Sarrasani, the circus man, is offering his big Dresden house for sale. He tried several policies, none paying.

Rachmann, too, is leaving the Central theatre, Dresden.

"Queen Movies" Extended.

"The Queen of the Movies" has had its time at the Globe extended: Just when it looked as though the end was near and plans were on for another show to play there it was decided to try and run the show until June.

SAILINGS.

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

March 21, Anita Bartling (Imperator);

March 25, Moore and Young (Carmania);

March 28, Morris Gest, Cecil Cunningham (Olympic);

March 31, Fay, 2 Coleys and Fay, Mr. and Mrs. Bertram Madley (Lusitania).

DILLINGHAM'S ANIMAL ACT.

(Special Cable to VARIETY.)

London, March 25.

Marck's Lions, an act playing on the Continent, has been engaged by Charles B. Dillingham, the New York theatrical manager, for a production he intends putting on next September. It will be the same show Mr. Dillingham signed Clermont's Animal Circus for.

"YELLOW JACKET" IN GERMAN.

(Special Cable to VARIETY.)

Berlin, March 25.

At the Dusseldorf Schauspielhaus, Hazleton and Benrimo's "The Yellow Jacket" is being well received.

CATCH-AS-CATCH-CAN, NEW.

(Special Cable to VARIETY.)

Berlin, March 25.

The Circus Schumann is having a catch-as-catch-can tournament. This style of wrestling is quite unknown here.

STILL BAD FOR "SPECS."

(Special Cable to VARIETY.)

London, March 25.

In spite of apparent bad conditions for vaudeville acts here, due to the prevalence of Revues, it looks like another big American invasion this spring and summer.

Those coming over on "spec" stand very little chance here at present.

\$300,000 WITH "KITTY."

"Buntz" is said to have made for its American management \$225,000. William Elliott, who has "Kitty MacKay" on his hands at the Comedy theatre, will, according to theatrical report, realize over \$300,000 with the success. Five duplicated companies next season are expected to bring home a good portion of that amount.

"Liebhauer" Highly Pleased.

(Special Cable to VARIETY.)

Berlin, March 25.

"Liebhauer" proved highly pleasing, Padilla scoring a personal success.

MONTGOMERY CONTESTING.

James H. Montgomery, author of "Ready Money," and his sisters, Katherine Cooley and Annie G. Noyes, through their attorneys, O'Brien, Mallevinsky & Driscoll, have filed notice in the Surrogate's Court to the will of Henry T. Cutter, who died Jan. 11, 1914, leaving an estate valued at approximately \$2,000,000.

Mr. Montgomery and his sisters are the grandchildren. The will conveys the entire estate to the second wife of Henry T. Cutter, and, in the event of her prior death, the bulk goes to Frank M. Tichenor, the lawyer who drew the will, and a number of friends of the deceased.

STAGE SET FOR TRANSFER OF S-C VAUDEVILLE CIRCUIT

**John W. Considine Meets Marcus Loew and Associates
In Kansas City and Sets His Price. Adolf Zukor Said
To Be Out of Proposed Deal. Some Phases of
Expected Change.**

Kansas City, March 25.

The signs are that the passing of the Sullivan-Considine Circuit to Marcus Loew and associates may occur here to-morrow or next day. John W. Considine has arrived in this city. Marcus Loew, Adolph Zukor and Aaron Jones got here Tuesday. A. J. Ludwig, Loew's New York attorney, also came into town this week.

It is reported the Loew people are taking over the leases of the S-C theatres only, not including the realty held by the Circuit in the purchase.

Patrick H. Sullivan, brother of the late Timothy D. Sullivan, is also here to take part in the transfer.

The parties have been conferring all day at the Hotel Baltimore. Otto Irving Wise, the San Francisco attorney, is with the Considine party. Others are H. S. Robertson and C. A. Harrison, of Seattle, and Mose Oppenheimer, of Spokane. Lawrence Mulligan, of New York, is likewise here with Mr. Sullivan, representing the other half of the S-C concern. Fred Lincoln, general manager of the S-C Circuit, has been here several days.

The Loew people appear to be confident the papers will be signed to-night or in the morning. Considine isn't so positive, but said the purchase seemed certain. "I'll sell almost anything if I get my price," said Considine. "We have to buy 27 theatres, all the bookings and a little good will on the side," said Marcus Loew.

Mr. Loew added that Adolph Zukor would not be associated with him in this deal. It seems to be accepted that Aaron Jones will be.

With the addition of the Sullivan-Considine Circuit to its route sheets, the Loew office will book 18 full weeks of its own, 24 weeks of S-C time and five weeks of the Jones, Linick & Schaeffer agency in Chicago, besides other houses now supplied through the Chicago, Seattle and San Francisco offices of the S-C Circuit. With the S-C time merged into the Loew agency, the latter will probably actively bid for bookings from vaudeville theatres everywhere.

Seattle, March 25.

In the reported transfer of the Sullivan-Considine Circuit to the Loew Circuit, it is said here that the northwestern S-C houses in which the Orpheum Circuit is interested will not be included, these theatres being under the agreement made by the S-C and Orpheum Circuits at the time Orpheum vaudeville was placed in them.

"BAWLING OUT" EACH OTHER.

Surrounded by a score of more artists who devoured avidly anything bordering on internal dissension, Bart MacHugh and Walter Vincent descend-

ed from the sixth to the fifth floor of the Palace building Tuesday morning talking at the tops of their voices.

From the rapid fire yelling it was gleaned that one of MacHugh's acts had played "opposition" in Reading and although Wilmer & Vincent are not playing vaudeville there at present, this was considered *les majeste*.

MacHugh was quite willing to admit the act had no right to be there but resented the attempted "call down" in the presence of others without first having a private explanation demanded of him.

COLD ANNOYS DOC COOK.

Chicago, March 25.

They've pulled some nifties about old Doc Cook since he began to explore the small time, but the best seems to be the one about him complaining that his dressing room at McVicker's theatre was cold.

ZENO-MANDEL WEDDING.

Chicago, March 25.

Bob Zeno and Sadie Mandel, who have been working together for four years in an act called "Zeno and Mandel," were married last Sunday at the new Mandel restaurant, Clark and Madison streets, before a large audience consisting of booking agents and professionals.

The newly married pair will leave shortly for Australia and South Africa on a tour of those countries, which they will call their honeymoon trip.

Esther Might Draw.

Persons supposed to be acting in the interest of Willie Hammerstein were looking, this week, for the address of Esther Quinn, whose breach-of-promise action against Professor Harry Thurston Peck created a great scandal a few years ago and has been held by some of the newspapers as responsible for Professor Peck's ruin, culminating in his recent suicide.

The financial success at the Victoria of such attractions as the Graham-Conrad girls and Evelyn Nesbit Thaw encourages Willie in the belief that there still is a large public quite willing to pay for a look at women who have been closely associated with matters of sensational notoriety. Miss Quinn lately has been employed as private secretary to Philip Bartholomae, the author-producer.

O'Brien Goes in the U. B. O.

The United Booking Offices had George O'Brien tacked onto its working force Monday morning. Mr. O'Brien was of the F. F. Proctor agency. In the U. B. O. he stepped into a vacancy created by the departure last Saturday of Frankie McKee.

CASTLES START APRIL 27.

The road tour of Mr. and Mrs. Vernon Castle will commence April 27, under the direction of Arthur Hopkins. It will last about four weeks, the dancing couple appearing in two towns some days. Mr. Hopkins secured the signature of the Castles after giving them a guarantee of \$1,000 a day, a slight revision on the original agreement, according to report.

An objection was interposed to the road tour by Charles B. Dillingham, who holds a contract with the Castles for stage appearances. Mr. Dillingham threatened injunction proceedings, but it was discovered his agreement with the pair only covered New York City.

VERA ST. LEON MISSING.

The sudden, strange and mysterious disappearance of Vera St. Leon, aged 17 years, the youngest of the St. Leon Family of equestrian fame just a few days prior to the opening of the St. Leons with the Barnum & Bailey circus at Madison Square Garden, has resulted in the circus engagement being cancelled until her whereabouts are learned.

Elsie St. Leon and brother (George) at the Friday night rehearsal last week informed one of the Ringlings they didn't think they could work under the circumstances, but he told them to go ahead and do the best they could until a substitute act could be arranged. He thought Miss St. Leon would return by that time and that there would be no necessity of the engagement being cancelled.

The brother and sister appeared Saturday and Monday when the former arranged for the cancellation, the family meanwhile waiting patiently at the Hotel St. Margaret (47th street) for some word from the missing girl.

The mother (Mrs. Alf St. Leon) and children are almost heartbroken over the disappearance. Each maintains there is no reason whatsoever why Vera should leave them without saying a word.

Elsie says last Saturday morning Vera left the hotel, saying she was going to the store to purchase some elastic. That was the last they saw of her. Diligent inquiry and a daily query notice in the New York papers have failed to bring any news.

The St. Leons are wholly at sea to account for the girl's absence and they fear she may have met with foul play.

The St. Leons are one of the best known circus families. For several winter seasons they have been featured in the legitimate production of "Polly of the Circus," with Ida St. Leon in the title role. Vera, the missing girl, was known for her modest, unassuming manner, being of a quiet disposition and very devoted to her mother and sisters. While the youngest, she is the tallest of the three sisters.

WISE TO MEREDITH.

Chicago, March 25.

E. E. Meredith, who several months ago annexed the title of "The Dutch Lunch Press Agent" because of his unnatural philanthropic proclivities, blossomed forth this week in a new role, the silent partner of C. L. Carrell, one of Chicago's numerous ten percenters. This startling little item became public property with the announcement that Carrell had tired of Meredith's company and hereafter would conduct an independent office quite beyond the influence of his friend with the "Dutch Lunch" *nom de guerre*.

As a side issue, Meredith has been conducting a press agency, charging a weekly fee of five dollars (more or less) for membership, and because of his inability to secure representation in the recognized trade papers, has been issuing a weekly press sheet with "colored" reviews ("colored" according to the size of the fee contributed by the applicant). It was, quite natural, that Meredith keep the fact of his connection with the Carrell office under cover, since he had a number of the local ten percenters lined up for his weekly "service," and with due respect for his gigantic nerve one would hardly expect even a Meredith to solicit funds from his competitors. Besides, Meredith the ten percenter could not consistently associate with the chaps that Meredith the press agent could, without endangering the health of his income (and Meredith's income must be considered before principal, reputation or anything else).

Just whether he will abolish the press agency entirely for the ten per cent. business or secure a successor to Carrell (this seems impossible) and continue to play both ends is problematical.

Meredith has been floating around Chicago for quite a while, making a small time living in the best way he could, and "Merry's" best way is some way very often. He looks to be due for the breezes of Missouri pretty soon, as Chicago has had his number since the day an actor showed him how to mop up the Saratoga Hotel floor with his face, in belated payment for one of Merry's hold-ups.

ACTS KEPT OUT OF GARDEN.

The Shuberts staff were very wrath Wednesday morning at the United Booking Offices, alleging the U. B. O. people kept several acts away from the special after-theatre performance at the Garden Tuesday night, the occasion of the third anniversary celebration there.

"Intimidation" was charged by the Shubert faction. Dazie, Harry Fox and Rosie Dolly and Trixie Friganza were among those "kept away," it was claimed.

The special show as far as possible had been recruited from players previously at the Garden. Those who did appear were Stella Mayhew, Clarence Harvey, Gaby Deslys, Chas. J. Ross, Lawrence D'Orsay, Harry Carroll, Norah Bayes, George MacFarlane, Joan Sawyer and Jack Jarrott.

If you don't advertise in VARIETY, don't advertise at all.

DEPARTMENT STORE TANGO NOW GOING ON AT GIMBEL'S

Gets In Late But Is There With Its 4.30 "Tango Tea" at 75 Cents In The Restaurant, With the Models Parade In Parisian Garments That Look Funny. Dancing Does Clean-up On Season By Not Missing Anything.

"Dancing" now has the clean-up record for New York. By annexing a department store, "Tango" has gone down the line, from the gilded booz-emporium to the place where models languidly glide by in Parisian gowns that look funny.

Gimbel's on Broadway is the retail edifice of wear for man and woman that has marked up 4.30 in the afternoon at the restaurant for the start of the "Tango Tea," costing 75 cents, and no non-prohibition beverage served. Dancing continues after that until the staff punches the time clock.

The innovation amongst the dry goods opened this week, giving "the dance" the credit for having swept into almost every place where a slit skirt may be worn without the wearer getting pinched.

Buffalo, March 25.

J. N. Adam & Co., one of the local big department stores, engaged tango dancers for their fashion show. Great crowds were drawn.

SHUBERT, ROCHESTER, SHUT.

Manager Harry B. Hearn, of the Shubert, stated he had received word from New York the house would not open until after Easter, if then, and that no future policy had been determined.

The Shubert, up to ten weeks ago, was devoted to high class plays but was not a paying proposition. Then two-a-day vaudeville and recently three shows daily by Edgar Allen and F. Ray Comstock was tried, but the public failed to respond.

CIRCUS JUDGMENT FOR \$43,000.

According to a judgment which the United States District Court here rendered last week, the Sells-Floto circus owners, H. H. Tammen and F. G. Bonfils, and Alexander Nisbet, commissioner of safety, must pay the Federal Title & Trust Co. of Pennsylvania \$43,390.

The suit is a sequel to the sale of the Buffalo Bill show to the Sells-Floto people. The Federal company held a chattel mortgage, given by Thomas A. Smith, purchaser of the wild west show share formerly owned by Major Gordon W. Lillie (Pawnee Bill).

SHEA'S TWO HIPS READY.

M. Shea's big Hippodrome here, seating 2,600, will open about April 15, playing a good grade of big small time shows booked through the United Booking Offices of New York.

Shea's Hip will be in opposition to the Loew Circuit pop vaudeville theatre here that has been doing an enor-

mous business since starting. "Shea's," the big time vaudeville theatre, will continue with the present policy.

Buffalo, March 25.

About the same time M. Shea starts his new Hippodrome in Toronto with popular priced vaudeville, Shea's local Hip in this city, of huge capacity, will also have an opening. Around the middle of April is the expected time.

DIVORCE FOR WILD WEST COUPLE.

Martin Van Bergen, baritone, and formerly a cowboy, has filed suit in Johnson county, Kan., for a divorce from Lucille Mulhall (Van Bergen), charging desertion, and also naming Homer Wilson in other serious charges. Mr. Van Bergen asks for the custody of their son, William Logan Van Buren, five years of age, living with his grandmother in Kansas.

The petition alleges that Miss Mulhall, who is the daughter of Zach Mulhall, of Mulhall, Okla., deserted the defendant over a year ago and has since been traveling about the country with a wild west show in company with Wilson.

EMMA GOLDMAN, YES?

Emma Goldman is the latest aspirant for vaudeville. She has expressed a willingness to appear in the twice-daily and deliver a lecture on Anarchism or some such kindred subject.

The matter was broached to Willie Hammerstein, who expressed some misgivings as to Miss Goldman's ability to keep his audiences from becoming obstreperous. Miss Goldman replied that she once addressed a crowd of 3,000 college students at Ann Arbor and succeeded in "holding them down" and could not see why a theatre crowd couldn't be handled.

CHINESE ACTS IN CIRCUS.

The two Chinese acts in the Barnum-Bailey Circus, opening at the Madison Square Garden last Saturday, were especially imported for the tented organization. One troupe has eight members, the other nine. They are native to different sections of China, one from Pekin and the other from Canton, leaving them almost as foreign to one another in conversation as though of different countries.

The acts, with their novelty work, are about the strongest card in the show.

Percy G. Williams Returns.

Percy G. Williams returned to New York from Florida Monday. Mrs. Williams, who came back with her husband, is quite ill.

ALICE LLOYD TOUR CLOSING.

The Alice Lloyd vaudeville road show, under the management of William Morris, closes its tour tomorrow (Saturday) night at Plainfield, N. J., after visiting all the principal towns east and west, besides those in Canada. Miss Lloyd has played several return dates. Today the show is in Allentown, Pa.

After a brief rest in New York, Miss Lloyd is reported as deciding to leave for London, where she will outfit a houseboat recently presented by her husband, Tom McNaughton.

FALLING INTO KEENEY.

Newark, March 25.
It is falling into Frank A. Keeney at the Orpheum, where vaudeville is being played, booked by Harry A. Shea, of New York.

Last week the Orpheum did almost \$4,500 with a show costing about \$1,100, giving Keeney a profit of about \$1,500. The Orpheum has been doing business since Shea commenced booking for Keeney. The manager claims it was his theatre that forced F. F. Proctor's big time vaudeville theatre here back into the four-a-day class.

MANAGERS AFTER BEDFORD.

Several managers are reported after the Bedford theatre, Brooklyn. The house has been playing pop vaudeville booked through the Family Department of the United Booking Offices. The agency itself is reported willing to take over the house, although a new B. F. Keith theatre has been announced for the same vicinity.

The Bedford management is said to be asking \$35,000 rental for the theatre.

FEATURING PUGILISTS.

St. Louis, March 25.
Rivalry between the Empire-Columbia and Progressive houses is getting keen and burlesque is being supplemented.

The Gayety has John L. Sullivan in a monolog this week and the Standard, catering mostly to men, resents sport page headlines at the other house, so is staging a three-round skit between Beeny McGovern and Jabez White as an added feature to Mollie Williams' show. "The Rector Girls" are at the Gayety (Progressive house) this week. The Gayety will have Bob Fitzsimmons next week to keep the ball rolling.

Small Time Manager Absconds.

A house manager of a small time vaudeville theatre in New York City is said to have absconded last week with a shortage of \$2,600 in his accounts.

The defalcation was handled by the manager through raising the figures of his staid duplicate deposit slips.

Rajah Must "Tame Down" Dance.

Cleveland, March 25.
The management of Keith's Hippodrome has been warned it would be wise to "tame down" the act (dance) of Princess Rajah, booked for an early engagement here.

If you don't advertise in VARIETY, don't advertise at all.

ASS'N. AT KANSAS CITY.

Kansas City, March 25.
The W. V. M. A. is to establish an office in Kansas City again to handle its southwestern bookings. It is probable that the action will be taken within a week.

Frint George, traveling representative of the circuit, has been in town for several weeks making the arrangements. The W. V. M. A. formerly had an office here in charge of Walter De Oria, but it closed about a year ago.

SHUT OUT FOR "CHOOSING."

The Loew Circuit did not route the act known as Lewis and Chapin beyond this week, owing to Jos. M. Schenck, the booking manager for the time, deciding the act had "copied" Marie and Billy Hart's "mind-reading" travesty.

FAST WORKER, THIS BOY.

Kansas City, March 25.
Lee Childers and Marie Brown were childhood sweethearts in Wichita, Kan. But that was some time ago and they both forgot all about it—or nearly all about it—when Childers went into vaudeville.

Friday afternoon Childers was leaving Kansas City and Miss Brown was returning home. They met in the Union Depot. Half an hour later they had recalled the courtship and Justice Cas Welch married them. They left for California.

St. Louis Princess Not Sold.

St. Louis, March 25.
A rumor that the lease on the Princess theatre held by Hagerman, Fitzsimmons and Flynn had been sold was denied by Mr. Flynn. The reported purchaser was Louis Landau, Jr., and associates, but there is every indication the report was unfounded. Landau has two picture houses across the river.

The Princess is now being booked with Sullivan-Considine vaudeville.

Palace Back to Vaudeville.

Baltimore, March 25.
The policy of the Palace flopped again this week. It is vaudeville once more at 10-15, after four weeks of feature pictures, which brought in net returns only one week of the four.

Coney Holmes, field manager of the United Booking Offices, came here last week and arranged for the house to reopen Monday with vaudeville. It is said the U. B. O. lease expires in July and the policy after that time is a matter of much conjecture.

"Nerviest Man" Couldn't Appear.

Baltimore, March 25.
On account of the serious illness of his partner, Constance Bennett, Rodman Law was unable to appear as the headliner at the New theatre and the "nerviest man in the world" was supplanted on the bill by the Musical Melody Monarch. Law and Miss Bennett went to New York.

No Shows in Spanish Fort.

New Orleans, March 25.
Spanish Fort, the south's largest park, will offer music and dancing only the coming summer. It formerly gave opera or vaudeville.

COLUMBIA PICKS NEW SITE FOR THIRD PHILLY HOUSE

Eastern Wheel Burlesque Powers Purchase Property At Market and Fifty Second Streets in Quakertown and Will Build Big Theatre Thereon This Spring.
"No. 2" Wheel Causing Talk.

Philadelphia, March 25.

Contracts were signed Tuesday for the Columbia Amusement Co. (Eastern Burlesque Wheel) to lease a theatre that will be constructed to seat 2,500 at the corner of Market and 52d streets (West Philadelphia). Its nearest opposition in the burlesque field will be another Eastern house (Casino) five miles away. The new theatre will give the Columbia Co. three stands for its "big wheel" in this city, the Empire making the third.

Around the corner from the proposed site is the Nixon, playing pop vaudeville.

The burden of conversation among burlesque men just now is the Columbia Co.'s proposed "No. 2" Wheel, to hold the lesser built shows of the Eastern Circuit. The Columbia people confess there have been so many angles presenting themselves over the newest formation that details are far from complete, nor has there been a layout made of the contemplated chain.

The universal burlesque men say the most advantageous feature of the "No. 2" Wheel is the possibility of it reducing the number of shows on the present Eastern Wheel to 36, leaving each company to play the entire circuit each season. Through the merger with the Western Wheel last winter, the present season on the East has found an overabundance of attractions, some lapping over until next season on the route before the full circuit shall have been completed.

An Eastern Burlesque Wheel manager when asked if the Columbia people were "stalling" to note the progression of the Progressive Circuit (its opposition) for next season before taking any decisive step on the "No. 2" venture, replied the Columbia was paying no attention whatsoever to the Progressive in the matter of the second wheel. Nor does anyone of the Columbia crowd hazard a choice whom among the Eastern people might be chosen to direct the new circuit, it being accepted that neither J. Herbert Mack nor Sam. A. Scribner, the executive officers of the big Eastern Wheel, could devote sufficient time to also handle the secondary proposition.

In general conversation every side of the "No. 2" circuit is being discussed, from its formation to manipulation, capitalization and prospects.

THEATRE'S OWN LIGHT PLANT.

Cincinnati, March 25.

As a result of a crusade against high electric light rates in Cincinnati, the Lyric and Gayety theaters will have their own plants. Rud Hynicka, treasurer of the Columbia Amusement Co., Charlie Arnold, manager of the Gayety, and Geo. Dresselhouse, his book-

keeper, incorporated at Columbus the Diamond Light Co., with \$30,000 capital. According to Attorney Michael Muller, the plant will furnish electricity only to the Gayety and the Star (movie) controlled by the Columbia Co. However, it is reported, an agent of Hynicka, has been trying to get firms in the block where the Gayety is located, to become customers. Plans for the Lyric plant are still in their infancy.

LYNN'S MAYOR SHY ON ART.

Lynn, Mass., March 25.

Prospects of Progressive Wheel burlesque in Lynn next season were given a black eye this week by Mayor George H. Newhall, who declared that so long as he had control of the situation musical maids in tights would be tabooed.

ACTORS' FUND PERFORMANCES.

The afternoon of April 17 will be devoted by the five Columbia Amusement Co. theatres in New York City to performances by the current burlesque attraction in each house for the benefit of the Actors' Fund.

All the gross of the matinee will be turned over to the fund, which requested that the receipts of one house for the afternoon be given. The Columbia people decided to give all. The theatres are Columbia, Murray Hill, 125th Street, People's, and Bronx.

S-C ACTS TAKEN OUT.

Chicago, March 25.

"The Minstrel Kiddies," "Tantalizing Algy" and William Lampe and Co., were taken out of the Sullivan-Considine bills in the middle west this week, the result of a new order to cut down.

The circuit bills up to and including Milwaukee will hereafter be kept below the usual limit, the weather man being the goat in this instance.

Denver, March 25.

Bert Pitman is no longer the local booking representative of the Sullivan-Considine Circuit, being replaced this week by Maurice J. Burns, formerly of the Seattle and Chicago branches of that agency.

Frank Burns is now in charge of the Chicago Fair department for the same firm.

Bell Hop Minstrel Show.

Cincinnati, March 25.

Actor guests at the Sinton are invited to see a real show at the hotel, April 23. The employees, principally bell-hops, will stage a minstrel performance. House Detective Al. Gates is to be interlocutor, and Assistant Manager Jack Brannin and Bell Captain Ed. Moran, end men.

MUSIC AT WILLOW GROVE.

Philadelphia, March 25.

A program of musical headliners has been arranged for Willow Grove Park, which will open its 19th season Saturday, May 23. The opening musical attraction will be Arthur Pryor's Band, for two weeks. For the next two weeks the Chicago Symphony Orchestra (Frederick Stock, conductor) will furnish the music, followed by Creator, not at the park since 1911.

July 4 Victor Herbert and his orchestra, for three weeks. Next will be Conway's Band for two weeks, followed by Wassili Leps and his symphony orchestra, composed of members of the Philadelphia Orchestra. The climax of the season will be furnished by John Phillip Sousa and his band Aug. 23 to Sept. 13.

STOCK IN 125TH ST.

Hurtig & Seamon have about decided they will keep their 125th street house open all summer. When the regular burlesque season is over it is their intention to establish there a stock burlesque organization recruited from the members of their seven shows on the Eastern wheel.

OFFER TO PAULINE HALL.

Pauline Hall has been approached by the Progressive Circuit to head a burlesque show on its wheel next season. While expressing no fervid desire to accede to the proposition, Miss Hall hasn't turned it down as yet.

PRIMROSE SEMON MARRYING.

Primrose Semon, soubrette with the "Bowery Burlesquers," is to be married seven weeks hence.

GUS HILL WITH A GROUCH.

A burlesque grouch is said to be reposing with Gustavus Hill once more, again with his confreres of the Columbia Amusement Co.

Gus has 199 shares of the Toronto Gayety, an Eastern house. The Gayety at that Canadian point pays the Columbia Amusement Co. \$100 weekly for booking. Mr. Hill also is a stockholder in the Columbia Amusement Co. But he would like to inquire why the Columbia assesses the Gayety, Toronto, at the one-hundred figure, especially as the Gayety, Toronto, has only issued 1,000 shares of stock, leaving Gus Hill a one-fifth holder of the whole. He has not that large proportion in the parent company's certificates.

Booking Medicine Hat.

Spokane, March 25.

Manager Clark Walker, of the local Pantages house, has arranged to book the Empress, Medicine Hat (Alberta) with vaudeville three days each week. He will use the Pantages acts, which otherwise would rest in Spokane those days.

The arrangement commences next Sunday.

Levy Show in Sacramento.

San Francisco, March 25.

Bert Levy vaudeville opens next Sunday at the Grand, Sacramento, replacing the present Jim Post Co. The Post troupe is due to open at the Wigwam here, April 12.

BERNSTEIN WANTS A PARTNER.

"Hello," said Freeman Bernstein, as he hurriedly shoved a bundle of money orders into his pocket. "I'm glad you came in just now. You ought to know what I want to find out."

"I want a partner for my business. Someone with money. Do you know anybody? I don't care if he doesn't know so much, I am wise enough for two; but he's got to have coin."

"It's getting on my nerves, this drabs and drabs in money orders where you must use as much ink in signing your name to get 60 cents as you would to endorse a check for a million dollars."

"I've got to get some regular money in a bunch or I'm apt to lose my rep. The other night May was reading the paper when she says: 'Freeman, listen, here's a guy that copped three hundred thousand dollars and he only got 19 years.'"

"I told May the fellow was a chump to get nailed, and that seemed to get her sore. She bawled me out something awful. Said I wouldn't let her work, and where did I come in to pan a three hundred thousand boy, when the most I ever had at one time and got away clean was \$100 from Paddy McMahon."

"Well, you know, bo, I'd like to stand well with May all the while, for I'm telling her right along to wait; I'll be there yet with a bank-roll, but she beats me to it with that kind of stuff. It takes my nerve away. Just to show you how it is: This morning a fellow came in and wanted me to do something for him. While talking, he counted his money. Guess he did it to make me think better of him. He had \$34, and I let him get away with \$4 of it."

"After he left, I says to myself, says I: 'Freeman, you are losing your grip. What will May think of her Freeman as a business man if he lets \$4 escape that easy'; so I makes up my mind to hook a partner. I'll charge him all he's got for a half interest and take the sugar home to May in one of those auto-trucks."

"Plug for me, kid, will you? I wish I had never met Frank Keeney; I could go after him, but he knows me now."

"How much do I think a half interest is worth? I don't know. If it's cash, take anything you can get and sell it as often as you want to."

"I could hustle up a boob myself somewhere, but I have to watch the office. Only yesterday I went to lunch; and what do you think Sam did while I was out? He promised the telephone man I would pay the bill today. That's why the door was locked when you came in. How am I ever going to get under cover if all these guys keep hanging around for money?"

"Wish I could get a partner that would give me all he's got; then I would make him business manager, and he would have to stall the landlord instead of me doing it. If I can stand this landlord off for another month, I think I'll be here for over the summer. 'Don't forget about that partner thing. I'm going to make good with May if I only get 10 years.'"

If you don't advertise in VARIETY, don't advertise at all.

ACTORS' FAIR PLANS.

With the date for the opening of the Actors' Fair projected by the White Rats' organization, more than seven weeks off, the work of the promotion committee has progressed by leaps and bounds with results that make a financial and artistic success a certainty. Within another week or so the full plans of the promotion committee for the gathering will be practically ready to announce in fullest detail.

Just what to do and how to do it to bring the best results to the organization was, of course, the problem of the members who cheerfully agreed to shoulder the responsibility of insuring the success of the undertaking. No class of workers is more familiar with the characteristics that must necessarily enter into a venture of this kind. A percentage of the organization membership has had direct personal experience with projects of the sort. Realizing these facts the promotion committee has profited by these experiences, seeking accurate and ample information wherever it could authoritatively find it.

All signs say that if every member of the organization will do his utmost share toward promoting interest in the sales of tickets, the clubhouse will be found all too small to accommodate the crowds that will scramble for admission from the very first hour of the bazaar.

The programs of the committee for the different nights of the celebration include special nights for Society, the Lambs, Vaudeville Comedy Club, Green Room Club, Screen Club, Friars, Elks and other orders. Several sub-committees composed of feminine members of the profession, selected from volunteers already proffering their aid, have been completed. These sub-committees will include some of the most prominent women stars of the country. They will work hand in hand with the social factors who have been led to lend their presence and their prestige to the Fair, and added to the value of these supports is the co-operation of the managers of New York City and to some extent those outside, a great many of whom have already expressed their desire to help in every way in their power the plans of the committee.

Prominent among members to request that they be not overlooked when it came to distributing the pleasure of things to be done to further the project may be mentioned James J. Corbett, Charles J. Ross, Fred. Stone, Dave Montgomery, Hap Ward, Geo. Primrose and others.

The actual plans for the arrangement and character of the booths aim to keep the stalls, for the most part on the main floor. The feasibility of devoting some of the upstairs space to booths is still being considered, with the probability of being negated because of the difficulty of handling crowds on stairways. The poolroom and other spaces in the basement were likewise considered as extension possibilities of the ground plans, but with a prospect of being negated also for the same reason that obtains against the use of the office floor for booths or other Fair space. Further consideration of both these proposals may result in some modification of these present conclusions regarding these two

floors. It is practically settled that the swimming pool is to be turned into a prize fishing pool. Just what the big broad character of the Fair itself is to be the committee prefer to divulge in a later announcement.

Within the next week the first guns of the publicity campaign will be fired from coast to coast.

It might be added that members can aid in enrolling managers in the cause of the Fair by reciting some of the reasons given by one of the most influential of New York's impressarios in subscribing his own co-operation. He wrote he would certainly aid the success of the Fair in every conceivable active way possible for the reason that he considered his interest one with that of every organization member. While qualifying that though not himself a White Rat, he said he was daily doing business with members of the order. He said that without doubt every theatrical manager in New York and the entire country, for that matter, would aid the Fair because it was a common interest to do so. He also pointed out that during recent Actors' Fairs held in New York City a conspicuous element of the working ranks straining for the success of those bazaars was composed of members of the White Rats.

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouched for by that organization. VARIETY, in its editorial policy, is not responsible for it.)

KEEPING BUSY IN CHICAGO.

Chicago, March 25.

Through the efforts of the Chicago office of the White Rats, Will P. Conley in charge, and through S. L. & Fred Lowenthal, the following collections were made for members of the White Rats Actors' Union:

| | |
|-----------------------|----------|
| Mul Clark | \$215.00 |
| Three Dreamers | 35.00 |
| Harry Lauder | 35.00 |
| Irving & Reed | 15.00 |
| Melroy Sisters | 7.50 |
| Washer Brothers | 75.00 |
| Weston & Young | 40.00 |

The Lowenthals also secured a trunk for Davis Imperial Duo, which was held by a theatrical manager, who refused to give it up; three days' work secured for Celest; two weeks' work for Jewel's Manikins; four days' work for Svengali (in lieu of breach of contract); release from four weeks' work for James Dunnedin, and infringement on copyrights of Bert Levy protected.

During the month 244 consultations were held in the office of the Lowenthals regarding White Rat matters.

SPECIAL ANNOUNCEMENT.

Meeting of the

GENERAL COMMITTEE

will be held

MONDAY, MARCH 30TH,

at two o'clock, in the Board of Director's Room, White Rats Club.

JOS. P. MACK, Chairman.

ADDRESSES WANTED.

At the Office of The White Rats.

| | |
|----------------------|---------------------|
| Samayoa, Manuel | Sylow, Henry |
| Sardell, Billie | Tait, David |
| Sargood, Joe J. | Talford, Ruth |
| Saunders, E. Cameron | Taylor, Harry |
| St. Clair, J. H. | Taylor, Jack |
| Schmidt, Harry | Tedro, Mrs. Anna |
| Schoen, William | Tedro, John P. |
| Schutta, Mrs. A. | Thaten, Wm. |
| Searle, A. | Troy, Ravie |
| Semon, Martin L. | Trudell, Lew |
| Shaw, Eddie | Valentine, Jack |
| Shaw, Joseph | Valveno, P. F. |
| Shelan, Billy | Van Derburg, Geo. |
| Sheldon, Bettina | Van Dyke, Ben |
| Shepard, Sidney | Variety Comedy Trio |
| Sheridan, Wen | Vennett, Frank A. |
| Shields, Frank | Vernon, Basile |
| Siddons, C. E. | Vernon, Vera |
| Slater, Roscoe | Vincent, Archie |
| Sloan, Will H. | Vincent, Frank R. |
| Smith, Ray | |
| Smith, Raymond | Wait, Emilie |
| Sotiro, Hagehara | Warner, Albert |
| Southern, Bert | Warricks, Harry |
| Spellman, Percy | West, George |
| Spoensard, Paul | Wheeler, Lew |
| Sprague, Tom | Wheeler, May |
| Stanton, Leon | White, Ted |
| Staar, Oscar | Wilbur, Geo. L. |
| Stevens, Al | Wiles, A. J. |
| Stevenson & Nugent | Williams, Floyd |
| Sullivan, Geo. F. | Williams, Claude R. |
| Sunders, C. E. | Williamson, J. W. |
| Sutherland, W. B. | Willing, Chas. |
| Swift, Daisy A. | Willis, Dolly |
| Swisher, Calvin | Willis, Lew C. |
| Swor, Albert | |

BIG BUSINESS.

Week of March 16 business at the White Rats Club was the biggest since the opening of the Club House.

| | |
|-----------------------|----------|
| Rooms | \$566.37 |
| Wines & Liquors | 384.55 |
| Cigars | 108.73 |

| | |
|-----------------------|--------|
| Billiard & Pool | 195.00 |
| Barber | 25.20 |
| Gymnasium | 38.50 |
| Telephone | 32.65 |
| Cards | 5.50 |
| Valet | 11.30 |
| Laundry | 49.05 |
| Lunch | 314.56 |
| Newspaper | 5.00 |

\$1,736.41

As against \$1,024.41, same week last year, showing an increase of \$712.

The above statement attests the interest of members of the White Rats in the Club House.

Directing at Home.

Minneapolis, March 25.

Frank Mattison, a Minneapolis boy, who has been in eastern stock companies for the last three years, has joined the Blaising Stock Co. at the Bijou as stage director. Other new members are Walter Adrian and Hugh Adams.

Vaughan Glaser Co. Moving.

Cleveland, March 25.

Next week the Vaughan Glaser stock company will close its season at the Metropolitan and go to Detroit for 12 weeks. After that the company will move to Columbus to finish the summer season.

Early in September the Metropolitan will be opened by Mr. Glaser with practically the same company closing the Columbus run.

ACTRESS HER OWN LAWYER.

Cleveland, March 25.

Mrs. Mabel Kinnear-Pletscher, 1833 Fulton Road, better known in Cleveland theatrical circles as Mabelle Waldron, has been rewarded for her endeavor and persistency in fighting to get an equal share of the estate left by her father. To make this fight Mrs. Pletscher studied law at a local school and prepared her own case. Formerly she was character woman with the Vaughan Glaser stock company.

Judge Phillips has given a decision ordering an equal division of the \$20,000 among the three daughters.

ALBEE COMPANY COMPLETE.

Providence, March 25.

The 1914 roster of the Albee stock company is now complete. It includes (Miss) Sydney Shields, who will play the leads on the distaff side, Berton Churchill, Lynne Overman, Genevieve Cliffe, Helen Reimer, Winifred Burke, Lora Rogers, Earle Ryder, Ralph M. Remley, Leslie Austen, William H. Runer, Lyman A. Abbe, James H. Doyle, Frank Brady.

This makes Helen Reimer's 14th season with the company. She has been a member since its organization.

RECRUITING PARK STOCK CO.

Chicago, March 25.

Will T. Gantz has been in the city looking for people for a stock company which he will install in Lakeside Park, Denver, of which he has been made general manager.

Mr. Gantz is planning to introduce the cabaret in Denver, and will also take the tango there. He was the business manager for the Canadian National grand opera company which went on the rocks in Denver after a spectacular tour.

Ione Going to Rochester.

Milwaukee, March 25.

Ione McCrane, leading woman with the Shubert Theatre Stock Co., is playing her last week before leaving for Rochester for a summer stock engagement. Successor not announced.

Barton in Long Distance Contest.

Providence, R. I., March 25.

Homer Barton, leading man of the Empire Theatre stock here, has entered the long engagement contest by reason of his appearance in 1,032 performances with the Empire Co.

No other attractions have played the theatre during that time.

Leading Lady Recovers.

Baltimore, March 25.

After several weeks' illness Grace Huff returned to her place as leading woman of the Poli Players at the Auditorium, and although suffering greatly from rheumatism she was able to go through her part in "The White Sister."

Fay Wallace, who was also seriously ill, was able to be about to-day, but will not get back in harness for a week or two.

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VARIETY

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SIME SILVERMAN
Proprietor

CHICAGO
Majestic Theatre Bldg.
JOHN J. O'CONNOR

SAN FRANCISCO
Pantages Theatre Bldg.

LONDON
18 Charing Cross Road
JESSE FREEMAN

PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
69 Stromstrasse
H. A. LEVY

ADVERTISEMENTS
Advertising copy for current issue must
reach New York office by Wednesday evening.
Advertisements by mail should be accom-
panied by remittances.

SUBSCRIPTIONS
Annual \$4
Foreign 5
Single copies, 10 cents

Entered as second-class matter at New York
Vol. XXIV. March 27, 1914. No. 4

The wife of Bob Baker handed him
a son Monday morning.

Jack Goldberg of the Loew-Sullivan-
Considine agency has a car.

Roy Foster is to be featured in
Jones & Crane's forthcoming play "The
Jucklins."

Ching Ling Foo started his United
Booking Offices time at Scranton, Pa.,
this week.

Larry and Grace Sylvester have a
baby girl in their Rye Beach, Rye
(N. Y.), home.

Billy Parker (formerly Dooley and
Parker) has formed a vaudeville part-
nership with Ethel Walker.

Ruby Pine has replaced Lola Stan-
tone Paulisch in Crossman's Banjo-
phields.

Ben Cahn, formerly manager of the
Bedford, Brooklyn, is now managing
the Union Square for B. F. Keith.

Cincinnati's biennial May Festival
will be held May 5-9, at the Music
Hall.

Maggie Holloway Fisher joined the
"C" company of "Peg O' My Heart"
at Ellenborn, Wash.

John L. Kearney handled one of the
principal roles in "Sari" at the Mon-
day night show.

There's talk that the Clinton Studio,
253 W. 42d street, is to be torn down
so a new theatre can be built on the
site.

Muriel Starr, who has been playing
leads with the J. C. Williamson com-
pany in Australia, is due to arrive in
New York Nov. 3.

Louis Wesley is expected to return
to his office next week. He has been
resting at the home of Burt Green in
Mount Vernon, N. Y.

"The Movie Girl," a new musical
comedy by Matthew Ott, opened Mon-
day at Orange, Mass., for a spring and
summer tour.

Gus Levato and wife were divorced
March 12, Mrs. Levato having her
maiden name, Ella Mae Davis, re-
stored to her.

The Orpheum, Yonkers, N. Y., held
its spring opening March 19, the
Neighborhood Amusement Co. putting
in a program of pop vaudeville.

Bruce McRae has been re-engaged to
head the Cohan & Harris show, "Near-
ly Married" next season when the com-
pany will take a coast trip.

A new version of "A County Sheriff"
has been accepted by Wee & Lambert,
who will open the new show about the
middle of April. The play has been
rewritten by Lemuel B. Parker.

Vic Leighton, Al. H. Woods' chief
booker, took his first vacation in
eleven years Tuesday. He devoted the
afternoon to his kids and the Barnum
& Bailey circus.

M. W. Livingston, of the Klaw &
Erlanger forces, departed quietly last
week by the way of Key West, Fla.,
for a pleasure trip to Havana. There's
a bubonic plague on down that way.

Guy Weadick (Weadick and La
Due) was struck by an auto in Den-
ver March 19, suffering internal in-
jury that will keep him confined for a
short while.

Carrie LaMont, after months of suf-
fering with injuries and a broken leg
received in a Chicago accident, is now
out and around her home in Detroit on
crutches.

Ida Garber, of the "Trocadero"
(burlesquers) and Victor Travers, of
"The Warning," were married March
16 in Toledo, the couple meeting be-
tween shows and being married in the
Navarre Hotel the same evening.

Keith's, Louisville, is due to close
with vaudeville about May 9. The
Clark Brown Canadian time stops May
4 at Ottawa and Montreal and May 11
at Hamilton, the three houses across
the border going into stock.

"My Hero," a one-act farce by Ben-
jamin F. Blanchard (author of "Dam-
aged Goods") is shortly to be produced
with Miss N. Kennedy, E. Ballou, R.
Stout, J. A. Mellen and J. Melshaw in
the cast. It's being staged by Messrs.
Jagendorf and Holstein.

Gordon Walton, who has been laid
up in Chicago for the past six months
with an injured spine, was operated
upon March 24 at the St. Luke's Hos-
pital in that city. Walton has been
with Bert Leslie for the past two sea-
sons.

Marie Pettis has joined "In the Grey
of the Dawn."

The theatre on the new Pier at
Arverne, Long Island, will be ready
about May 1. It has not been leased
as yet.

The Lunette Sisters have resumed
their tour of the Loew Circuit despite
an accident at the St. James, Boston,
March 18, when a rope broke, precipi-
tating Maybelle Lunette to the floor
from a lofty position. A scalp wound
was inflicted and her shoulder pain-
fully bruised.

George Driscoll, manager of the Or-
pheum, Montreal, returned with his
wife on the Lapland, Tuesday. Mr.
Driscoll has been abroad for a couple
of months, the house having been
looked after during his absence by
Fred Crow, manager of the Gayety,
Montreal.

Joseph Loevi, former manager of the
La Fayette, New York, and at present
managing the tour of the "Darktown
Follies," is to become a benedict in the
first week in May, the prospective
bride being Evelyn Peters, reputed to
be a New York heiress. Loevi plans a
honeymoon trip to Europe at the
close of the theatrical tour.

Thomas J. Dee, manager of the
Hamilton, Yonkers, N. Y., has re-
signed to accept management of an
office for the Davison Chemical Co.,
Baltimore. Dee retains his connection
with the Hamilton Amusement Co. as
secretary and treasurer. Alfred E.
Hamilton will hereafter manage the
house.

TOMMY'S TATTLES.

By Thomas J. Gray.

The dance craze has made so many
former chorus girls headliners the
chorus men are getting peeved about
it—in fact one has a plan of revenge
—every time he passes a poster with
an ex-chorus girl's name on it he
hisses it.

The "Single Women's" Husbands'
Association is thinking of holding a
meeting soon—if they can get a place
large enough to hold them. The fol-
lowing questions are to be discussed:
"Orchestrations—How to carry
them."

"The proper way to check a trunk."
"How much money should a wife
get out of her own salary?"

"How to look busy around a theatre."
"Applause—the way it should be
given."

Mrs. Herbert Ashley wore a green
wig to match her costume at the Com-
edy Club Ball. Herb (on the stage)
is now wearing crepe hair to match
his high hat. Oh! these slaves of
fashion.

A Sect of Bridgeport, Conn., has or-
dered all the members of the church
to remarry and those who are divorced
were ordered back to their first wives
—Can you imagine what would hap-
pen to show business if everyone went
back to their first wives?

WITH THE PRESS AGENTS

Seats are selling for Decoration Day per-
formances of "Kitty MacKay" at the Comedy.

The Cort will be dark for one night in April
Good Friday.

McIntyre and Heath will wind up their pre-
sent tour about May 15.

George Wotherpoon, formerly ahead of the
Eva Tanguay Road show and who went to the
Coast with "The Blindness of Virtue," is back
in New York and will be connected with the
Walter H. Welsh Players, opening in the
Park next Sunday.

Dave Altman, for years attached to the A.
H. Woods corps of road pathfinders, and
Jesse Harris, have taken over the Kujoff
Hotel, Far Rockaway, and Decoration Day
will open it under the name of Far Rockaway
Arms, featuring shore dinners, cabaret shows
and dances. Dave will be back with Woods
next fall, leaving Harris in charge of the
place.

William A. Brady has accepted for pro-
duction a new play by Sydney Rosenfeld, entitled
"The Charm of Isabel."

The Henry B. Harris estate has secured the
production rights to Abraham Schooner's farce
"Oh, What a Day."

Selwyn & Co. have engaged Isabel Irving for
a role in "Under Cover" and Margaret Wch-
erly for a part in A. E. Thomas' new play.

Harrison Grey Fluke announces that he has
engaged Lydia Lopoukova, the Russian dancer,
to appear as a dramatic star under his man-
agement next season.

Eugene Yaaye, the Belgian violinist, will
play his postponed recital of March 8 on Palm
Sunday, April 5, at the New Amsterdam.
The March 8 date was deferred on account
of a sudden seizure of illness suffered by the
virtuoso. A week later, April 12, Mme. Gadski
will appear in the resort at the same theatre
in a recital.

Fred Schader and I. B. Pulaski are han-
dling the press work for Dorothy Russell's
Hammerstein's engagement. They secured
considerable matter, including the intended
appearance of Dorothy's mother, Lillian, at
the theatre, and also a follow-up story about
Dorothy's dog.

Gail Kane has signed with Cohan & Harris
to originate the role of Helena Vall in George
M. Cohan's dramatization of "The Miracle
Man," which Frank L. Packard wrote and
was published in the February Muncie. Re-
hearsals for the new show start in August.

The Shuberts via their press bureau say
that the "Panthea" postponement from
Wednesday until tomorrow night was to allow
for some essential changes in the last act.

Will A. Page has gotten out some stage
money in the style of a gold certificate for
"Marrying Money" at the Princesses. Mr. Page
spread the phony bills around 10 or 12 hotels,
requesting that one at least be returned with
all the change. Several of the hotels have
obeyed.

Ben Atwell has charge of the publicity for
"Pinaflore" at the Hippodrome.

Abe Levy has entered the offices of Edward
F. Rush, who proposes to dabble more exten-
sively in the theatrical producing line.

Graham Earle, now with "The Leopard
Spot," has gotten out a novel advertising
dodge in the shape of a little trick folder
entitled "The Cat is out of the bag," which
when opened shows a picture of Graham and
a statement that he will be at liberty after
May 12 for a summer job as stock director.

Eddie Buckley, ahead of "Officer 666," re-
turned to Broadway this week and was im-
mediately engaged to go front of "Way
Down East," replacing A. K. Hall, who goes
in advance of "The Red Widow."

Bushy's colored minstrels are under canvas,
playing Texas dates for the present.

Walter Hant will again offer his Welsh
Players in "Change" at the Park, March 30.
In the press announcement it's said that prom-
inent persons active in sociological work in
New York, are responsible for the play being
brought back to Broadway.

A. G. Beyer is handling the publicity for
the Globe, Chicago.

Willotte Whitaker (Hill and Whitaker) has
gotten hold of a novel advertising scheme
which she is using to good advantage. It is
in postal card form, styled the "Life Mo-
tion Photo" and in the centre is a likeness
of Miss Whitaker. By pressing an end of the
card to and fro the picture is made to move,
giving the person holding the card several
facial expressions of Miss Whitaker, which
gives the impression the photo is in motion.
The card is gotten out by the Randolph R.
Johnston Co., St. Paul.

Harry Lauder presented Lester Murray with
a jewelled cigarette holder before leaving for
Australia.

Floyd King is again directing the press work
for the Hagenback-Wallace circus this season.

Henry Smith is back on Broadway. He's
been out ahead of the Alice Lloyd show.

MANAGER'S \$5,000 CASH BOND LETS SHOW PLAY AT BROADWAY

Gus Hill Deposits Amount in Court As Liquidated Damages Under Stipulation. Later Asks for Modification and Wants Damaged Theatre to Prove Actual Loss.

As an outcome of a motion made before Judge Kapper in Brooklyn last Saturday by the DeKalb theatre management, for an injunction against "Bringing Up Father" playing the Broadway, Brooklyn, this week, the parties entered into a stipulation under which Gus Hill, owner of the show, deposited \$5,000 in cash with the clerk of the court, as liquidated damages for the alleged breach of contract.

Tuesday attorneys for Hill served the DeKalb (represented by I. Flugelman, its manager) with papers asking for a modification of the terms of the stipulation, and on motion will ask that the DeKalb be required to show its actual damage. This motion is to be heard during the week.

"Bringing Up Father" was contracted for the DeKalb in February through the Shubert office. March 8 Hill notified Flugelman the show should play the Broadway (Klaw & Erlanger) this week instead.

TOE CLOSES AUDITORIUM.

Chicago, March 25.

A strained ligament in one of Pavlowa's great toes, caused the Auditorium, one of the biggest playhouses in the west, to go dark this week. Owing to the accident, which occurred in St. Louis, the dancer was compelled to lay off and go under the care of physicians.

After giving out a statement that Pavlowa would cancel her Chicago engagement completely, her management later announced that she will play three performances, two on Saturday, March 28, and one on Sunday.

MANTELL'S LATEST LEAD.

Minneapolis, March 25.

Alma Kruger, Robert Mantell's leading woman during his appearance here a few weeks ago, has left his company and joined E. H. Sothern to appear in his new production of "Charlemagne" in Chicago.

Miss Kruger is the second leading woman that Mantell has had this season, Thais Lawton having departed early in January.

Miss Kruger has been succeeded by Ruth Blackburn, a society woman of San Francisco, whose husband, J. A. Scott, Jr., is one of the directors of the Panama-Pacific Exposition.

"MARRYING MONEY" STAYING.

The dramatic reviewers had the gay time of the season with "Marrying Money" that opened Wednesday night of last week at the Princess, but the show is still there.

A millionaire lawyer downtown is reported as the "angel," he guaranteeing the rental of the theatre, probably \$2,500 or \$3,000 weekly. The opening night "Marrying Money" played to \$60 in the box office, and the following evening held around the same amount.

Saturday night, however, the show got \$600 and things commenced to look better. Its backer never murmured either way and said he would stand for two weeks more. The "paper" is coming in rather well and "Marrying Money" looks good for another week at least, although the Princess theatre management, after reading the notices, was not over anxious to have the piece remain. The show was on the road for about eight weeks before reaching New York. It opened and closed two or three times out of town.

EDESON FALLS FOR FILM.

The film has gotten to Robert Edson, too. He agreed Tuesday to appear in the Jesse L. Lasky Co. production of "The Conjurors House," an adapted piece that will have its screen scenario started about May 1, with a release during June.

Mr. Edson has left the original cast of "Fine Feathers" and will rest at Sag Harbor until the photographers call him back.

"Brewster's Millions," the George B. McCutcheon piece, with Edward Abeles in his old starring role, has been completed as a movie production by the Jesse L. Lasky Feature Film Co., and will be released April 15. It's in five parts and two hundred scenes.

"PILATE'S DAUGHTER" POOR.

Providence, March 25.

Governor Walsh of Massachusetts, Mayor Curley of Boston, together with several score lesser lights from the classic city attended the first professional performance of "Pilate's Daughter" at the opera house Monday night. "Pilate's Daughter" is a Lenten play, written by Rev. Francis L. Kenzel of the Mission Church, Roxbury, where it has been played by amateurs the past 11 years.

The piece is in five acts and only women are in the cast. It may have been all right as an amateur production, but will never get far professionally. Too talky and devoid of action, its novelty is the only redeeming feature. As the cast is wholly manless, it may appeal to suffragists.

NELLIE MCCOY IN "SWEETHEARTS"

Chicago, March 25.

Nellie McCoy, sister of Bessie, will replace Christie MacDonald in "Sweethearts," after next week at Detroit, where Miss MacDonald will close her season with the show.

It is understood here that after Miss MacDonald leaves, Tom McNaughton, principal comedian with the company, will be starred.

The show is going into Canada for a month.

If you don't advertise in VARIETY, don't advertise at all.

SHOWS CLOSING.

Ziegfeld's "Follies" will close its southern tour a week from to-morrow night, the show having returned big profits on this invasion of the south. Frank Tinney, one of the principal comedians, has ten weeks booked in Europe and plans to sail for the other side about April 15.

"Milestones," a K. & E. show, closes its tour Saturday night. The company played dates to the Pacific coast and back. James Whittendale, who was ahead of the show, returned to Broadway last week.

The Alice Lloyd road show, playing Allentown, Pa., today, will bring its road tour to a close in Plainfield, N. J., tomorrow night.

"Madam President," the French farce in which Fanny Ward has been starring, closes its tour at the conclusion of her engagement at the Grand opera house, New York, this week. Miss Ward will play a coast-to-coast tour with the piece next season.

The heavy snowstorm of March 1 which prevented a number of theatrical companies from making connections out of town, eventuated in the cancellation of the route of "Oh, Oh, Delphine," which had time laid out for it running well into July next. The show was scheduled to play Philadelphia the following day and a number of the members of the cast remained over in New York until Monday and then found themselves unable to get out in time to appear. A. L. Erlanger waited a week for some sort of a concerted letter of apology or regret from the artists who were snowbound and when it did not come he ordered the two weeks' notice posted and tore up the remainder of the bookings for the attraction.

"Officer 666," which A. S. Stern & Co. had on the road is bringing its season to a close tomorrow night in Carthage, Mo. This is the show which was scheduled to close in January, but was extended.

Klimt-Gazzolo's western company playing "The Spendthrift" closed Saturday night in Columbus.

"One Day" which the Blaney-Spoonier Amusement Co. sent over the Stair & Havlin time this season and now winding up a four weeks' cruise among some of the Shubert theatres, will close this Saturday night.

"Co. E" out in "Peg O' My Heart," now up in New England, is closing its tour May 9.

"Rebecca of Sunnybrook Farm" is scheduled to close its Stair & Havlin tour April 4 at Dayton, O.

Kansas City, March 25.

The North Brothers Stock, or at least a company using that name, closed at Carthage, Mo., last week in bad shape. It is said many salaries were unpaid. The Lucy Haynes Associated Players closed at Jamestown, Kan., last week.

CHANGES IN CHICAGO.

Chicago, March 25.

Changes in the "loop" district for the week include: "At Bay" at the Blackstone; Princess Players at the Princess, and "Adele" at the Studebaker.

BROADHURST SELF-PRODUCING.

George H. Broadhurst is making preparations to once more become a producer on his own account. He is interested with William A. Brady in the management of several shows, in addition to his authorship rights, and holds stock in the Harry Von Tilzer production of "To-Day," besides drawing down royalties for making the English adaptation.

Next season the enterprising playwright will put on a drama from his pen and has sought the services of Julia Dean for the principal feminine role. In order to hold her until then, Miss Dean was offered the part in "To-Day" now being played by Emily Stevens, who is about to withdraw, but Miss Dean declined.

SHOWS IN FRISCO.

San Francisco, March 25.

"Within the Law," with Margaret Illington, is drawing a fair business to the Cort.

The attendance continues very mild at the Columbia where the Henrietta Crossman show, "Tongues of Men," is in the last week of the fortnight's engagement.

Patronage is light at the Alcazar, where the Herbert Kelcey-Effie Shannon stock is playing.

"The Candy Shop" is back at the Gaiety and is not doing much, while there are plenty of empty seats at the Tivoli where grand opera is showing.

The Harry Lauder talking pictures have gone over. That is, the talker is a success from the San Francisco viewpoint; the audiences attending their demonstration at the Savoy here making quite a fuss over them. The talker has been drawing surprisingly well since opening. William Morris has them in charge.

"CORDELIA BLOSSOM" EASTER.

Philadelphia, March 25.

For the Easter attraction at the Broad Street theatre, beginning Saturday night (April 11), Klaw & Erlanger and Joseph Brooks will give the premiere of "Cordelia Blossom's" new comedy in four acts by George Randolph Chester and his wife, Lillian Chester, based on the Chester magazine stories.

The cast includes Grace Elliston, Jane Grey, Marion Kerby, Ida Darling, Alice Haines, Jean Temple, Burr McIntosh, Harry C. Brown, James Seeley, Frank E. Elliott, Jay Wilson, Harry J. Lane, Samuel J. Burton, Howard Sloat, John Raymond, Daniel Fitzgerald and Marion J. Cody.

CONTEST OVER EASY MONEY.

There was a somewhat spirited session at the Cort theatre last Friday afternoon when it came time for "settling" after counting the house at one of the series of special matinees scheduled for the playhouse.

These special matinees were arranged on the basis of a division of the receipts, the gross to go four ways—Laurette Taylor, Hartley Manners, Oliver Morosco and the theatre to share equally.

Manners held he was entitled to royalty for his play contributions before the "cut." Some of the others interested couldn't quite see it that way.

"PLEASURE SEEKERS" THROUGH; CLOSING THIS WEEK IN PHILLY

Loew-Fields' Musical Production Brought to Sudden Finish at Lyric. Couldn't Do Business. Show Booked for Boston. Contracts With Actors Did Not Call for Notice of Closing.

Philadelphia, March 25. "The Pleasure Seekers" will close Saturday night, and go to the storehouse or some other place. It had been routed to remain here four weeks, then move on to Boston. Business was bad with the show at the Lyric from its commencement.

The people in the company have contracts that do not call for notice, and the announcement of the closing came as a surprise to them.

"The Pleasure Seekers" is the Marcus Loew-Lew Fields production that had a disastrous run at the Winter Garden, New York, early in the season. Others connected with Messrs. Loew and Fields are financially interested in the show. It is reported here Joseph M. Schenck, of the Loew Circuit, was instrumental in bringing about the end of the piece. Mr. Loew is now in the west.

Business was good in spots during the tour since leaving the Garden. The middle-west gave the company the best returns.

"UNDER DOG" AT HOWARD'S.

Chicago, March 25.

The first attraction at Howard's theatre under the regime of its new director (L. Lawrence Weber, Archie Selwyn and John Cort), will be "The Under Dog," opening here Easter Sunday.

The piece is a rewritten version of "The Crime of the Law."

"ADELE" IN FOR RUN.

Chicago, March 25.

"Adele" opened Sunday night at the Studebaker and was greeted by a large house. The local scribes did not grow very enthusiastic, but it is being well touted and will probably have a good run.

TRULY BACK ON BROADWAY.

Truly Shattuck's "return to Broadway" at the Columbia Monday night as leading lady of the Bowery Burlesque partook somewhat of the nature of a legitimate premiere.

Huge floral pieces were passed across the footlights after her specialty in the second part and Truly was otherwise made the recipient of a splendid ovation.

MINNEAPOLIS SITE BOUGHT.

Minneapolis, March 25.

The biggest theatrical deal in several years was concluded here last week by the purchase of the Metropolitan theatre site by Lac Stafford, who, as a member of the Scott-Stafford Opera House Co., owns the lease. Mr. Stafford exercised an option which he had held for twenty years, purchasing for \$102,000.

Under the present agreement the first-class attractions play at the Metropolitan while the Shubert is given over

to stock productions. During the summer a complete automatic sprinkler system will be installed in the Metropolitan which, when complete, will give the house the distinction of being the first theatre in America to be so equipped.

NEW PEOPLE IN "DINGBATS."

Pittsburgh, March 25.

"The Dingbats" made several changes while in Pittsburgh. Bobby Barry, who succeeded Arthur Dunn as Dingbat, made a hit here. Iva Irby is the new prima donna and Helen Thompson the new soubrette.

"ROMANCE" OPENING WILBUR.

Boston, March 25.

The opening of the new Wilbur will happen Easter Monday. It will be a Shubert booking, control and management. Doris Keane in "Romance" will open the house, seating 400 in the orchestra at \$2, with the two balconies adding 700 more.

It has been decided to inaugurate a scheme never before tried here, auctioning first night seats April 7 in the Shubert theatre.

"THE SQUEALER" RENAMED.

Boston, March 25.

A. E. Thomas's new play which he originally intended to name "The Squealer," but which has just been shifted to "The Force," will not be given its initial try-out with an all star cast until Friday afternoon, April 3. The postponement was made at the request of Edgar Selwyn, who wants to personally direct the staging.

ATTACHED FOR CANCELLATION

Seattle, March 25.

George J. MacKenzie, manager of the Metropolitan, served garnishment on the box office and scenery at Tacoma Sunday, tying up the Hammerstein "Fire Fly" company for failure to play Bellingham, Wash., last Friday, alleging a violation of a contract between Hammerstein and himself through the Cort office.

BRUCE OUGHT TO KNOW.

Bruce Edwards, general manager for Charles B. Dillingham, excerpts to VARIETY's dispatch from Chicago estimating the average receipts of "The Lady of the Slipper" at the Illinois theatre. He states the show did an average business in Chicago of \$18,000 weekly.

"RED CANARY" OPENING.

"The Red Canary," in rehearsal, with T. Roy Barnes, Lina Abarbanell, Neil MacKay, Adele Rowland and Phil Kiley among its principal players, is slated to resume at Providence April 6, with a New York premiere arranged for the Lyric April 16.

"PAIR OF SIXES" HOLD UP.

All kinds of bad poker "gags" were made out of the title of the H. H. Frazee new show at the Longacre, "A Pair of Sixes" that looks to be the springtime hit of Broadway. The comedy opened immediately following "Marrying Money" at the Princess and "Maids of Athens" at the Amsterdam, both pieces receiving their "pannings" by the critics, who went into ecstasies over "A Pair of Sixes." It opened Friday night last, and had a sell out for the Saturday matinee, after which came a heavy advance sale.

The Frazee piece was twice dismantled on the road before entering the Longacre, each time with changes made in the cast, the first showing bringing about an almost entirely new company.

J. W. Rumsey was the original broker for "A Pair of Sixes" and formed a small syndicate to produce it himself, made up of members of the Friars. Stage manager MacGregor tripped it out for Rumsey at his stock house in Rochester. Then Rumsey wanted to count Cohan & Harris in, but when it was explained that Frazee had first call (a verbal one with the author), he felt aggrieved. Frazee then offered to "cut him in," but this Rumsey declined.

"Show business is pretty nice when it's good," observed Mr. Frazee this week. He has received offers for the English and Australian rights, but is holding off in the fond hope of making the foreign production himself. According to present figuring Mr. Frazee will open with a "No. 2" company at the Cort, Chicago, in August, and if it meets with the same success there as in New York, a third road organization will be formed.

"Maid of Athens," the Henry W. Savage musical production vieing with its companion piece from the same office, "Sari" next door at the Liberty, has had hard work giving the chairs company since the show opened.

"Panthea" due at the Booth Wednesday night of this week, has been adjourned until tomorrow (Saturday) evening.

ALLENTOWN, S. & H. TOWN.

Allentown, Pa., will be on the Stair & Havlin Circuit next season, the S. & H. attractions playing the Lyric there for the first three days of each week.

LAIT WRITES ANOTHER.

Chicago, March 25.

Another play has been written by Jack Lait, who turned loose "Help Wanted" to a waiting public that has responded sufficiently to allow Lait to bank around \$1,000 weekly on the royalty from the plays of that title at the Cort here and Elliott, New York.

The new piece written by Lait is "Thumbs Down." It is a satire on reform. Oliver Morosco will produce it in Los Angeles next September, in stock.

The English rights to "Help Wanted" have been disposed of to Lester Faber, who will put the piece on in London next September. Mr. Lait will go across in August and remain there until Faber does it.

EMILY STEVENS RILED.

Emily Stevens, though still a member of the "To-Day" company at the 48th street theatre, is not on speaking terms with the management, nor anybody connected with it. Miss Stevens has been fulfilling the duties of leading lady in the show since its opening to the satisfaction of the management, and everything was apparently running along smoothly until she notified her employers she would not be with them next season, as she had received a flattering contract from George C. Tyler to join his new spectacular production. Miss Stevens felt in giving notice so far in advance she was more than fair.

Whether or not the Manuscript Producing Co., which sponsors "To-Day" thought so, is not known, but by a strange coincidence, almost immediately thereafter Miss Stevens was given a curt and formal two weeks' notice, the same as would be accorded a chorus girl or other unimportant personage. It hurt the leading woman's feelings, and she told some people, feeling she was entitled to at least a letter of regret. This condition was brought to the attention of Harry Von Tilzer, an important officer of the Mss. Prod. Co. Harry, being always a gentleman—a Chesterfieldian one at that—repaired to Miss Stevens' dressing room, to ascertain if the lady really felt aggrieved.

"You get right out of here," screamed the temperamental little woman. "Get out right now. I don't wish to see or speak with anybody connected with the management, and the next time I am annoyed by any of you I'll stop right then, even if it's in the middle of an act."

Von Tilzer "got."

QUITTING AT \$47,000.

This is the last week, as announced for "America" at the Hippodrome, and the wail on Sixth avenue is that it's criminal to close the spectacle with its present drawing power. The house ran close to \$47,000 on the week ending Saturday, and had \$4,500 in for the Monday (this week) matinee.

"America" must leave the way clear for the incoming revival of "Pinafore," which will re-open the house (necessarily made dark meantime) about April 8.

PREPARING COLLIER'S SHOW.

Julian Mitchell has been engaged by Cohan & Harris to put on the "nummers" for the new Willie Collier show, "Forward, March," while Sam Forrestal will attend to the remainder of the staging of the piece.

"THE REFORMER," PERLEY'S.

The Robert Graves, Inc., has entitled John Cumberland's new play "The Reformer," placing it in rehearsal next Monday, planning to make its first production April 16.

The Graves Co. (which includes Cumberland and Frank Perley as manager) has engaged Donald Meek, Charlotte Adams, Camilla Crume, Charles Goodrich, Richard Malchien and Will Buckley.

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BILLS NEXT WEEK (March 30)

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. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted 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"—"J. M.," "Marcus Low Circuit"—"Inter," "Interstate Circuit" (booking through W. V. A.)—"M.," "James C. Matthews (Chicago)"—"Pr.," "Proctor's Circuit (New York)"—"I. A.," "Jones, Linick & Schaeffer (Chicago)"—"Bl.," "Bert Levey (San Francisco)"—"B. V.," "Western States Vaudeville Association (San Francisco)"—"Web.," "Webster Vaudeville Circuit (Chicago)"—"C.," "E. J. Cox (Chicago)"—"The.," "Theatre Booking Corporation (Walter F. Keefe) (Chicago)"—"A.," "J. H. Ales (Montreal)"—"Sun.," "Gus Sun Circuit (Springfield, O.)."

New York
HAMMERSTEIN'S (ubo)
Maurice & Walton
"The Red Head"
Hyams & McIntyre
Sam & Kitty Morton
Jack Wilson Co
Andy Rick
Wireless Telegraphy
Cadets de Gascoigne
Kramer & Patterson
Cooper & May
Ryan & Bert
PALACE (orph)
Gertrude Hoffmann
Orford's Elephants
Mae Dorce Co
McKay & Ardine
Chas & Fanny Van
The Brads
(Others to fill)
BRONX (ubo)
Merced
Kathma
Arthur Sullivan Co
Ethel Green
Hoey & Lee
Linton & Lawrence
Harvey De Vora 3
Klutiung's Animals
Vernie Kaufman
Lillian Bailey
COLONIAL (ubo)
Mr & Mrs C DeHaven
Hermeline Shone Co
Rooney & Bent
Shaw & Lee
Little Billy
Winona Winters
Kramer & Norton
Pedersen Bros
Ishikawa Japs
ALHAMBRA (ubo)
Joe Welch
Fannie Bruce
"Kid Kabaret"
Adele Horan Co
Heath & Millership
E & J Connelly
Miller & Vincent
Retty & Consul
Leo Jundis
GRAND (loew)
Rose Miller
Knice & Dunn
Felix
4 Favorites
Bill Bailey
Hurst Watts & Hurst
DeLesse Troupe
24 half
Simpson & Deane
Morris & Beasley
The Keltons
Rae & Moon
Adams & Schaefer
2 Kanes
(One to fill)
BOULEVARD (loew)
"Violinist & Singer"
Boothblack Fox
Lottie Williams Co
Senator Murphy
Oliver Armando Tr
(One to fill)
24 half
Medlin, C. & Townes
The Stantons
J. K. Bennett Co
Klass & Bernie
Laypo & Benjamin
(Two to fill)
ORPHEUM (loew)
Jim Reynolds
"Oh Edie"
Niblo's Birds
Artie Hall
Wilson & Wilson
Martineti & Sylvester
(One to fill)
24 half
Eva Prout
Friend & Lesser
Senator Murphy
Dorothy Rogers Co
Haydn B & Haydn
3 Escardos
(One to fill)
AMERICAN (loew)
Chif Bailey
Friend & Lesser
Haydn B & Haydn
Herman Lieb Co
Medlin C. & Townes
Dorothy Rogers Co
Monroe & Pusey
Montrose & Lyall
(One to fill)
Zelaya

2d half
Nip & Tuck
Earl & Curtis
Hayes & Aldrich
5 Armans
Wilson & Wilson
Artie Hall
(Two to fill)
GREENEY Co (loew)
Josephine Carr
Browning & Chip
O'Brien Dennett & O
Chas L Fletcher
Ryan & Bert
Willis & Hassan
(Two to fill)
24 half
Mund & Sol
Fagan & Byron
"Son of Solomon"
Al Rover
Brown Delmore & B
(One to fill)
NATIONAL (loew)
Sallie Fields
McMahon & Mayne
Nip & Tuck
Ross Fenton Players
Jim & Betty Morgan
Wanda
Bill Bailey
Herbert & Dennis
"Oh Edie"
Borden & Shannon
Montrose & Lyall
Sallie Fields
DELANEY (loew)
Mund & Sol
Morris & Beasley
"Auto Bandit"
The Stantons
The Toltys
(Two to fill)
24 half
Josephine Carr
Browning & Chip
Wanda
Jim & Betty Morgan
H C Lewis Co
Willis & Hassan
(One to fill)
7TH AVE (loew)
Fagan & Byron
Kelt & DeMont
"Son of Solomon"
Montgomery & Healy
General Pisano
(One to fill)
24 half
Woods & Linn
Anderson & Burt
"Winning Widows"
Martineti & Sylvester
(Two to fill)
ORPHEUM (ubo)
Anna Held
Elmore & Williams
Louise Holloway Co
Morris Cronin Co
Wd Wynn Co
Darrell & Conway
Liss & Cranston
Blk & White
RUSHWICK (ubo)
"The Beauties"
Sallie Fisher
Flanagan & Edwards
Ric City & Walker
Albert Perry Co
Wilson Bros
3 Renards
Hal & Francis
Chester Kingston
SHUBERT (loew)
J. C. Lewis Co
Levy & Zeisamin
(Four to fill)
24 half
Calta Bros
McMahon & Mayne
Hilda Hawthorne
Rose & Moon
Herman Lieb Co
Eddie Clark Co
Woods Animals
24 half
Wry & Fullerton
Zelaya

3d half
Ross Fenton Players
Hurst Watts & Hurst
DeLesse Troupe
BILJOI (loew)
Golden & West
Klass & Bernie
Borden & Shannon
J. K. Bennett Co
Herbert & Dennis
(One to fill)
24 half
Sallie Fields
"Violinist & Singer"
Herman Lieb Co
Monroe & Pusey
Ward Bell & W
(Two to fill)
COLUMBI (loew)
Dorothy Wahl
Gallagher & Hill
Lewis & Chapin
"Book Agent"
Adams & Schaefer
24 half
Jim Reynolds
Ted McLean Co
O'Brien Dennett & O
Busse's Dogs
(Two to fill)
LIBERTY (loew)
Evelyn Cunningham
Jack Struss
Anderson & Burt
Brown Del & Brown
3 Escardos
(One to fill)
24 half
Kollins & Kilfion
Klein Bros
Rego
(Two to fill)
Ann Arden, Mich.
MAJESTIC (ubo)
Brown & Jackson
Venita Gould
"When Women Rule"
Adams & Gull
The Dorlans
24 half
"Trouble Makers"
Baldmore
MARYLAND (ubo)
Virginia Farnak Co
Swo & Mack
Lil Mon Kim
Winslow & Poore
Two Tom Boys
4 Favorites
(Others to fill)
Battle Creek, Mich.
BILJOI (ubo)
Wagner & Graves
Galgano & Milano
Marcos
Santley & Norton
"New Leader"
24 half
Tillie Abbot Co
Lillian Maynard
Lillian Doone Co
Silber & North
"Bower of Melody"
Bay City, Mich.
BILJOI (ubo)
Nolce Collier
Reik Bro & Murray
"Bachelors Dream"
Norwood & Hall
Datto Fresco Co
24 half
"Pinafore Kiddies"
Billings, Mont.
BARBOCK (ac)
Berry & Berry
"Barefoot Roy"
"Salvation Sue"
Montgomery & Hackett
Picchiani Troupe
Birmingham, Ala.
LYRIC (ubo)
Jack Kennedy Co
Chip & Marlie
Canwell & Walker
Howard & Ratcliff
Hill & Sylvan
Martin & Fabrin
(Two to fill)
BOSTON
KEITH'S (ubo)
Frikie Frigans
Abern Troupe
Olga Petrova
Keno & Green
Percy Warm Co

2d half
Barto & Clark
Jean Libonati
Handers & Meliss
Leland Co
ORPHEUM (loew)
Lorraine & Cameron
Holmes & Riley
Knight B & Sawtelle
John B Hymer Co
Tom Mahoney
8 Donalds
(Two to fill)
Tilford
Gash Sisters
W H Armstrong Co
Rita Gould
Dias Monkeys
(Two to fill)
ST. JAMES (loew)
Gash Sisters
Tilford
Lorraine & Cameron
Holmes & Riley
Knight B & Sawtelle
John B Hymer Co
Tom Mahoney
8 Donalds
SHEA'S (ubo)
Fox & Dolly
Robt E Keene Co
Gordon & Rice
Cooper & Robinson
Alexander & Logan
Alexander Bros
8 Bohemians
(One to fill)
NEW ACADEMY
(loew)
Ines McCauley Co
Owen Wright
Vantose & May
Johnnie Ward
The Lockwoods
Landry Bros
(Two to fill)
LYRIC (loew)
Eddie Gardner
"The Criminal"
Irwin & Hersog
Marr & Robinson
(One to fill)
Bette
EMPRESS (ac)
Ryan Bros
Williams & Segal
Spiegel's Beau
Al Herman
Marcos
"Honey Girls"
Ogden, Cal.
LYRIC (m)
Fields & Lewis
7 Am Whirlwinds
winds
Torrey's Roosters
Tracy Goets & T
The Halkings
Chicago
PALACE (orph)
Anna Held's Daughter
Mascel & Mme Tarney
Lillian Maynard
Tate's Motoring
Yvette
Five Bulls
The Banleys
Bert Wood
Duprez & Duprez
MAJESTIC (orph)
"Wronged from Start"
Gardner Trio
Gould & Ashlyn
Gallagher & Carlin
Five Gormans
Stuart Barnes
Correll & Gillette
Chas & An Glocker
EMPRESS (ac)
Hailed St
(Open Sun Mat)
3 Falcons
Moscorp Sisters
Hallen & Fuller
Dick Lynch
"Morse sin than Usual"
WILSON AVE
E Francis Arabs
Donahue & Stewart
Lester Trio

2d half
Frances Kennedy
Hayes & Johnson
Lala Seibel Co
Campbell & Campbell
Zolas Dears
COLONIAL (jla)
8 Blondys
Charles & Carter
Carroll Keat & Fay
5 Old Veterans
Nadje
Lola Milton Co
Chas Kenna
24 half
Lang & Coulter
Chas Kenna
Palfrey Barton & Br
The Lessee
(Three to fill)
McVICKERS (jla)
Fitch Cooper
Sedona Co
Azel Christenson
Low Shank
4 Roaders
Halloween Hop"
Cook & Hymer Co
"Cooper Shop"
CROWN (jla)
Alex Kaminsky
"Hunting Morn"
Rector & Karye
McDonald & Mason
ORPHEUM
KEITH'S (ubo)
Blanche Bates Co
Lydia Barry
3 Keatons
Schooler & Dickinson
Blank Family
Tom Mahoney
Ernie & Ernie
(One to fill)
EMPRESS (ac)
(Open Sun Mat)
Todd Nards
Rialler & Ward
Kinkaid Players
Savoy & Brennan
3 Harveys
Cleveland
KEITH'S (ubo)
Bertha Hallish Co
Belle Baker
Cross & Josephine
Willard Simms Co
John Geiger
(Two to fill)
MILES (tbc)
Rollo & Rollo
Hilton & Hughes
Leon Linn
Walter Brown Co
Ed Howard Co
Quikham Co
Columbus
KEITH'S (ubo)
Owen McGivney
Rajah
Fred V Bowers Co
Elvida Morris
Mr & Mrs J Barry
Tuscano Bros
7 Bracks
(One to fill)
Dallas
MAJESTIC (inter)
(Open Sun Mat)
Carl Rosine Co
Shriner & Richards
Lydia McMillan Co
Trovato
Scott & Keane
Conlie Steele & C
O Abdallah
Davenport
COLUMBIA (vva)
Chas Bennington
Deice Sisters
Mia Clayton Co
Dr Leon
Davis Reynolds Co
24 half
Southwick & Darr
Rick & Shiffeld
Howe Northlane Co
Gilmore Corbin
8 Castillans
Denver
ORPHEUM
Eddie Leonard
Dr Herman
Willis Holt Wakefield
Dooley & Sayles
Coleman's Animals
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
Barton & Lovers
Katherine Klare
Richard & Willy Co
Joe Whitehead
Sylvester
"Day at Circus"
Des Moines
ORPHEUM
(Open Sun Mat)
Daisy & Marie
Fred Lindsay
Helen Gannon
Al Von Tilzer
Conly & Webb

2d half
James Cullen
(One to fill)
Detroit
TEMPLE (ubo)
"School Playground"
Belle Blanche
Merrill & Otto
Kenny No & Platt
Claude Golden
Mabelle & Ballet
(One to fill)
MILES (tbc)
Webber Family
Cullen Bros
Markee Bros
Italian Troubadors
Anna Eva Fay
Detroit
ORPHEUM
(Open Sun Mat)
Robt Haines Co
Nina Barbour
McCormick & Irwin
The Kramers
Mori Bros
(Two to fill)
Edmonton, Can.
EMPIRE (orph)
"Same bill as at Regina this issue"
EMPRESS (ac)
(Open Sun Mat)
Cavens Duo
Byron & Langdon
Joe Cook
(One to fill)
ANTAGES (m)
"Soul Kiss"
Jose Remington Co
Skipper Kennedy & R
Scott & Wallace
Wartenberg Bros
Waco, Pa.
COLONIAL (ubo)
Dare Bros
Inez Clough
Leo Filler
Brown Harris & B
Boudlin Bros
Frelle's Dogs
Fall River, Mass.
ACADEMY (loew)
Eva Prout
"Mel How Could You"
Brady & Mahoney
Pollard
24 half
"Behind Footlights"
Tuscano Bros
Harishalm Bros
(One to fill)
Filmt, Mich.
BILJOI (ubo)
American Trumpeters
Rosa City 4
"Passenger Wreck"
Moss & Frye
Schreck & Percival
24 half
"Going Up"
W. Worth
MAJESTIC (inter)
(Open Sun Mat)
La Toy Bros
Capital City 4
Wily & Ten Eyck
Crestington Clark
"Lawn Party"
Marshall Montgomery
Chalahoo Guatemalans
Hamilton, Can.
TEMPLE (ubo)
Home Miles Co
Lily Long
Clark & West
McCormick & Wallace
Bison City 4
Juggling Burkes
(One to fill)
Harrisburg, Pa.
ORPHEUM
Morton & Glass
Chas Swoth
Hickman Bros
(Others to fill)
Hartford, Conn.
POLI'S (ubo)
Howard & McCane
"House Jack Built"
Lon Linton Co
Eva Shirley
Gordon & Kinley
Joe & Lew Cooper
Andale's Circus
(One to fill)
Hoboken, N. J.
LYRIC (loew)
Cecil Dunham
Al Rover
"Bide Lights"
Klein Bros
Rago
24 half
Gertrude DeMont
Golden & West
Kulliver Bros
(Two to fill)
Hot Springs, Ark.
EMPIRE (inter)
Knowles & White
Jack Ellis Co
Nan Halperin
Ross & Fals

(One to fill)
Stanley & Conover
Norwood & Norwood
Vera De Bassini
Chung Hwa 4
Livingston 3
Houston
MAJESTIC (inter)
(Open Sun Mat)
Mario & Duffy
Arthur Geary
Sager Midgley Co
Mary Norman
Henshaw & Avery
Mack & Orth
4 Athletes
Indianapolis
KEITH'S (ubo)
"Matinee Girls"
Nina Payne
Low Hawkins
De Vole 5
2 Joneys
(Two to fill)
LYRIC (ac)
Newport & Strick
John Beates
"Their Get Away"
Grant Gardner
Oxford 8
Jackson, Mich.
BILJOI (ubo)
"Trouble Makers"
Brown & Jackson
Venita Gould
"When Women Rule"
Adams & Gull
The Dorlans
Jacksonville
ORPHEUM (inter)
(Open Sun Mat)
Nevins & Erwood
Ward & Ratcliff
Valerie Sisters
Asahi Japs
(One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
Tillie Abbot Co
Lillian Maynard
Lillian Doone Co
Silber & North
"Bower of Melody"
Wagner & Graves
Calgano & Milano
Marcos
Santley & Norton
"New Leader"
Kansas City, Mo.
ORPHEUM
(Open Sun Mat)
Valeska Suratt Co
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
Luigi Dell'oro
Burke & Harrison
Wally Lynch Co
Leonard & Louis
Banjoplands
Knoxville, Tenn.
KEITH'S (ubo)
Louis Simon Co
Arthur Denson
Armstrong & Clark
Leach & Wallen
Buckley's Animals
(Two to fill)
Lansing, Mich.
BILJOI (ubo)
"Going Up"
24 half
American Trumpeters
Tracey & Rose
"Passenger Wreck"
Yoss Frye
Schreck & Percival
Lincoln
ORPHEUM
Murphy Nichols Co
Hans Roberts Co
Leo Carrille
Phillips
Martineti & Sylvester
(Others to fill)
Little Rock, Ark.
MAJESTIC (inter)
Sterling Rose 8
Theodore Tenney
Belmont & Harl
Richard Carroll Co
Chung Hwa 4
24 half
Knowles & White
Ellic Co
Nan Halperin
Ross & Fals
(One to fill)
Los Angeles
ORPHEUM
Marie Lloyd
Beesie Clayton Co
Madge Maitland
Eva Taylor Co
Armstrong & Ford
Collins & Hart
EMPRESS (ac)
(Open Sun Mat)
Patrick Franc & War
Snissel & Mack
Gladys Wilbur

(One to fill)
Warren & Blanchard
Clark & Ward
Maxwell's Girls
PANTAGES (m)
"In Laughland"
Lora
Elliot & Mullen
Leon Rogee
Frank Smith
Louisville
KEITH'S (ubo)
Frank Keenan Co
Melville & Higgins
Harry A Ellis
Marie Dorr
The Harbans
8 Melody Boys
Azard Bro
(One to fill)
Memphis
ORPHEUM
"Beauty Skin Deep"
Thos F Jackson Co
Muller & Coogan
Muriel & Francis
Jack Hazard
(Others to fill)
Milwaukee
MAJESTIC (orph)
Jack Norworth
Bert Levy
Conrad Girls
Cole & Donahy
Alfred Bergen
Muller & Stanley
Norette
Sprague & McNeese
EMPRESS (ac)
(Open Sun Mat)
Two Georges
Rastakler 3
Tom Larn Co
Mary Gray
Onalp
MILES (tbc)
Pauline
Leonard Kane
Slegel & Matthews
Marlon Munsen
Raymond Teal
Minneapolis
ORPHEUM
(Open Sun Mat)
Ed Joy Family
Lillian Herlein
Harry B Lester
Panster Duo
Labelle Oterita
(Others to fill)
UNIQUE (ac)
(Open Sun Mat)
3 Newmans
Klemmer & Howland
Carm Beirys Co
Conkand McBride & M
Robinson's Elephants
MILES (tbc)
Leall
Pierce & Roslyn
Maurice Downey Co
Benj Fay Mills
Capt Sigbee
Mobile
LYRIC (ubo)
Robt O'Harley Co
B Miller Kent Co
Lyons & Yosco
Paul La Croix
Kitamura Japs
(Others to fill)
Montreal, Can.
ORPHEUM
"Woman Proposes"
Metropolitan Minstrel
Bert Errol
3 Bartos
Ramdell 3
(Others to fill)
FRANCAIS (loew)
Kit Karson
Rag Classic 2
Zettia
Tallman
Mario & Clements
Prevett & Merrill
Newburgh, N. Y.
COHEN O H (loew)
Billy S Hall Co
Mazra
Hayes & Aldrich
Ward Bell & W
(One to fill)
24 half
McGinnis Bros
Chas L Fletcher
Oliver Armando Tr
(Two to fill)
New Haven, Conn.
POLI'S (ubo)
Norton & Nicholson
O'Brien Havel Co
Fred Duprez
Miller & Lyle
(Others to fill)
New Orleans
ORPHEUM
Andrew Mack
Austin Webb Co
Rex Clarks
Josephine Dunfee
4 Collegians
Rollow
Ben Brier Co

New Rochelle, N. Y.

LOEW
Ben Smith
3 Keltons
(One to fill)
2d half
"Book Agent"
(One to fill)

Neerfolk, Va.
COLONIAL (ubo)
Dorothy De Schell Co
Andrew Tombs Co
Belle Story
Lawton
3 Alex
(Others to fill)

Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Fritz Scheff
Shirley Rives Co
Kington & Ebner
Melville & Elvira
Kaufman Bros
Gillette's Animals
(Others to fill)
PANTAGES (m)
(Open Sun Mat)
"Priests of Kama"
Edwin Keough Co
E J Moore Co
Weston & Leon
Spanish Goldinos

Ordan, Utah
ORPHEUM (sc)
(Open Thurs Mat)
McMahon & Chapelle
Brown & Blyler
Rose Tiffany Co
Jennings & Dorman
Sebastian Merrill Co
Bouding Gordons
Omaha
ORPHEUM
(Open Sun Mat)
Van & Beaumont Sis
Basile Wynn
Brown & Elford
Sterling & Revell
Ioleen Sisters
(Others to fill)

Ottawa
DOMINION (ubo)
Hayward Stafford Co
Ashley & Canfield
Kirk & Fogarty
Wilson Bros
Mile Tins
(Two to fill)

Philadelphia
KEITH'S (ubo)
Wm Faversham Co
Rue Dickinson
Fisher & Green
Kramer & Ross
Bert Melrose
Mozart Duo
4 Kasracs
(Two to fill)

Pittsburgh.
GRAND (ubo)
Louis Mann Co
Travilla Bro & Seal
Leona Stephens
Cabaret 8
Keller & Wier
(Others to fill)

Port Jervis, N. Y.
NEW (sbea)
Brager Bros
Butler & Lamar
Ingils & Redding
2d half

Norman
Shelly & Proctor
Bert & Lot Walton

Portland, Ore.
ORPHEUM
David Bishop
Ben Deoley Co
Keno Welch & Mel
The Stanleys
(Others to fill)

EMPRESS (sc)
Moffat Clark 3
Hong Fong
Jas F Sullivan Co
Olivetti Troupe
"Top World Dancers"
PANTAGES (m)
Capt Jack's Bears
Davett & Duval
Morette Sisters
Lawrence Johnston
Bernard Finney & M
Gregoire & Elmina

Providence, R. I.
KEITH'S (ubo)
C Gillinkwater Co
Goldsmith & Hoppe
Walter Van Brunt
Georgette
Samaroff & Sonia
La Vier

Regina, Can.
ORPHEUM
1st half

Odiva
Master Gabriel Co
Mabel Adams Co
Kimberly & Mohr
Frank Hildebrand
(Two to fill)

Richmond
LYRIC (ubo)
Ray Cox
Harry Tighe Co
Vinton & Buster
Hornby Sisters
(Others to fill)

Rochester, N. Y.
TEMPLE (ubo)
Mason Keeler Co
Hubert Dyer Co
Henry Lewis
Lambert & Hall
(Others to fill)

FAMILY (loew)

Grace Darnley
Mitchell Sis
Marie McNeil Co
Rita Redmond
Elser & Webb
Sadie Fendeller

Sacramento
EMPRESS (sc)
(Open Sun Mat)
Dennis Bros
Berke & Korae
Rosow Midgots
R E O'Connor Co
Murray Bennett

Saginaw, Mich.
JEFFERS (ubo)
"Pinatore Kiddies"
Nolos Collier
Reik Bros & Murray
"Bachelor's Dream"
Norwood & Hill
Datto Free Co

Salt Lake
ORPHEUM
(Open Sun Mat)
Geo Damerel Co
Demarest & Chabot
Chick Sales
Marie Bishop
Maxim & Bobby
(Others to fill)

EMPRESS (sc)
(Open Wed Mat)
Earl Griddleier
Jessika Troupe
Rich & Lenore
C Lawlor & Daughters
Burke & McDonald
Bert Lemle Co

San Antonio
MAJESTIC (inter)
(Open Sun Mat)
Charlotte Parry Co
Two Lowes
Lewis & Norton
Milton & De Long Sis
Leo Bears
Pearl Bros & Burns
3 Emersons

San Diego
SAVOY (y)
Hayward Stafford Co
Schrode & Mulvey
Manne & Belle
Clark & Lewis
Hughes Musical 3

San Francisco
Keith's (ubo)
Oiga Netherole
Herman Timber
Burlis Kilmore Grady
Mosher Hayes & M
Holmes & Buchanan
The Blessings
The Hartleys
"To Save a Girl"
EMPRESS (sc)
Staine's Circus
Mack & Atkinson
Edith Clifford
Kara

Kiernan Walters & K.
PANTAGES (m)
(Open Sun Mat)
Riding Duttons
Rhoda & Crampton
Patsy Doyle
Clara Stevens Co
Duncan & Holt

St. Louis
COLUMBIA (ubo)
Cecil Lean Co
Bickel & Watson
Giri from Milwaukee
Violini
3 Leightons
2 Alfreds

PRINCESS (sc)
(Open Sun Mat)
Shed D'Arville & D
Marie Stoddard
John T Doyle Co
Frank Morrell
Torrelli's Circus

St. Paul
ORPHEUM
(Open Sun Mat)
Horace Goldin
Sophie Bernard
Lou Anger
Hess Sisters
Aerial Loyds

EMPRESS (sc)
(Open Sun Mat)
Great Johnstone
Rioux Russell
Porter J White Co
Demarest & Doll
"Circus Days"

Seranton, Pa.
POLI'S (ubo)
Ed Morton
Girard & West
Harry De Coe
Mason & Murray
Van Bros
(One to fill)

Seattle
ORPHEUM
Els & French
Harry Gilfoil
Ward & Weber
Thomson & Hall
Kartell

The Randall
EMPRESS (sc)
Dorsch & Russell
Fay Rose
"In Old New York"
Usher 3
Cecile Eldrid Co
PANTAGES (m)
Allick's Hawaiian
Crew
Comer & Sloan

Danny Simmons

Togan & Geneva
De Alberts

St. Louis
ORPHEUM
(Open Sun Mat)
Matthews & Shayne
Bert Fitzgibbons
McMahon Diamond & C
Valmont & Rayben
Sharp & Turak
(One to fill)

Spekane
ORPHEUM (sc)
(Open Sun Mat)
Zeralda
Louis Granat
"The Punch"
Bob Hall

"Mermald & Man"
PANTAGES (m)
(Open Sun Mat)
Barndoll's Animals
Barrows Lancaster Co
Tom Kelly
Wood & Lawson
Jerome & Carson

Springfield, Mass.
POLI'S (ubo)
Ching Ling Foo
"Dresden China"
C H O'Donnell Co
Brierte & King
Webb & Burns
Williams & Wolfus
Mae Friddle

Syracuse, N. Y.
GRAND (ubo)
"Porch Party"
Sutton McIntyre & S
Lockett & Waldron
Meredith & Snooser
Nick's Girls
(Others to fill)

Tacoma
EMPRESS (sc)
Eddie Marshall
Mae & Addie
Canfield & Carlton
Frank Mullane
Pekinese Troupe
PANTAGES (m)

Telede
KEITH'S (ubo)
Frank Sheridan Co
Diamond & Brennan
Marle & Billy Hart
Holmes & Buchanan
Will Rogers
Knapp & Cornalla

Toronto.
SHEA'S (ubo)
Clark & Hamilton
Cressey & Dayne

SHOWS NEXT WEEK.

NEW YORK.
"A PAIR OF SIXES"—Longacre (2d week).
"ALDOR LAME RUTH"—Gaiety (6th week).
"BARNUM & BAILEY"—Garden (3d week).
"CHANGING"—Park (1st week).
"GRAND OPERA"—Century (27th week).
"GRUMPY"—(Gyrl Maude)—Wallack's (18th week).
"HELP WANTED"—Elliott (8th week).
"HIGH JINKS"—Casino (15th week).
"KITTIE MACKAY"—Comedy (11th week).
"LEGEND OF LENORA"—(Maude Adams)—Empire (13th week).
"MAIDS OF ATHENS"—New Amsterdam (3d week).
"MARRYING MONEY"—Princess (3d week).
"OMAR THE TENTMAKER"—Lyric (11th week).
"PANTHEA"—Booth (2d week).
"PEG O' MY HEART"—Cort (6th week).
"POTASH AND PERLMUTTER"—Cohan (33d week).
"REPERTOIRE" (Margaret Anglin)—Hudson (3d week).
"SAR"—Liberty (12th week).
"SEVEN KEYS TO BALDPATE"—Astor (27th week).
"THE BELLE OF BOND STREET"—(Sam Bernard & Gaby Deslys)—Shubert (March 30).
"THE CRINOLINE GIRL"—(Eltzing)—Knickerbocker (3d week).
"THE MIDNIGHT GIRL"—44th Street (6th week).
"THE MISLEADING LADY"—Fulton (18th week).
"THE QUEEN OF THE MOVIES"—Globe (12th week).
"THE RULE OF THREE"—Harris (7th week).
"THE SECRET"—Belasco (13th week).
"THE WHIRL OF THE WORLD"—Winter Garden (12th week).
"THE YELLOW TICKET"—Eltzing (11th week).
"THINGS THAT COUNT"—Playhouse.
"TO-DAY"—48th Street (25th week).
"TWO MANY COOKS"—30th Street (6th week).

CHICAGO.

"PECK O' PICKLES"—American (4th week).
"HELP WANTED"—Cort (15th week).
"E. H. GOTHERN"—Garrett (1st week).
"SEVEN KEYS TO BALDPATE"—Cohan's (7th week).
"SEPTEMBER MORN"—La Salle (15th week).
"THE MARRIAGE MARKET"—Illinois (4th week).
"EXCUSE ME"—Olympic (1st week).
"PRINCESS PLAYERS"—Princess (2d week).
"ADELE"—Studebaker (2d week).
"PRUNELLA"—Fine Arts (2* week).

Chief Caupolican

Ryan & Lee
Farber Girls
Hooking & Artell
3 Shelvey Bros
Chas Thompson
YOUNGE ST (loew)
The Dalys
Bigelow Cam & Raydn
Gracie Emmett Co
Frey Twins
Viola Duval
Rae Brochette Co
Neil McKinley
Shelley Trio
Haywood Sis
(One to fill)

Utica, N. Y.
SHUBERT (ubo)
Bell Family
Claudius & Scarlet
Sansome & Dellia
(Others to fill)

Vancouver, B. C.
ORPHEUM
(Open Sun Mat)
"Neptune's Garden"
Crouch & Welch
Nevina & Gordon
Van Hoven
Pope & Uno
Monita 5

IMPERIAL (sc)
Will Morris
Thornton & Corlew
Dick Bernard Co
"Quaint Q"
Orville Summ
PANTAGES (m)

Washington
KEITH'S (ubo)
Maggie Cline
"Telephone Tangle"
Kirkham Sisters
Hines & Clair
Ed Hayes Co
Bankoff & Girtle
(Others to fill)

Winnipeg, Can.
ORPHEUM
Lillian Shaw
Wright & Deltrich
Hines & Clair
Power Bros
(Others to fill)

EMPRESS (sc)
The Skatelles
Green Mc & Deane
"Honor Thieves"
Julian Rose
Paul Asard Troupe
PANTAGES (m)
Arthur Fairies Co
Martha Russell Co
Halligan & Sykes
Dotson & Gordon
Jugling DeArmo

STILL CHANGING IN PITTSBURGH.

Pittsburgh, March 25.

Lizzie Hudson Collier will succeed Mary Hall as leading woman of the Pitt Players. Catherine Stanton is the new second woman, succeeding Norah Lamison. Miss Stanton was for several years at the Duquesne. Manager William Moore Patch was anxious to engage Irene Oshier, who recently left the Duquesne, but Miss Oshier is said to have refused when she learned she would have to share honors with Miss Collier.

Thomas Harris succeeds Edward McHugh, Jr., as stage director of the Duquesne.

Louise Marshall, leading woman of the Rowland theatre, has retired and Anna Layng succeeds her.

Philadelphia, March 25.

Helen Travers, formerly of the Davis Players' Stock, Pittsburgh, has joined the Orpheum Playgoers here as second woman. She was excellently received in her debut Monday, as Elsie Sinclair, in "The Easiest Way."

Edward Horton, until recently a member of the Little Theatre resident company (formerly of the Orpheum Players) has been re-engaged by that organization and will join the company April 6.

ONE WEEK—PLENTY.

A week was enough for the one-act stock policy at the Cecil Spooner theatre and the house is now playing pop vaudeville.

Mrs. Mary Gibbs Spooner and some members of the erstwhile Cecil Spooner stock presented "The Obstinate Family" for two days and "Mrs. Temple's Telegram."

MUSICAL STOCK AT WIETING.

Syracuse, March 25.

Lewis J. Morton's Musical Stock company will open at the Wieting opera house April 13, for a fifteen-weeks engagement.

In introducing musical stock the Wieting management is taking an important departure, being influenced by its success in other cities.

The Rotary Club of Syracuse has bought out the house for the first night, when it is probable "The Little Millionaire" will be given. Other productions on the list are "Mary's Lamb," "Spring Maid," "Rose Maid," and others.

Included in the cast will be Laura Jaffray, John McCowan, Charles Fulton, Raymond Crane, Mary Kilcoyne, Jack Fisher, Ralph Sipperly, Gus Buell, Yvonne D'Ahrle.

GERSTEN TRYING AGAIN.

The Bronx is to have stock again. Frank Gersten has decided to plant it in his Royal either April 16 or May 4, exact date to be settled later.

The following players are under consideration: Lowell Sherman and Elsie Esmond, leads; Robert Lowe (now with "The Lure"), Margaret Lee, Dorothy Mortimer.

Jay Packard, who lately managed the Metropolis stock, will be manager of the new Royal Co., William A. Mortimer may be engaged as stage director.

Dramatic at Merrimac Square.

The Merrimac Square theatre, Lowell, Mass., has been secured by Monte Thompson, who will install a dramatic stock company there.

The policy will be stock productions, and the opening date, though not yet settled upon, will probably be soon.

ARTISTS' FORUM

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

Chicago, March 24.

Frozini to try and get away with such a palpable steal?
Violinsky.

Editor Variety:

One Frozini, a foreign accordionist, has rather absent mindedly taken a whole and important section of my specialty, the impression of a moving picture pianist, first introduced by me at Hammerstein's in April, 1912.

Since credited me with an origination at that time and Frozini, following me there shortly afterward, did not introduce the "bit." Since coming westward I learn that Frozini has beat me to it in several houses, offering the picture idea with his accordion.

To my knowledge there are no picture theatres in America with accordions in the orchestra pit, although there is a possibility that in Italy the scheme is common, but confidentially, don't you think it rather ragged of

New York, March 22.

Editor VARIETY:

We are in receipt of a very pathetic letter from the widow of the late "Fialkowski" (the mimic and animal impersonator), Mrs. Louise Margaret Fialkowski, of 218 East 73d street (ground floor).

This old lady is at present living in poverty and has written to us for aid. The members of our company have already contributed, but this is not sufficient.

I am writing this letter to you, thinking perhaps you might care to interest yourself in this worthy case and start a collection through VARIETY.

Paul Henry.
(Adolf Philipp Theatre, 57th Street.)

NEW ACTS NEXT WEEK

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

Wireless Demonstration, Hammerstein's.

Mme. Doree and Co., Palace.

The Brads, Palace.

Albert Perry and Co., Bushwick.

Hal and Francis, Bushwick.

Chester Kingston, Bushwick.

Arthur Sullivan and Co., Bronx.

Mr. and Mrs. Carter De Haven, Colonial.

John B. Hymer and Co. (3).

"Jintown Junction" (Comedy).

24 Mins.; Full Stage (Special Set).

American Roof.

John B. Hymer played "Jintown Junction" on the big time for a week or so, but apparently shelved it for a while, to reappear with the piece at the American last week. The story is set in a western railroad depot, where a moving picture actress, deserted by the remainder of the company, finds herself unable to settle with a grasping landlady or return to New York, where her stricken child is near death. The porter in the depot restaurant (Mr. Hymer), touched by her loneliness, grief and plight, forces the loan of \$35 upon the girl, telling her that though he received \$4 weekly for his work there he could not have accumulated that amount had the restaurant carried a cash register. Mr. Hymer plays in blackface, and makes of the comedy playlet a monolog with trimmings. There are very few, if any, who could do it in a similar way. Mr. Hymer under the cork has an elegance of dialect and expression that never sounds forced nor simulated. The dialog is naturalness itself as well, and with the excellent support in the persons of the actress (Miss Kent) and the landlady (unknown), "Jintown Junction" is a continuous laugh. Even with the handicap of playing on the American Roof, with its openness that mitigates against talking, the act hadn't the slightest trouble in walking away with all the honors of the show. When the big time allowed John B. Hymer to get away it lost one of the leading negro delineators on the stage, and the small time has a feature comedy turn in "Jintown Junction" that should be exploited to the limit. *Time.*

Margaret Fitz.

Songs.

8 Mins.; One.

American.

Margaret Fitz is a neat appearing girl, doing a single, and somewhat below the average of those at present, though she should rapidly improve. The girl handles "I'm Just a Bit Afraid of You, Broadway" rather nicely, while gowned in a Quaker dress. She may lack confidence. Continually trying out songs until a repertoire most suited to herself is obtained will probably result in Miss Fitz securing small time recognition as a single. *Time.*

If you don't advertise in VARIETY, don't advertise at all.

Dorothy Russell and Jay Clancy.

Ballroom Dances.

14 Mins.; Full Stage.

Hammerstein's.

Monday afternoon at Hammerstein's Dorothy Russell wore a green wig. Monday night in the same place Dorothy wore a red wig. Shades of the late Jimmy Russell and these colored wigs! Besides changing her wigs, Dorothy changed costumes but not her dances. There were three of the prevailing mode, Maxixe, Tango and Flirtation Waltz. Dorothy flirted dancing with Jay Clancy, said to be Jay's first appearance on any stage. Other than a slightly higher lift of the right back foot while stepping than the other dancers are using this season, Jay passed along, with Dorothy drawing down the attention. Dorothy was not the only member of the Russell family to do two shows Monday at Hammerstein's. Her Mommer, Lillian, watched her daughter each performance from a stage box. Monday night on the other side of the house Valeska Suratt also caught the audience. Between the two Dorothy seemed to grow nervous, and instead of always hitting the floor with her toes she often put them into her Turkish sort of nether garment, which had two trousers' legs. Five colored men played the music for the Russell repertoire. Dorothy happened early on the program, because later on A. Baldwin Sloane and Grace Field were billed to do their society dances—and they did. A report around the theatre said Mr. Sloane and Miss Field cared less for the Russell duo appearing ahead of them than they did for the Hammerstein salary. The Reisenweber stars likewise brought five musicians with them, all white. They stood erect and at attention while Mr. Sloane and Miss Field acknowledged the applause. There was applause for this second dancing team. One could hardly believe Dorothy Russell and Jay Clancy had been on before. Lillian remained to see them. If she carefully looked over Grace Field, Lillian now knows what's the matter with Dorothy as a dancer, or she may blame it onto Jay, or anything—anyway, Dorothy Russell's name was worth something to Hammerstein's Monday, perhaps Tuesday, too, and the rest of the week. Besides the many freak and "name" acts Hammerstein's puts forward to turn the traffic from Seventh avenue into the rotunda, "The Corner" has a philosopher, Loney (not Looney) Haskell. When Looney (not Loney) was asked Monday if two dancing acts of the same kind wouldn't bring about a kick in the program department, Loney (not Looney) replied the query was foolish, for don't you see any number of couples dancing the same dances all evening on a ballroom floor? Then Mr. Haskell sighed as he said he only counted 12 dances at the Comedy Club ball before Mrs. Haskell pulled the good-night cue on him. Loney likes the Hammerstein shows, and a discredited rumor says he can dance. Which, while it may be foreign to Dorothy Russell's debut under the patronage of her mother, can go to show how important the entry of dancing Dorothy into vaudeville is, or was. *Time.*

Roland West Co. (3).

"Malvina, How Could You?" (Comedy-Drama).

17 Mins.; Five (Parlor).

American.

This three-people sketch, with its unmeaning title, is well played. That is about the best that may be said for it. The story is unsavory for almost any grade of vaudeville. It is the tale of an adventuress from New York, who does not disguise her profession, and wandering into a country sanatorium to catch a victim. The hotel detective, as an Italian Count, uncovers her. This gives a "surprise finish." The act at a reasonable salary can pass along on the small time, but it is not a nice subject to flaunt before the young or children. The man taking the Italian character is exceptionally capable to be in a small time playlet of this sort. *Time.*

Lightner and Jordan.

Songs.

13 Mins.; One.

Hammerstein's.

Theo. Lightner and Dolly Jordan are two girls, lately forming a vaudeville combination to sing songs and play the piano. Both sing, but only one plays. The program says the songs are exclusive, written by Newton Alexander. They did not all sound exclusive, but that's neither here nor there, as most of the numbers could stand replacing. The young women are nicely gowned, not so uncommon in vaudeville just now as once upon a time, and the Misses Lightner and Jordan are not uncommonly; but the girls ought to come around again with a different repertoire of songs when they may be better off in a vaudeville way. In the meantime, constant practice at singing will likely improve their voices, and too much practice by the pianiste who recites will not injure her speaking tones. *Time.*

La Verne and Allen.

Talk.

16 Mins.; One.

Bronx O. H. (March 23).

When La Verne and Allen walked out in "one" Sunday it looked for a few minutes as though they were going to do one grand flop. But it wasn't long until the team had them laughing, and they retired with a hit to their credit. The man is a tall, slender fellow, who calls himself Skinny Moore. He affects a boob manner and spins off some amusing answers to the woman's queries. They have a few old jokes, but much of the patter was new to the Bronx. *Mark.*

Miller, Moore and Gardner.

"Piano-Act."

16 Mins.; One.

American.

In the survival of the fittest among cabaret turns, only the best have endured. Among these cannot be mentioned Miller, Moore and Gardner, at the American the last half of last week, closing a good vaudeville bill that made their late position doubly hard to hold down. The three boys dress in cream-colored suits. For the later portion of the turn they play string musical instruments, an idea first brought out around here some years ago by Var-don, Perry and Wilber. *Time.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The Belle of Bond Street" (Sam Bernard and Gaby Deslys)—Shubert (March 30).

"The Singer and the Violinist."

Songs, Talk and Music.

12 Mins.; One.

American.

A nice appearing dark haired young man, with personality and an unassuming way of working and who handles the violin as though he and the instrument were old pals, is the bigger part of this team. He appears in an Italian makeup, short pants and affecting the lingo of the "wop." The "singer" is in evening regalia, outer coat and hat, doing a quiet little "souse" on his way home. He sang pleasingly but is a little shaky on the high notes. The violin boy fiddled some popular stuff with the raggedly strains reaching over the footlights with that engaging smile of his. It's a sort of Jimmie Morgan grin but is there naturally. This boy could do a single and get away with it. He sings with the bigger man, but not alone. There's music in his voice as well as his bow and strings. The act went over big at the American. *Mark.*

Military (or Musical) Maids and Stew-art.

13 Mins.; One and Full Stage.

American.

Three or four young women and a young man have a musical act in which brass instruments are employed, mostly for a military scene in the center of the turn that should make this number of more value than a small time opener. If the people in it are all musicians, more of the popular songs might be brought into use, the two solos at the opening dropped and all the members do team work for the best results. The act is nicely dressed, and the setting, although built for red-fire purposes only, gives a fullness to the act that makes it appear important. If the girls cannot do more than remain a small time opener, they had better disband the act and go into ladies' orchestras. *Time.*

Bert Wilcox and Co. (2).

Comedy Sketch.

19 Mins.; Three (Interior).

Bronx O. H. (March 22).

Bert Wilcox formerly played the cis-sified role of the husband in the Leila Davis-Bert Wilcox Players' sketch, "As It May Be." In his new comedy skit he plays straight, and at the Bronx Sunday the act was well received. The action takes place in Reno, where Wilcox, as an attorney, calls upon a countess to help her arrange for her divorce from her husband who later shows and bubbles over with anger when he finds that his love is not returned and there's a rival in the field. It's light comedy, and bristles with many "bits," but for pop house results will evidently get 'em, judging from the way the Bronxites laughed at the sketch. The skit runs a trifle too long. *Mark.*

BARNUM AND BAILEY'S.

The Barnum-Bailey annual spring exhibit, now current at the Madison Square Garden, isn't "the circus" anymore. Lord knows what it is. The show starts off with a 50-minute "Oriental Romance" that drags along to a dreary dirge of the same length of time played by the band. No one knows what it is all about and no one cares, besides wishing it had never started. This year the bunk is named "The Wizard Prince of Arabia." After that is all over the Saturday matinee crowd had to wait for seven minutes more while the boards were removed from the two rings by a force of canvassmen that seemed very skimpy for such a big show. During the wait the freaks slowly paraded around the Hippodrome track. There are not many freaks, of the ordinary kind, with three midgets the most prominent. If the side show doesn't have any one else than those shown there will be some kicking in the tanks this summer.

The Barnum-Bailey show has a couple of new features. One is two Chinese troupes, the Tia Pen and the Ching Ling He. These Celestial companies of about eight people each go through magic and acrobatics, the novelty of the latter being the hanging by the queues. Expert juggling of a large steel fork that was new and very worthy. The Chinese acts will be an asset to the circus. It also shows to what length a big tent exhibition is pushed nowadays for anything novel.

Another act, given the arena, became a feature. It came from Iceland, Josephson's Glima Wrestlers, with their what-is-to-us jiu-jitsu work. The act played in vaudeville for a week or two, but is now with the circus and going as big as anything on the card.

A "wild west" display looked like Hornbrook's "Cheyenne Days" outfit. It wasn't allowed proper opportunity, having its work interfered with by three copies of Cliff Berzac's unriddable mules and revolving tables, none worked by any of Berzac's people. The Wild West would have done better if given the arena to themselves. The girl among the riders did not get near enough credit for her nerve at the first show when taking a bad fall with a bucking broncho, both rider and horse going over the ring's edge. The girl clung on and rode the animal to the exit.

The usual riding and aerial acts were about. One importation was Olympia Desval, in a rather pretty melange menage turn, using pony, horse and carts, with dogs. Lupita Perea on the single trapeze did some real work, her toe and heel hanging while flying being exceptionally well performed. There was a "human fly" part of this display, against an illuminated mirror, that held the attention of the center. "The Act Beautiful" from vaudeville occupied all the rings and stages for one display. It was pretty in a way, but lost some of the effect through the arena being fully lighted, instead of darkened and the spots play on the pictures. Mr. Bajonhi, a midget rider, appeared late and caught attention.

Fred Derrick, Orrin Davenport and Chas. Siegrist were the single riders;

A PAIR OF SIXES.

One might start and pick any number of flaws in Edward Peple's three-act farce, presented for the first time in New York at the Longacre last Friday night. There are a few hoary vaudeville jokes and situations, the plot is founded on a ridiculously extravagant premise, et cetera and so on. For instance, after a perfectly consistent climax for the curtain of the first act, one of the characters is given an additional line to speak, which kills the curtain entirely.

Said first act, by the way, is the weakest of the three and gives small promise of the actual treat in store for the audience. Then comes act two, and you are vastly amused and entertained with the sort of farce comedy that doesn't give you time to think. When the curtain falls the second time you sit back and say to your companion that you guess it's over and that the third spasm is merely a winding up of the plot, and nothing could be devised to adequately succeed so diverting an hour as the middle section of the show. Here's where you are wrong, and are agreeably surprised. The last act is far and away the best of the three and keeps you in high humor throughout.

Then you go out into the street, and if you are in any way associated with show business to air your "wisdom" you remark that it's funny all right but it teaches no "moral," or some other equally "wise" observation. If you are "an outsider," one who pays to go to the theatre to be entertained, you will feel that you have been well rewarded for the investment. Hence, "A Pair of Sixes" is a good show, has scored a success in New York and bids fair to remain here until the hot weather sets in—if not longer.

The two principal male roles are handled by George Parsons (who gives a most careful imitation of Willie Collier) and Hale Hamilton, who is a comedian with rare uncton. (No mention of a comedian in a play is complete without the word "uncton.") Fritz Williams, when he has learned his lines (he was recruited on short notice), will contribute toward the general ensemble result, being a farceur of vast experience and talent. Walter Allen and Jack Devereaux, two competent actors, had mere "bits." Ann Murdock was the ingenue-leading woman with a fat part, a sort of Portia set to farce tempo. In fact, everybody in the cast, from the office boy up, was very much in the picture. But the one person that stood above all the others was Maude Eburne in a comedy-slavey role of the Cockney variety. Roles of that sort necessarily stand out, but Miss Eburne made it sparkle.

The Longacre has another hit.
Jolo.

with the Davenports, the St. Leons (George and Elsie), Ella Bradna and Fred Derrick doing the double riding. The St. Leons were given the center ring.

Eighteen displays in all, with the aerial casting turns next to the hippodrome races, which closed the performance.

Unless there is more life to the show, "Barnum-Bailey" won't start much talk this season.
Sime.

PALACE.

Business was good at the Palace Monday night. In the headline position this week is William Faversham and Co., offering "The Squaw Man," with Harry Fox and Yansci Dolly making their appearance after two false starts due to illness on Fox's part, and Mae Murray and Clifton Webb, held over, with their smart dancing turn. Judging from the applause the bill as a whole gave big satisfaction.

Faversham doesn't do much acting in vaudeville and it's all the pity, as William is there when he wants to cut loose with the thespian work. In making a one-act playlet out of "The Squaw Man" forces considerable talk across to explain the whys and wherefores of the Englishman's marriage to the Indian girl. Elise Oldham as the squaw had very little to do while those supporting Faversham took part in some perfunctory dialog and that was all. This vaudeville presentation of "The Squaw Man" entails more work in the dressing room than anything else.

Harry Fox as a result of his recent indisposition had tacked on a little cough to his popular whistle. Fox has a good teammate in Miss Dolly, who wore some new wardrobe. Fox jollied in his usual way. He is doing more of the "wah wah" style of singing and has a good speech at the end. Fun was gotten out of "I Love the Ladies," by the couple, bringing out a number of plain-looking women in plain-looking clothes for a little parade and a ring-around-the-rosey courtesy at the finish.

Mae Murray repeated her hit of the previous week and received so much applause that she and Webb worked in an encore of "The Gavotte," which was the hit 100 years ago. Of course that is going a long way back, but Miss Murray danced gracefully and lightly, so what's the difference?

Pathe's Weekly started the show off and gave the folks time to get seated. Kluting's Animals, with a few new dewdads, opened and went over big. This is an animal act worth while. Grant and Hoag worked hard but did not go as big as they generally do. Just why is more than Al himself can tell you, as he kidded himself about the lack of appreciation out front. Ahearn's cycling act amused "No. 3," while Harry Hines and George Fox made good following with their character songs.

Nellie Nichols was on after the intermission. She sang, impersonated and pleased. In succession followed Faversham and Harry Fox and Miss Dolly with "Beaux Arts" closing the show. It is one of those "sight acts" with a young woman in tights posing with vari-colored lights and picture effects thrown upon her. The coloring of some of the machine lights were horribly jumbled together. Otherwise the act made a favorable impression.
Mark.

If you don't advertise in VARIETY, don't advertise at all.

HAMMERSTEIN'S

Plenty of show at Hammerstein's this week and a crowd dropped in at both performances Monday. At 11.25 the bill was still running.

With "names" as Willie Hammerstein's idea of a box office attraction, there's no particular choice for the headline. Dorothy Russell (New Acts) is the latest debutante as a Hammerstein Special, while "Ma Cherie," the Agoust-De Beryl panto held over for the third week, was another draw, the house remaining for it, probably looking for that "warm" Apache dance that is still warm enough. Another hold-over was "The Girl in the Muff" (Gertrude des Roches), placed to appear before the illustrated song, pretty early even if this is her final week there.

Among "titles" Hammerstein's also expresses a preference for "Should A Woman Tell?" a sketch by an English rector who preaches the doctrine in it that two wrongs will make a right. It's about an English girl who when hungry and thirsty one night while in a tram met a young man who supplied food and refreshments to her in his apartment. She said she was only human and what you suppose did happen, did. But she wouldn't tell the truth to the man who wanted to marry her, and the Vicar said she was correct—it was none of his business. According to the Rev. A. J. Waldron of Brixton, London, true Christianity lies in forgiveness and lying. (Brixton is the place where they run the Brixton 'busses to, isn't it?) Piece well casted, with Russ Whytal leading.

Following Miss Russell was Trixie Friganza, who got many laughs and much applause, one of her strongest giggles coming from "It's a Great Life If You Don't Weaken," borrowed (with or without permission) from Plain Mary's stuff in VARIETY. Clark and Verdi, in the best spot they ever had in New York, got it over, the Italian impersonators scoring a regular laughing hit. A. Baldwin Sloane and Grace Field were among the dancers, and Joe Welch, the monologist, did very well late without staying his usual time, better judgment than that displayed by Eva Shirley, who sang four numbers after eleven. H. B. Martin, the American's illustrator, did nicely trying to hold in the remainder. Hayden, Borden and Hayden, a trio due at the American (Loew's) next week, were shifted to an earlier spot than programed, just about passing. A sketch, numbered "15" showed before 8.20 instead. It was played by Hale Norcross and Co. The piece is called "Love in the Suburbs" and looks very much small time.

Leipzig palmed and made fun interestingly and amusingly. The Pedersen Brothers on the bar are back home again, and the Four Sylphs (formerly Sylphides) in their butterfly turn missed the finish through snapping a chain. Great Ringling was billed to open, Lightner and Jordan (New Acts). Falke and Sanford programed to close. In addition were a couple of special pictures. A few more long bills like this and Willie just as might well make the show continuous to catch the supper trade.
Sime.

MOVIES IN METROPOLITAN; NAPOLEON THE FIRST ONE

Feature Picture To Follow Grand Opera Season. Big Movie Production Bearing on Life of Napoleon, With Symphony Orchestra and Full Music Accompaniment. Dr. Goetzl To Write Music Score for \$1,000.

The Shuberts have consummated plans whereby the Metropolitan opera house will offer a big movie spectacle under their direction at the close of the present grand opera season.

They have decided to show a many-part picture of Napoleon which will embrace all the periods of that famous general's life. The film will be put on as no other film subject has yet been done on Broadway. The Shuberts have specially contracted with Dr. Anselm Goetzl, a writer of artistic and classical music, to compose music for the entire movie production.

Dr. Goetzl has been seeing and re-seeing the movie and has gotten his music well under way. He will take each period of the picture and give it the proper accompaniment.

To play the Goetzl music the Shuberts will engage a large symphony orchestra which in itself will be a feature of the movie production.

Dr. Goetzl is not a stranger in musical and operatic circles, having maintained office with Dr. Bernhard Steinberg in the Metropolitan theatre building for some time. He has been writing serious-minded music for years and is the composer of the incidental music for "Omar, the Tentmaker," at the Lyric. He has written divers articles on music as well as doing the coaching and accompanying of pupils.

When the Napoleon film has played out its interest the Shuberts will follow it up with another high grade picture, probably a photoplay reproduction of a well-known opera which they have under contract.

The Shuberts are paying Goetzl \$1,000 for making this special music, the highest price ever paid to any person for picture music of any kind.

PEARL SINDELAR RETURNING.

It's reported Pearl Sindelar, leading woman with the American Pathe Co., is to return to the legitimate stage next season in one of A. H. Woods' Broadway shows.

ECLAIR PRESIDENT ON WAY.

Charles Jourjon, president of the Eclair Co., is on his way here from France to make personal arrangements for the rebuilding of the firm's studio, recently destroyed by fire. He is due to arrive next Monday.

LURID LITHOS AGAIN.

The lurid, flaming blood and thunder movie lithos are back again notwithstanding the New York World and several other papers went out of their way in a strenuous endeavor to wipe them off the face of the picture theatre fronts.

Down on 14th street some of the

movie exhibits have banners and lithos of the deepest dye, each reeking with the cheapest sort of melodramatic clatter, calling attention to the pictures inside.

Every line tells of Sing Sing horrors, auto bandits, gunmen, barbarous Mexico, terrible fates, horrible disasters, death and destruction and everything of the "lurid type" to attract the passersby.

NEW POLICY AT NEW YORK.

Next week at the New York theatre a new feature film policy will go into effect. "The Three Musketeers" has been playing there for three or four weeks at an admission scale up to 50 cents. That film leaves this week, but the Anglo-American Co., which placed it, will continue to direct the picture policy of the theatre.

The next bill will likely be a mixed one, of five feature films, with the principal one running four or five reels. The program is to be changed weekly hereafter, at the same box office rates.

"The Three Musketeers" is claimed to have drawn in over \$4,000 last week.

KING BAGGOT TALKING.

King Baggot, leading man of the Imp, last seen on the stage in the Marguerite Clark show, "The Wishing Ring," and who has not spoken a word since as an actor (although continually before the camera) is at last to break the silence. Baggot will appear at the Republic next Monday and take part in a movie piece which the Universal is going to make.

The picture will be taken, developed and shown in the theatre before the performance is over. This film making will be offered as a joint feature with the big "Samson" picture which is featured at this house. Baggot and Co., including Arline Pretty, Frank W. Smith, Howard Crampton and John Powers, will appear twice daily at 4 and 9 o'clock.

"Madam Du Barry" Film Ready.

The feature film, "Madam Du Barry," with Mrs. Leslie Carter in the title role, which the George Kleine Co. had specially cameraed abroad, is now in New York, and will shortly be offered to American exhibitors. The film is in eight reels and covers 8,000 feet of celluloid.

World Co. Takes Warwick.

Negotiations are under way for the purchasing of the Warwick theatre, Brooklyn, by the World's Film Corporation. It has been reported the World Co. already has the house.

The Warwick has a seating capacity of 1,800.

BIG STARS IN "LESCAUT."

John E. Kellard has been engaged by the Playgoers' Film Co. to pose as a royal guardsman in that company's forthcoming production of "Manon Lescaut," in which Lina Cavalieri and her husband, Muratore, are to be featured.

Managing Director Daniel V. Arthur is recruiting an all-star cast for the picture.

SCHOOL BOARD APPROVES.

San Francisco, March 25.

The State Board of Education, located in Sacramento, endorsed a plan for the use of moving pictures in the state public schools.

This decision will undoubtedly create a large market for "historical and scientific films."

PICTURES AND POLITICS.

Pittsburgh, March 25.

Because one of the biggest political battles is about to be waged in Western Pennsylvania, the picture industry is being made the "goat" of politicians, who are using a newly-formed church organization to attack the administration.

The sensation was sprung last week, when the Christian Social Service Union, as the new crusading body calls itself, issued a long statement denouncing the police for not "going after" the movies and for permitting gambling. The union asked for 50 citizens to contribute \$100 each for a fund to start the picture and gambling crusade.

Mayor Joseph G. Armstrong did an unusual thing; he made a personal reply. In taking up the picture question he informed the union the department of public safety has the co-operation of the Motion Picture Protective Association and censors all questionable films. It has banned "Traffic in Souls," "The House of Bondage" and all other white slave films.

The newspapers took the matter up. One announced the church organization was being made the catspaw for politicians.

H. Percy Meldon is due to return from Bermuda April 4.

If you don't advertise in VARIETY, don't advertise at all.



KATHLEEN KERRIGAN

Who plays one of the leading characters, that of DELILAH, in the big Universal film production of "Samson."

DECLARES AGAINST MULTIPLES.

Cleveland, March 25.

State censorship of moving pictures was opposed from every standpoint by the executive board of the International Motion Picture Association at its meetings here March 19. Multiple reel service also was declared against. Censorship by a national board of all films was favored. The revolt against state censorship, which is now nationwide, was started in Cleveland not long ago when the Mutual secured an injunction to stop the work of censors appointed by Governor Cox. Multiple reel service was opposed in a plainly stated resolution. The meeting favored a greater number of single reel subjects and less of the long plays which require from 30 to 45 minutes for projection.

As a result of the meetings last week two local factions among the picture exhibitors have been brought together. Local No. 1 of the Motion Picture Exhibitors League of America, though still retaining its charter, joined forces with the Cleveland Motion Picture Association, purely a local organization.

TAKES LEASE ON THREE.

Cleveland, March 25.

The Central Amusement Co., of Cleveland, has taken over the leases on the Alhambra, Olympia and Globe. The first two are the city's largest and finest picture houses.

A. R. McCandless, formerly in the picture business in Chicago and Minneapolis, is president of the Central Co.

LONDON FILMS AT STRAND.

All of the Jack London novels which are being made into movie productions by the Hobart Bosworth, Inc., photoplayers are to be shown in New York as soon as they are completed on the Pacific Coast and rushed to this city. Arrangements have just been completed by the New York representatives of the Bosworth Co. for the pictures to be shown in the new Strand which opens next month.

Among the coming features to be shown at the Strand from the Bosworth studio will be "John Barleycorn," "The Valley of the Moon," "Smoke Bellew," "Odyssey of the North," "Burning Daylight" and "The Son of the Wolf." None of the London pictures will miss Broadway, as the Strand contract will bring all to New York.

Recalled By the Camera.

About two weeks before he died, from an attack of pneumonia Earl Talbot was with a friend in a New York studio looking at a picture machine. The camera man offered to take a few pictures to show how the machine worked. Talbot and the friend walked to and fro in front of the camera and some excellent likenesses of the young actor in action were taken.

About 300 feet in which Talbot is seen in some of his characteristic attitudes has been presented to the dead boy's mother who made arrangements this week to send the film on to California where it will be shown to some of his relatives who had not seen Earl in some years.

SPRING AND SUMMER TOURS OF PICTURE SHOWS BOOKED

New Edison Talkers, "The Christian," "Dope" and Big Biblical Feature, "The Life of Our Saviour" Given Road Territory, Starting In April. Busy Season At Hand For Picture Outfits.

Three Edison talkers will be started out by General Manager Buck Easter Monday to clean up all the time which the former talking-picture tours failed to cover. When these three get going it will make twelve shows the Edison Co. has in operation.

The shows have been given state sections. One company playing New York state, Connecticut and Massachusetts, will have Harrison Morrison ahead and Al. Darling back. The second will cover New Jersey, Delaware, Pennsylvania and Maryland, with Joe Lane in advance and Sam Cunningham, manager.

The third outfit, with Lee Williams attached, will travel through Nova Scotia and Eastern Canada.

These talkers will have two complete programs taking in all the subjects that Edison has turned out to date. Next fall the Edison outfits will have all new talkers, and when the new season starts Mr. Buck hopes to send out the new disc records which Edison is fast completing.

The Lieblers are booking up road shows of the Vitagraph movie version of "The Christian," which is showing at the Manhattan O. H. and several are being routed up New England way. It's not unlikely that "The Christian" will be routed through the Proctor houses in the East.

The Shuberts, in handling the Pathe colored special, "The Life of Our Saviour," have already planned a complete road tour of the film, sending out several exhibitions at the same time and thereby covering the territory thoroughly, while the picture is receiving Broadway prestige.

"Dope," with Herman Lieb and Laura Nelson Hall, is also being lined up for the road, and dates are now being made for upper New York.

INJUNCTION DENIED.

Justice Page in the Supreme Court Monday denied an application of the Master Amusement Co. to prevent the Master Mind Production Co., the Jesse L. Lasky Feature Play Co., from producing the play ("Master Mind") as a moving picture. Plaintiff alleged it had received the sole producing rights to "The Master Mind," and that the statement had been made to it by the defendant it would not produce the play in films during the life of the plaintiff's contract.

The Court held that there was no evidence before him that the plaintiff ever controlled the film rights to the play.

SPECIALISTS AT LAST AGREE.

Philadelphia, March 25.

The latest "warning" against the so-called "dangers" of pictures was heard in this city this week when, on the authority of "investigators" who

claimed to have made a study of the subject, it was announced that the movies have contributed in an alarming degree to the spread of St. Vitus' dance among children.

Famous specialists on nervous diseases were interviewed and without exception they declared the "scare" to be absolutely without foundation.

ORGANIZED FEATURE SERVICE.

Cleveland, March 25.

The Independent Features Co. is the name of a company just organized to handle film features for Ohio. Its officers are Nelson F. Evans, president; I. W. McMahon, vice-president; C. F. Evans, secretary, and Jerome M. Jackson, treasurer. The company will have offices in Cleveland, Cincinnati and Toledo.

Empire Taking on Films.

Providence, March 25.

The Empire Players are closing this week after a season which began last September. Their going marks the probable passing of the Empire as a stock house. The management announces that next summer and season it will show pictures. The theatre will reopen in two weeks with picturizations of standard plays. With its big seating capacity the Empire will be the largest theatre in New England given over exclusively to pictures.

Caroline Rankin, who is five feet seven inches tall, weighs eighty-two pounds and by reason of her willowy outline is known everywhere as Spike, is about one of the quickest thinkers in movie captivity. She plays comedy roles for Pathe and the other day wanted to do some hurried shopping after doing some picture work. Instead of rushing home, she had a taxi meet her at the wharf and on the way changed clothes inside the car. Some trick, but Spike says it was easy and saved her a lot of time.

Frank Payne has everything set for the making of a movie production of "The Spring Maid" this spring, the picture to be sent on the road for an extended summer booking. Payne had the former Globe theatre piece out on the one nighters this season.



"THE OUTLAW"

A three-part Western drama released by the Criterion Feature Film Co.

FILM FLASHES

The People's, a new movie at Superior, Wis., had its opening March 17.

J. Roy Hunt, the Gaumont Company's globe-circling camera expert, was at the annual Dog Day doings held March 21 within a few miles of La Paz, the last railroad station on the new line in course of construction from Hudson Bay Junction to Fort Churchill on Hudson Bay.

Carey Wilson is editing the Sherry Bulletin, gotten out in the interests of the W. L. Sherry Feature Film Co.

Paul Gulick, a New York newspaper man associated with the Philip Mindil press bureau when Phil conducted it in the Gaiety theatre building, has been engaged by the Universal to do some special publicity work for the newest features the Universal is turning loose. Paul cut loose on the "Samson" and "The Spy" specials.

C. L. Fuller, who travels for the Criterion and Kennedy Features, has waved his hand farewell to Broadway for an extended trip through Canada and the Northwest. Fuller is known as the "Big Boy" with the "Big Voice" and is considered one of the best littler movie sellers that troupes in and out of the Big City.

The Electric Film Co. is sending T. W. Linn to London where he is to make personal inspection of every film he can that looks like the goods for market value in America.

The Universal is out with an announcement that 40 leading dailies of the country have contracted with the A. P. Robyn syndicate of Chicago to publish "Lucille Love, the Girl of Mystery."

Ford Sterling, now with the Universal's funmaking movie forces, has filed an affidavit that Charles Bauman, treasurer of the New York Motion Picture Co., offered him (Sterling) \$750 a week to remain a comedian with the Keystone Co. and that Mack Sennett and Tom Icke backed up the offer which later was raised to \$1,000 a week.

Norma Phillips, the Mutual Girl, in Reel No. 10, is shown taking tea with Lieutenant John C. Fort, of the Royal British Navy. On this same reel is the Mutual Girl extending a greeting to John McGraw and returning globe girdlers and another view of her dancing the maxixe with A. Baldwin Sloane.

Claire Whitney, whose picture adorned the front page of VARIETY recently, is hard at work in a new Russian photoplay which the Solax Co. is shortly to release. It's a Harbert Blanche production, locale in Siberia, Miss Whitney playing a Russian peasant girl. In "Beneath the Star," Miss Whitney enacted the role of a cultured noble-woman.

Irving Cummings, formerly with the Reliance, and who quit the Mutual last year, has returned to the independents, having signed to play with the Thanhouser Co.

Vinnie Burns, of the Solax, has fully recovered from the effects of a recent accident and has started work in a new four-reeler.

Joseph De Grasse, formerly a director with the Pathe and Lubin concerns, has been engaged as director of the Universal Victor Co., of which J. Warren Kerrigan is leading man.

"Samson," the Universal six-reeler, is to be shown in the movie houses at 25c. It took a lot of time and money to make the picture and the Universal says the film is above the low limit.

Johnnie Haas has gone to Europe to act as camera man for James Slewin.

David Kirkland, formerly with the Essanay forces, has been placed under contract by the Universal to co-direct with Wallace Reid in making Nestor dramas.

Although the Eclair factory burned down last week the company was fortunate in saving several films. A six-reeler, "Protea," made in Paris, was destroyed in the fire. The total loss on the plant was estimated at \$300,000. The Eclair people say they will rebuild at once.

Commander Evans, C.B., R.N., is now in the United States lecturing on the Captain Robert F. Scott South Pole expedition and is also showing movies of the celebrated frigid zone trip. Evans was second in command of the Scott party.

Lloyd Ingraham is the new director with the Robert Leonard Co.

Homer Croy, humorist, now attached to the Universal, has started on a trip around the world with Gilbert Warren, cinematographer. Their first stop will be Honolulu.

Eugene Ormonde has joined the Gold Seal Co. and makes his debut with the Independent in drama.

A feature film of the inside of the Illinois State Penitentiary at Joliet has been turned out by the Industrial Picture Co. for the Abo Feature Film Co.

Arthur A. Lee, Canadian representative for the General Film Co., is back on Broadway reciting his harrowing experience in the Hotel Woodbine fire, Montreal, last week when two of his friends, Max Cohen, representative of the Union Feature Film Co., and Frederick Levinson, also connected with the same company, lost their lives. Lee's father, the New York manager of the Pasquella-American Co., was frantic until he got his son on long distance, and was assured of his safety. Lee, Cohen and Levinson were in the same room at the time of the fire and when Lee reached the fire escape through a room he had occupied on a previous visit he thought the others were with him, but they had turned back.

Hammerstein's Victoria has one of Powers' Cameragraphs No. 6 projection machines installed in its picture booth. The Powers Co. has also placed a No. 6A on the United States Battleship Vermont.

The Liofee Film Corporation has made a five-reeler of Bronson Howard's "The Banker's Daughter."

In an Imp western play, "The Stranger at Bone Gap Gulch," William Shay is featured. Shay recently returned from Bermuda.

W. C. Smith, assistant general manager of the Nicholas Power Co., is attending the annual convention of the Photographic Dealers' Association of the United States, which is being held in the Sherman House, Chicago, this week.

"Across the Veldt" is a new three-part movie which Otis Turner has just completed for the 101 Bison Co.

The United States Government is installing Powers' machines in nearly all the army posts and on the battlefields.

Zetty Nansen, from Sweden, is playing the leading role in a four-part feature entitled "Acquitted."

C. B. Price, formerly with the General Film Co., has now attached himself to the World Film Corporation as its western representative.

Starting April 7 the Edison Co. will release the first of its movie series of "The Man Who Disappeared," by Richard Washburn Child, entitled "The Black Mask." Marc McDermott will be featured in the new series.

Rev. Richard M. Sherman will have charge of the ceremonies which will mark the opening of the Pathe Freres colored picture of "The Life of Our Saviour" at the Manhattan Opera House March 30.

"Atlantis," in six reels, adapted from Gerhart Hauptmann's novel of that title, was given its first public exhibition in His Majesty's theatre, Montreal, March 30. It's a Great Northern picture, the director being Joseph D. McCadie.

Jack Pickford, a brother of Mary Pickford, is a movie actor the photoplay fans are beginning to take note of.

Lillian Gish, formerly with the Biograph, has enrolled with the Majestic.

Paul Gleichman is back from an extended business trip to the West. For America its offices for his concern in Denver, Seattle and Los Angeles.

GREAT DIAMOND ROBBERY.

In justice to the Playgoers' Film Co., which showed "The Great Diamond Robbery" (its first release) at the American theatre last Saturday morning, it should be stated that Daniel V. Arthur, managing director of the company, buried his father in the west last week, and did not have an opportunity to see his picture before it was given a presentation. It was the factory print and no cutting had been done. In many respects it is a fine piece of work, the main fault to be found with it being the indistinctness of the interiors. If Arthur wishes to establish for his concern a complete confidence on the part of exhibitors he will have some of them retaken. This and the exclusion of all extraneous padding will make of "The Great Diamond Robbery" a feature that may be profitably exhibited anywhere in the world. For America its star cast of players prominent in the legitimate field, together with the title, that of a well-known melodramatic-spectacular success of the last generation, it should have most unusual drawing power. Included in the cast are such names as Wallace Edgerton, Gail Kane, Elita Proctor Otis, Charles J. Ross, etc. The four artists mentioned hold the principal roles and enact a series of stirring melodramatic situations calculated to hold the attention of any audience throughout. The Playgoers' Film Co. need feel no discouragement over such defects as at present exist in its first feature. They have done remarkably and if the initial picture falls short it is only by a small margin which does not appear to be irremediable. Jole.

Great News For The A New "Richm The Shubert Featur

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JULIO

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"THE WHITE HEN"
"THE RINGMASTER"
"THE WATCHER"
"THE COMET"

"MEXICANA"
"THE PIED PIPER"
"STEP BY STEP"
"THE MIMIC WORLD"
"THE EMERALD ISLE"
"THE TOURISTS"
"SPEED"
"JUST ONE OF THE BOYS"
"THE BELLE OF BRITTANY"
"THE MOUSE TRAP"
"THE LADY'S MAID"
"THE YANKEE MANDARIN"
"NEARLY A HERO"

"THE MASTER OF THE HOUSE"
"GIRLS"
"LULU'S HUSBANDS"
"MARCELLE"
"THE ORCHID"
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"THE IRISH ARAB"
"THE PIT"
"BABY MINE"
"THOU SHALT NOT"

"THE CUB"
"OVER NIGHT"
"ABIGAIL"
"THE NAVAL CADET"
"THE SHEPHERD KING"
"THE MAN FROM THE WEST"
"A GENTLEMAN OF LEISURE"
"THE FACE IN THE MOONLIGHT"
"THE LADY FROM OKLAHOMA"
"JUST TO GET MARRIED"

"BOUGHT AND PAID FOR"
"UNDER THE POLAR STAR"
"AROUND NEW YORK IN 80 MINUTE"
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"MARRIAGE A LA MODE"
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"SHE"
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"THE BACHELOR"
"THE GIRL FROM DIXIE"
"THE LOTTERY MAN"
"ANNA KARENINA"
"HAPPYLAND"
"THE ROAD TO YESTERDAY"
"THE BEAUTY SPOT"
"A CHINESE HONEYMOON"
"THE TRUANTS"
"THE EARL AND THE GIRL"
"FANTANA"

"THE KING OF CADONIA"
"A SON OF THE PEOPLE"
"MLLE. MISCHIEF"
"THE GIRL AND THE DRUMMER"
"ABOUT TOWN"
"THE WITCHING HOUR"
"THE GIRL AND THE KAISER"
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"A GENTLEMAN FROM MISSISSIPPI"
"THE PAINTED WOMAN"
"THE WOMAN OF IT"
"THE DAGGER AND THE CROSS"
"A DAUGHTER OF THE TENEMENTS"
"THE MANICURE GIRL"

"THE MAN OF THE HOUR"
"THE DOLLAR MARK"
"CARNIVAL"
"THE MASTER KEY"
"JUST LIKE JOHN"
"IN A BIG CITY"
"THE BOTTOM OF THE SEA"
"THE BONDMAN"
"MOTHER"
"A WOMAN'S WAY"

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"SIXTY YEARS A QUEEN"
"THE TRAFFIC IN SOULS"
"THE HOUSE OF BONDAGE"

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ING CO., 223 West 44th St., New York, N.Y.

THE SPY.

Here's a picture that no exhibitor need be ashamed to book and give it all the outside billing he can as it is a clean cut American story from start to finish. "The Spy" is in four parts and announced as an adaptation of James Fenimore Cooper's novel of that title. It's an Universal feature with some of the finest exterior scenes shown by the camera in many moons. "The Spy" may not be the greatest story ever done by the movie, but it is one that has sufficient interest to carry it along to big returns. It makes a play upon one's patriotism and right well has Otis Turner directed the photoplay. The spy in the movie scenario, is Harvey Birch, of the household of Gen. George Washington, who has the young man doing all sorts of daring work, gaining news of value to Washington and delivering false messages to the British. The spy makes Washington's own men believe that he's a British spy in order that he can move with greater freedom through the enemy's lines. The ruse works so splendidly that no one divines the truth until the close of the picture when Washington's men are about to shoot him. Through the picture the soldiers on both sides prepare for the attack, the big conflict coming off at a bridge which the Washington army battles under the Britishers start to cross it. The collapse of a section of the bridge with the soldiers on it causes quite a gasp being cleverly staged. A sharp conflict at the water's edge follows with some of the British men going overboard into the stream. It's a thriller the movie patrons relish. The spy makes all sorts of escapes after being captured time and again and he has the soldiers on both sides up in the air, so to speak, as they struggle to get him through the feature. The spy has a sweet-heart whom he visits under risk of capture. Then there's Major Dunwoodie, played by Edna May, Alexander, who was waiting to be true in features and appearance, but sufficiently soldierly to pass in the trappings of the American commander of a troop of Washington's soldiers. The Major loves Edna May, who is a daughter of a skinner who is captured by the "skinner" (a band of renegade soldiers who foraged, killed and plundered regardless whether their victims be friends or foes). There's a timely rescue by a spy who, in turn, brings her into the American camp. At the Wharton home comes General Washington, who encounters Captain Wharton, of the opposing forces. In succession follows a series of outdoor maneuvers in scenic spots with Wharton finally being taken prisoner, tried by the American council of war and sentenced to be hung. Then the spy, disguised as a minister, visits Wharton in his cell and changes the sentence to a mere life term. For the finale comes the gallows scene with the spy being restored to good standing by the arrival of Washington who orders the man searched, a signed parchment from the General is found, and the spy is in his true colors. Regardless of any fault any of the "critical critics" may find in the story there's no denying that photographically and scenically the picture is a masterpiece. The picture has gone to a lot of expense in giving the scenes as historic and true a setting as possibly could be made under the circumstances. Herbert Rawlinson enacts the spy and does some bully good work. He is a typical American way. Edna May is his sweet-heart and does well what little is allotted to her. Ella Hall is Frances Wharton and she has a likely looking blonde—one of those wet blondes who, in the old-fashioned dresses, is irretrievably nice before the camera—and she handles her role creditably. William Worthington is the man who is a Washington spy, and he assumes "actorly poses," but does the best he can with a role that few photoplays actors dislike to attempt. Some of the minor characters were excellently played, the character roles well filled in and the respective roles well several of those "skinner." In point of makeup and work, lived up to their parts. There's one actor who will long be remembered after the picture has passed, he has become the beautiful white charger which Washington rides in "The Spy." Mark.

THE SPARTAN GIRL.

While the Turks and Greeks have been doing their mightiest to wipe each other off the face of the earth the movie makers of the universe have been making hay while the shot and shell have been screaming. The Spartan Girl, which the Pan-American Co. placed on the exhibition market March 20, has an exciting war incident as its main climax although there is a touch of real adventure in the first part. The story develops slowly and then increases its speed until the fifth reel when the Spartan girl touches off an explosive under a bridge abutment and sends a detachment of the Turkish army into the world. Of course the girl dies like a true Spartan, but she makes amends before passing away for having been foolish enough to have passed a copy of Greek army plans to a Turkish officer who was her lover. An infatuation before war broke out, and before she was forced to marry a Greek whom she did not love. A commendable thing about the picture is the superbly beautiful exterior scenes being shown. The camera work for the most part is excellent. The views of the army camps, particularly the Turks, with their call to arms for an interior scene, are very war-like. The Spartan Girl holds its own with the majority of those coming from the other shores. To those who don't care a rap about war films they will get some satisfaction from the enjoyable air around the sea-shore. The picture is free from a lot of in-delicacy situations which abound in most of the foreign movie productions. Mark.

FANTOMAS.

The Gaumont Co. is turning out a series of multiple reels, entitled "Fantomas." Fantomas is nothing more or less than a slick crook who baffles the police of Paris and the best men on its detective force. He assumes various disguises in carrying out his plans and stops short of nothing, not even murder, and of course eludes the sleuths just at the very minute that capture seems certain. Fantomas as a bad fellow is as mysterious, enough to throw them all off the scent and then all takes in the greater part of the average audience who doesn't care a hang whether it gets the run of events as long as it is entertained and mystified. In carrying out his plans and stops at the end of the multiple reel or there wouldn't be any reason for another serial of this mysterious movie crook. Movie audiences are away off if they don't hanker for mellers and the more mysterious air the picture maker can throw about his subject the better they like it out front. Anyway that was the impression gleaned at the Hamilton theatre where "No. 1" of the Fantomas series was shown the last half of last week. When the screen flash came that the mysterious crook detective was to be shown there was considerable applause. Fantomas may not create a ripple in the movie world, but one thing is certain, the exhibitors on the road can take this series, give it due advance billing and work up a melodramatic interest that may bring money into the office. The Gaumont Co. has Fantomas doing a lot of mysterious things and permits divers scenes to be enacted on the curtain without a lot of explanations via the caption route thereby giving the audience the chance if it desires to deduct and observe for itself. In "No. 4" the crook detective puts over some creepy stuff that at the Hamilton had the audience on the tiptoe of expectancy wondering what was coming next. As stated in the previous serials many inconsistent things so does the movie camera permit many things to unfold themselves before its lens. In "Fantomas" the makers can take a good deal of advantage of the long and long run in the cheap yellow backed editions and use it advantageously in giving the series a long lease on movie life. Trap doors and disguises cover a multitude of mistakes and the camera can take on one kind of dynamic action that any red corpulent person will appreciate. The Gaumont Co. should make money on its "Fantomas" series and the exhibitor should in turn get his share of business. A hustling movie manager can play "Fantomas" up on its regular releases and get away with it with the old bank account stimulated thereby. It's up to some of the American manufacturers to get out Nick Carter, Diamond Dick or Old Sleuth series. Mark.

CHARLOTTE CORDAY.

Kennedy Features, Inc., has a four-part drama of the French revolution, "Charlotte Corday," built around the historical death of Marat. The picture has but four parts. Charlotte Corday is played by Charlotte and Barburoux Corday are first seen at her home in Normandy, making love. Marat arrives, is attracted by her beauty, induces Barburoux to accompany him to Paris, and Marat orders his arrest. This consumes the first part. The next period is a year later with the revolution at its height. Barburoux expresses himself against the outrage being perpetrated of justice being done to a man who has been a hero. Mob scenes are shown, wires are hoisted on pikes to represent the heads of guillotine victims, and Marat orders executions by the wholesale. Charlotte feels called by reading the Bible to do something to restore peace to France and goes to give herself, if need be, to Marat, in order to accomplish his downfall. She purchases a dagger, calls at his lodgings where he is seen being treated for a wound, and signs two orders—one for Barburoux's release, the other for his immediate execution, and gives her the choice—herself the price of her lover's release. She affects to assent to his proposal, but when Marat orders her to sign the death warrant, Barburoux is set free and Charlotte goes to the scaffold to die for France. The guillotine scenes and all evidence of justice being done to a man who has been a hero, are shown with the gruesomeness of the scenes. But the picture is too sketchy for high-class appeal. Constance Crawford plays Charlotte Corday, Arthur Maude has the role of Marat, and Edna May impersonates Danton, and Felix Modjeska, Danton. Jolo.

JUDITH OF BETHULIA.

It is not easy to confess one's self unequal to a given task, but to pen an adequate description of the Biograph's production of "Judith of Bethulia" is, to say the least, a mammoth job. It is in four and half reels, founded of course upon the biblical tale, with the captions probably culled from the poem of Thomas Bailey Aldrich. A curious point of coincidence is that the picture was first shown in New York at the Fifth Avenue theatre where Lawrence Maraden, who staged it, for a long time held forth as stage director for the once famous Fifth Avenue dramatic stock company. Nothing that Maraden does for the stage in the past, either as playwright or producer, entitles him to the praise that rightfully is his by virtue of his work in putting before the moving picture world "Judith of Bethulia" as a masterpiece of craftsmanship. In spite of the undoubtedly vast sum expended for architectural and other "props" to conform to the period in which the story is laid, Maraden did not neglect to utilize the services of competent ones in the regular Biograph company. The picture was directed by William Sweet; Henry Waiter for Holofernes; Robert Harrin for

Nathan; J. Jiquel Lance for the Chief Eunuch; Harry Carey for the Traitor, and so on. The picture really has two parts, the stand-out—Judith far beyond all the others, with Holofernes a safe second. Fine as is the acting of the principals, the chief thing to commend is the totally wonderful handling of the story in the hand-to-hand battles that were superbly performed by individual task. Among them must have been planted a number of acrobats and horsemen. No ordinary moving picture super could have done the things depicted in the hand-to-hand battles that were shown. And the marvelous lighting effects! And the general detail! Really you must see it all for yourself in order to get any comprehensive idea of the presentment. The strength of the heartiest comes with Judith's vision and her determination to sacrifice herself to Holofernes, if necessary, to save her people from starvation. From that moment on special expression is an inspired piece of pantomime. "Hear me and I will do a thing which shall go through all generations." She clothes herself in sackcloth and ashes and while scolding herself her face is streaked with tears. Then she stifles her sobs humbly and goes forth to captivate Holofernes with her beauty of face and figure. "And his heart was ravished." Then Judith wrestled with her heart, for Holofernes now seemed noble in her eyes. This fact that Judith is worthy of Bernhard. Again "She struggled to cast away the sinful passion." Eventually Holofernes sends for her to come before him and she lures him on. He pleads with her to be his maid alone for the night, and she lures him on, playfully, all the time playing him with drink, until he falls on the couch in a drunken stupor. When helpless before her, she takes up his sword, and she takes up his sword. Wavering between passion for the man and duty to her people is magnificently depicted pantomimically. Comes a vision of her people perishing of hunger and thirst and the famous historical beheading is done, followed by the carrying of the head to her people and their eventual victory over the Assyrian army. The whole thing is simply "magnificent." It sounds almost sacrilegious to mention anything that might be construed as a flaw but dear old Larry Maraden, why was Mr. Harrin, who played Nathan, permitted to sport a modern moustache? Forgive the interrogation, please. Jolo.

W. Sweeney, Chicago; S. A. Lustig, Cleveland, and J. J. Sweeney, Pittsburgh, have been appointed representatives to sell space for the Picture Trade Exposition to be held at the Grand Central Palace, June 8-13, in their respective states.

THE THREE SHADOWS.

Gaumont's three-reel, "In the Shadows," has a "powerful" but old-fashioned melodramatic plot, redeemed by excellent modern acting, the usual good Gaumont lighting effects and at least two scenes that can compare with the best seen in modern melodrama. Even the Mme. Ravelli, a daring adventures, meets an old man at an art gallery and pretending to be interested in art, succeeds in securing an invitation to accompany him to his home to hear his account of the battles that were fought. Ravelli then secures for Helene (the girl) a position as secretary to the Countess d'Erriga, a wealthy young widow. While Helene is playing for the countess, the adventures dopes the air with lace and amber and she is rendered unconscious. With the aid of accomplices she robs the countess, who, on reviving, dies of shock. Helene is frightened by the criminals into believing she will be accused of the crime and runs away to Amsterdam, where she joins a ladies' orchestra at a fashionable restaurant. To the caravanserai comes the brother of the dead countess. He hears her play and falls in love with her. By a chain of circumstances the brother meets Helene and her lover, for a time, doubts her. The girl tells the whole story and the police set a trap for the Ravelli woman. She is invited to a ball at which all are clad in dominoes and the detective, a Jew, is spread around, under surveillance, and the criminals are snared. They are arrested, held for examination, when one of them confesses and it is presumed they must have just done the crime. The lovers are clasped in each other's arms. Jolo.

SOLDIERS OF FORTUNE.

The All Star Feature Co.'s six-reel production of Richard Harding Davis' "Soldiers of Fortune" is at the Fifth Avenue this week. It is a good, light, dramatic reel production, with plenty of patriotism, and very timely on account of the present difficulties in Mexico. The genuine Mexican trouble appears to be cleared up, but the scenes laid in Glance in the picture. Dustin Farnum has the principal role, which does not enhance his stock as a moving picture artist. The six reels show a wealth of exterior scenes and a large quantity of interior scenes, but the picture is too well known to call for its recitation in a film review. Jolo.

Pearl White, former leading woman with the Crystal, is playing a prominent role with the American Pathé Co.

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| Biograph..... B | Romo..... R | Gem..... Gem | Edison..... E |
| Kalem..... K | Solax..... Sol | Chrysal..... C | Key..... Key |
| Edison..... E | Reliance..... Rel | Nestor..... N | Majestic..... Maj |
| Phe..... Phe | F. R. A..... F R A | Powera..... P | Thanhouser..... T |
| Selig..... S | Lewis Pennants..... L P | Edclair..... E | Key-See..... K S |
| Edison..... E | Qt. Northern..... G N | Frontier..... Frnt | Brnocho..... Br |
| Easmany..... S-A | Dragon..... D | Victor..... Vic | Domino..... Dom |
| Kellogg..... K | Italcine..... It | Gold Seal..... G S | Mutual..... M |
| Melroe..... Mel | G. N. X. X. G. N X X | Uicker..... U | Princess..... P |
| Ambrosio..... Amb | Blanche Features..... Bl | Universal Iks..... U I | Key-See..... K S |
| | Luna..... Lu | | Beauty..... Be |
| | | | Apollo..... Apo |
| | | | Royal..... R |
| | | | Laport..... L |
| | | | Hepworth..... H |

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

MARCH 30—MONDAY.

MUTUAL—The Town of Nazareth, 2-reel dr. A; Keystone title not announced. Our Mutual Girl, dr. Rel.
GENERAL F—The Doctor's Trust, dr. B; A Passover Miracle, 2-reel dr. K; Pathe's Weekly, No. 25 (West), No. 20 (East), Phe; Salvation of Nance O'Shaughnessy, 2-reel dr. S; The Silver Snuff Box, dr. V; The Vision in the Window, com. E.

MARCH 31—TUESDAY.

UNIVERSAL—Sealed Orders, 2-reel dr. Vic; Forgotten Dr. I; A Bad Egg, com. P.
MUTUAL—Sweet Land of Liberty, dr. Be; Majestic and Thanhouser titles not announced.
GENERAL F—The Mystery of the Laughing Death, dr. E; Fanning Industry in California (Kuc), S-A; The Price of Silence, 2-reel dr. (K); Tivoli and its Cascades, scenic, and A Visit to the Volcano Kilauea, Hawaii, travel, split-reel, Phe; Fancy Skating, educ. and The Midnight Call, dr. split-reel, educ. and The Sisterhood of St. Ann, S-A; A Knave of the Clubs, and In the Soup, split-reel, com. I.
UNIVERSAL—The Embezzler, 2-reel dr. G S; Going Home, and One Happy Tramp, split-reel, com. C; Why Universal Iks Left Home, com. U I.

APRIL 1—WEDNESDAY.

MUTUAL—The Certainty of Man, dr. A; Wolves and the Underworld, 2-reel dr. Br; Kalm title not yet announced.
GENERAL F—Mrs. Roman's Scenario, and The Missing Twenty-five Dollars, split-reel com. E; The Rags of the Red Raiders, 2-reel dr. K; A Chorus of Quaintness, com. S-A; Whiffles Pick-a-Partner, com. Phe; Stake Struck, com. V; When Thieves Fall Out, dr. S; The Fighting Blood, 2-reel dr. L.
UNIVERSAL—The Underworld, 2-reel dr. N; The Luck of Hog Wallon Gulch, com. J; The Caballero's Way, 3-reel dr. Edr; Universal Animated Weekly, No. 108, U.

APRIL 2—THURSDAY.

MUTUAL—Freelicks, 2-reel dr. Dom; The Chicken Chaser, com. Key; Mutual Weekly, No. 66, M; Nichano Therapeutics, educ. and Completely Cured, com, split-reel.
GENERAL F—The Burglar's Sacrifice, dr. B; The Doctor's Trust, dr. S-A; The Mansion of Sobs, 2-reel dr. I; Rival Collectors, and Batty Bill's Love Affairs, split-reel com. Mel; His Sweetheart's Child, 2-reel dr. Phe; The Story of Diana, dr. S; Tommy's Tramp, com-dr. V; Pathe's Weekly, No. 25 (West), No. 27 (East), Phe.

UNIVERSAL—The Blood Test, 2-reel dr. I; In the Eye of the Law, dr. Rx; Why Kentucky Went Dry, com, Frnt.

APRIL 3—FRIDAY.

MUTUAL—The Squire's Son, 2-reel dr. K.B; Her First Lesson, com, Fr; The Warning Cry, dr. Maj; Turning the Tables, and Honor Among Thieves, split-reel com.
GENERAL F—A Romance of the Everglades, 2-reel dr. E; The Wedding of Prudence, 2-reel com-dr. S-A; The Confiscated Count, com, and Historic Tarrytown, scenic, split-reel K; The Bond of Love, split-reel dr. I; The Bond of Love, split-reel S; Bunny's Scheme, com. V; A Man's Faith, dr. L.

UNIVERSAL—Such a Villain, com. N; The Romance of an Actor, 2-reel dr. P; Granddaddy's Granddaughter, com-dr, Vic.

APRIL 4—SATURDAY.

MUTUAL—Mysterious Shot, 2-reel dr. Rel; Sadder but Wiser, com. R; The Book, dr. H.
GENERAL F—His Comrade's Wife, dr. E; The Coming of Sophie's Mamma, western, com. S-A; She Was a Peach, and The Eyes Have It, split-reel com. L; In Tangled Webs, 2-reel dr. Phe; The Crucible of Fate, 2-reel dr. V; Fairleigh, 2-reel dr. S; Skelly and Him, and The First Pawnbroker, split-reel com. B; Heart-Stricken News Pictorial, No. 14.
UNIVERSAL—Strange Evidence, dr. Frnt; The Lamb, the Woman, the Wolf, 3-reel dr. B101.

NEW BUILDINGS.

Plans have been drawn by C. Volz, a New York architect, for a new theatre at Bedford avenue and Prospect place, Brooklyn.

Wilfred Mulveny has accepted plans for alterations to his movie on the southeast corner of Bridge and Concord streets, Brooklyn.

The Hoffman Co., Philadelphia, is making arrangements to alter the Broadway theatre, New York, now tenanted by Marcus Loew as a picture house, for the Finance Company of Pennsylvania (George H. Earle, president) at an estimated cost of \$75,000.

Over in Newark, Henry Berg plans to spend \$8,000 in improving his movie theatre at 5 Chatham square, the Theatrical Building Co., of that place, having the contract. Joseph Spielberg, a Pittkin avenue property owner, is going to build a theatre, costing \$10,000, on the west side of Ralph avenue, just north of Prospect place, Newark.

At Woodhaven, L. I., Lott & Gascayne announce the proposed erection of picture house, costing \$25,000, on Jamaica avenue at 40 West Boyd street.

The new Grand, Duluth, now in course of construction on West Second street, will cost \$75,000 when completed. Edward R. Salter, Detroit, has been appointed manager and announces a policy of pop vaudeville and feature films, opening June 1.

Cleveland, March 25.

Plans are being drawn by H. E. Kennedy of Pittsburgh, for an auditorium to be erected in connection with a theatre which Feiber & Shea will build at Youngstown, O., during the summer. The theatre will cost, including ground and building, \$300,000. The auditorium will be erected at a cost of \$100,000.

Postoria, O., will have a \$10,000 playhouse. The building will be erected by Charles Crocker at Main and Tenth streets, and will have a seating capacity of 400. Pictures and vaudeville.

Youngstown, O., March 25.

A Hippodrome is announced for this town, to represent an investment of \$500,000. C. H. Miles, the vaudeville man, is interested in the proposition. So far it has not progressed beyond the formation of the Hippodrome Co.

Providence, March 25.

Work will begin next week on a \$100,000 picture house to be erected on the edge of the "m. p." district on Mathewson street. The new theatre will be known as the Emery, its builders and owners being Emery Brothers. The plan, prepared by W. R. Walker & Son, of this city, call for a structure 14x140. Seating capacity, 2,100—1,100 on the orchestra floor and 1,000 in the balcony. It is the intention of the owners to run pictures and vaudeville, though they say that they have provided a stage which will permit of the largest legitimate productions on the road to be put on.

Montreal, March 25.

Alcide Chausse, building inspector, states there will likely be five new theatres here in the near future. The Progressive Circuit has secured a site on St. George street, Marcus Loew is reported to be looking for a site as are Kiew & Erlanger, while the French Company that controls the Theatre Francaise National is also to build a new house. Another syndicate is alleged to be negotiating for a site on St. Lawrence boulevard, above St. Catherine street. H. Tetens, who announced the building of a Hippodrome in the downtown district, has been found to be a book agent, suffering from megalomania.

Philadelphia, March 25.

Theatre building in this city has received renewed impetus with the approach of spring. New picture houses are going up in many parts of the city. Samuel F. Wheeler, president of the Philadelphia M. P. League, has taken out a permit for the erection of a three-story hall building and picture theatre at 45 W. Chelton avenue to cost \$35,000. Settlement has been made by the Felt Amusement Co. for a lot at the northwest corner of 52d and Locust streets on which a fireproof steel and terra-cotta theatre will be built, named the Locust, and having a seating capacity of 1,900, opening in September. Plans have been filed by the Star Amusement Co. for a movie to be built at 31st and Wharton streets, and Benjamin Hans will soon begin work on another movie at Germantown avenue and Sharpnack street.

Local business men of Zanesville, O., plan the erection of a new pop house in their city to be completed by August 1. It will seat 800.

OBITUARY

The mother of Joe Perry (Perry and Elliott) died February 14 in New York City at the age of 52 years.

Marie Jansen, some 25 years ago the leading comic opera soubrette of America, died March 20 at Milford, Mass., reported to be 65 years old.

The husband of R. Virginia King expired March 11 of heart failure at Fitchburg, Mass., where he had gone to pay a visit to his wife, playing that week at the Lyric.

Paris, March 25.

Gabrielle Ange, a popular café concert singer, died in Paris March 15, at the age of 53.

Thomas J. Maguire, theatrical manager, died March 22 in New York. In his earlier days "Tom" was associated in the management of the biggest legitimate stars. Some ten or twelve years ago he had his entire tongue removed in an effort to allay the growth of cancer. A few months later he was about able to speak, thereby earning for himself even greater fame than accrued through business enterprises. Deceased was 57 years old.

Spokane, March 25.

Jack Quinn, for 17 years stage manager of the Auditorium, and an acquaintance of nearly every survivor of "the old school" of actors, died March 21 of heart trouble. He was 66 years old.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

PALACE (Harry Singer, mgr.; agent, Orpheum).—It's a rare instance when one can report excellently on every number in a collection of nine, at least rare for Chicago, but such is the case at the Palace this week, and this despite the handicap afforded through the presence of Conroy and his tank act, the tank requiring the bulk of stage room, necessitating the staging of the entire balance of the show in "two." Even with a noticeable conflict that, under ordinary circumstances might have spelled disaster for Cecil Lean since he followed Diamond and Brennan, there never was any doubt of the individual outcome, although on second thought, it looked rather bad for Cole and Denahy until they "Texas Tommied" to one of the evening's hits. This couple, following vaudeville's best tangolists into the Palace, couldn't excite any enthusiasm with their Argentine or Viennese Rag, but when they wound up with one of the fastest Tommy tricks ever introduced hereabout (and this includes Frank Hale's work, recognized by many as in a class by itself) the house applauded as one. Cole and Denahy might look to their dressing a bit, clean up their foot-wear and keep them clean. Love and Wilbur opened,

the girl's appearance eclipsing the man's ability, the pair combining to give the show a rapid start. The Boudini Brothers and accordeons reached the second encore, the best thing they offer. They could have gone still another without appearing selfish. Lee Barth, a dialectician with a wide collection of characters, blended the old with the new in dialect stories, but on the whole satisfied nicely. Even with the high cost of new material, Barth might supply himself with a few tales to replace some of those dialect chestnuts he introduced, although as told by Barth one must admit they sound differently. Shaw and McCord with their comedy skit, "Just Like a Woman," were one of the laughing hits, sharing the honors in this department with the headliner. The top honors Monday evening undoubtedly belonged to Diamond and Brennan, who, despite the keen competition, walked away with everything in sight. Diamond's eccentricities, his partner's general appearance and their perfected routine left no doubt as to their batting average. Cecil Lean and Cleo Mayfield in a repertoire of selected descriptive numbers, were one of the genuine surprises, getting away with six numbers, every one a hit. Miss Mayfield makes a charming background for Lean's

lyrics, her personality and clothes going considerable to bring home the hit. It's one of the best turns Lean ever offered. Bickel and Watson were their usual laugh from curtain to curtain while John F. Conroy and his models offered about the last thing in diving acts, his production beginning just a few paces ahead of his predecessor's finish. All told, it measured up the best show seen here in some time.

WYNN.
MAJESTIC (Lyman D. Glover, mgr.; agents, Orpheum).—Louis Mann had headline place in his abbreviated appeal play in which he has been heard frequently called "Beverly Husband." Supported by Emily Ann Wellman, he put the sketch over very well. It is slightly too long for vaudeville purposes but was so well played it made a deep impression. Another distinct impression was that made by Violin sky, with violin and piano. He began quietly and the audience was rather indifferent, but he went from good to better, until he came to his own creation of "Impressions of a Pianist in a Motion Picture Show," when he took the house by storm. He was just ahead of the headline act. Carl Helson and Dorothy Dickson, local tango dancers, were just preceding. They were clearly happy and displayed evidences of the amateurs, but as there were many society people in the audience they did not lack for enthusiastic applause. One of the very best things they did was a gavotte. Milt Collins offered lots of good material but was not always sure fire in landing. He got a few hearty laughs. Joseph Jefferson and Co. played "Poor Old Jim" well. The story is odd and it makes an appeal. The plot deals with a drunkard, his wife and her physical beauty. The two latter conspire to make the former think he is dead from drink, and the situations developed are ludicrous in the extreme. Cummings and Collins, on last place, sang and talked much about strong drink, and also staggered about considerably. If Mr. Cummings insists upon singing about the Frenchman's national drink, "absinthe," he should refrain from singing about it. Delmar opened the show with novel acrobatic feats. They were well received. Maude Mulier, a young woman with an explosive speaking voice, and a rather well cultivated opera voice. They closed with a special drop that assisted in closing. Some of their work was polite and some bordered a little on the boisterous and caused some of the people in the house to squirm a little. Equili Brothers, garbed as Arabs, with a special drop that assisted in forming the "atmosphere," had closing spot. Two young men do most of the work although there is a young woman in the act who helps in the decorative scheme. This is one of the most artistic acts of its kind on the road and has many elements of keen surprise. The show was well received, and was greeted by a full house.

Reed.
MEVICKER'S (J. G. Burch, mgr.; J. L. & S.).—Several high spots in the entertainment offered here this week. Edna Aug, who has the big billings, offers her usual stuff, but she has lost none of her knack at putting over homey ratings. The show was well received. The fourth show on Monday, Duffy & Nichols, who have a new variant of the crook playlet, so fashionable now, got much applause. The act is called "Humanity" and the hero is a bum who has been kicked out of the world by a blackmailer, and leaves his avarice in the child's bank, to the hearty applause of those who like that sort of thing. Green & Parker, a man and a woman, sing a bit and talk more. Some of the talk is really worth while and some is trivial. They have a nice, brisk style, however, which assists not a little. The Baader, La Velle Trio do bicycle riding which is not altogether novel, although the opening in which they ride on a bicycle in an automobile wreck is new. The Gallarini Four, a musical act, made the soundest hit of the program. They offered various sorts of music in brass and finally came on with a quartet of accordions when they took the house by storm. The act is picturequely dressed. The Georgians Brothers, crack rifle shots, offer surprising feats. They have a neat way and make good at all times. Faiskita & Brothers, offer music of Spanish flavor, using guitars. They are dressed in the style of the country they represent. Frankline Violetta, a strong act, consisting of a man and a woman, did some feats of lifting and balancing. The man got up into the flies, balancing on tables and chairs and does it in a new way. Al Warda does unique female impersonation on the order of George Munroe, and in manner that is not offensive. Glowrd like a dame in the hoop-skirt days, and with a high wig, he talks on the suffragette question in a manner to get spontaneous laughter. Two little songs, of an insinuating style, also add to his act. The Monday night audience was in a festive mood and was not at all stinky with applause. Some really good comic films were interspersed.

Reed.
GREAT NORTHERN HIP. (Fred Eberts, mgr.; agent, Earl J. Cox).—Good bill, neatly

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put together. Seen at the opening show Monday morning it went very well, indeed, and was more heartily received than most of the early Monday shows. Tilly Abbott & Co. opened with acrobatic work. The woman's attempts to be funny were not always successful. The act is neat, however. Marie Dreams, whose voice is on the masculine order, opened with a song back stage. She fooled a good many. She is at home in good "coon" songs. The Carmen Trio, seen on other occasions here recently, rolled hoops and swung batons. They passed. Billy K. Wells, one of a long tribe of those who are trying to follow in the footsteps of the late Cliff Gordon, was a big hit. If he had the proper material he would be a big time act. Some of his parodies are up to snuff. The Bower of Melody is a big, showy act but not far differentiated from others in the line. The act offers a variety in its program and received a modicum of applause. H. T. McConnell, who comes on the stage as a "booby" and works some time before he is interrupted by a song-boy in the audience, and afterwards is disturbed by another plant who climbs over the footlights, had the audience guessing. The act is good in spots and has the merit of surprise to help it along. The Hayama Japs closed. Three men take part and they do some neat foot juggling which has elements of humor seldom seen in a Jap act. The bill ran through in an hour and thirty minutes and did not drag after the first two or three acts. *Recd.*

HALSTED EMPRESS (Harry Mitchell, mgr., S-C.).—One of the best bills in some weeks. Went through with vim and drew four big houses Sunday. Tom Nawn and Co. had stellar place, with "Pat and the Genie," a familiar sketch, heartily relished by the people of the vicinity. Mary Gary made one of the biggest hits of a single performer in some time, and the Rathskeller Trio also cleaned up with songs and piano music. Two Georges, who tumble and go through numerous ludicrous feats, opened the show, and started it going at a pretty swift pace. Andy McLeod, billed as the Irish Minstrel, on second, sang some engaging songs, and also offered instrumental music that got him over very well. "Ona" had closing spot. The illusion of a piano and pianist hanging in air without visible means of support seemed to hit the audience as particularly novel. *Recd.*

AMERICAN (Sam P. Gerson, mgr.).—Kolb & Dill going along at good clip in "Peck O' Pickles."
BLACKSTONE (Augustus Pitou, mgr.).—"At Bay" opened Monday night.
COHAN'S (Harry Ridings, mgr.).—"Seven Keys to Baldpate," playing to big houses.
CORT (U. J. Herrman, mgr.).—"Help Wanted," 14th week and still drawing big houses.
FINE ARTS (Albert Perry, mgr.).—"Prunella," high brow play drawing high brow audiences.
GARRICK (John J. Garrity, mgr.).—"Passing Show of 1913," good returns.

ILLINOIS (Will J. Davis, mgr.).—"The Marriage Market," making good. Time extended two weeks.
IMPERIAL (Klimt & Gazzolo, mgrs.).—"Bought and Paid For."
LA SALLE (Joseph Bransky, mgr.).—Dave Lels, in "September Morn," one of the big hits of the season.
NATIONAL (John Barrett, mgr.).—"The Divorce Question."
OLYMPIC (George C. Warren, mgr.).—Robert Hilliard in last week of "The Argyle Case."
POWERS (Harry J. Powers, mgr.).—"Daddy Long Legs" doing nice business.
PRINCESS (Frank Phelps, mgr.).—Princess Players opened in rep. Monday night.
STUDEBAKER (Sam. Lederer, mgr.).—Adele opened Sunday night.
VICTORIA (Howard Brolaski, mgr.).—"The Master Mind."

John Drew is due at Powers' April 13.
The Irish Players will return to the Fine Arts Easter week.

Joe Whitehead has been booked right back over the S-C. circuit.

Rowland & Clifford will have eleven dramatic shows out next season.

Arthur Smith and Walter King, from the cabarets, will do a singing act in vaudeville.

Willis P. Sweatnam will come to the Olympic in the farce "Excuse Me" next Sunday night.

Eva Tanguay and Johnny Ford are in the city laying off, owing to the illness of the former.

The Hamlin, one of the big picture houses on the West Side, has installed a playroom for small children.

Hazel Hickey has been playing the piano in the Casino, one of the most popular picture houses in Madison street.

Donald Brian's stay at the Illinois in "The Marriage Market" has been extended two weeks. The attraction to follow has not been announced.

Will J. Harris is organizing a new act to be called "An Artist's Dream," featuring Rae Potter, winner of the Chicago Tribune's beauty contest.

Ruth Chatterton has made such a decided hit in "Daddy Long-Legs" at Powers' it has led to the re-arrangement of bookings in that house for the spring.

Next week's Palace headliner will be Anna Held's daughter (Liane Carrera) billed with

her relationship to the French comedienne explained in the brackets.

Charles Milward, who is to go to Australia and play in "The Argyle Case," stopped over in Chicago last week to see Robert Hilliard in the piece at the Olympic.

The Crawford, a new picture house at Crawford avenue and Madison street, opened last Saturday. It seats 1500, has a pipe organ and employs entertainers.

The Forest Products Exposition is the name of a big show that will open at the Coliseum April 15. George S. Wood, formerly press agent for the Colonial, is manager.

Gertrude Coghlan will play her new sketch, "A Lesson in Bridge," at the Majestic instead of the Palace week March 30. The playlet is by William Hodge, who has been rehearsing it while on the road with "The Road to Happiness."

Ed. Livingston, an office man with the Beecher Agency since its beginning, severed connections with that firm this week and will in all probability become an independent agent.

T. H. Ealand, manager for the Galvin attractions, corrects a report that Ella Galvin would retire from the stage. Miss Galvin's recovery is now assured, and she will return next fall.

The tank used in the John F. Conroy act at the Palace this week occupied 14 feet of space, running from the wall down stage, thus making it necessary to stage the balance of the show in "two."

The Logan Square theatre has switched its booking again, this time favoring Tom Powell, the local representative, for Gus Sun. It recently passed from the "Association" to the Pantheon office.

The Gwent Male Choir now playing the W. V. M. A. time, is a small edition of the Mountain Ash Welsh Choir which opened in Chicago a few seasons ago, booked for the Orpheum time by Martin Beck.

Neff and Starr have dissolved partnership, cancelling the entire S-C. time. Neff Galvin in Chicago this week preparing to reproduce his single specialty, while Miss Starr has not as yet announced her future plans.

Immediately after "September Morn" closes its road season in May, Minerva Coverdale will motor to New York to sail on the Vaterland's maiden trip June 5, her destination being Vienna. The troupe closes at Madison, Wis., May 23.

Vera Belle, a chorus girl, had William Wamsher, a theatrical manager living at the Revere house, arrested on the charge of lar-

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mony by bailies. He is accused of failing to return a diamond ring valued at \$200. Wamsher was released on a \$500 bond.

The Princess Players opened Monday night at the Princess and offered four small plays, "Fear," "The Fountain," "It Can Be Done," and "Panic Free," and got over 1000. The opening night audience was large and inclined to be enthusiastic.

Dave Lewis had a unique experience last week while driving Weber and Fields around in his new machine. Lewis left his car standing at a curb and when he returned from the interior of an office building was arrested and fined \$5 for standing still. It's one of the queer ordinances in effect around here.

Eddie Foy says he will never come to Chicago again with his little Foy's. He and Mort H. Singer played \$50 in fines last week in order to settle the 24 suits brought against him by the state factory inspector for allowing children under 14 years of age to appear on the stage.

Violinsky, playing the Majestic this week, has instructed a firm of Chicago attorneys to enjoin Frosini from introducing his "Impression of a movie pianist." Frosini played the Majestic several weeks ago and offered the Violinsky origination for an encore, playing the stereotyped movie music on his accordion.

Too bad Weber and Fields didn't play Chicago an extra week making a Dutch comedian convention possible through the presence of Kolb and Dill, Bickel and Watson, Milt Collins, Billy K. Wells, Knox Wilson, Dave Lewis and a million others on the small time. (The Rice Brothers could have been represented by proxy.)

Plans are being made to make Actors' Fund Day, April 17, one of the biggest theatrical affairs in the history of the city. There will be matinee performances on that day of all plays in standard theatres in the city, and the gross receipts will be turned over to the Actors' Fund of America. In addition to this, plans are also under way to give a huge vaudeville matinee at the Auditorium.

SAN FRANCISCO

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EMPRESS.—The Rossow Midgents gave satisfaction in closing position. Robert E. O'Connor and Co. presented good sketch, capably acted. Burke & Korae, entertaining. Dennis Bros., excellent openers. Murray Bennett, good spot and scored. Columbia Park Boys' Band, local organization, added to bill and interest centered on the musician's casual connection. Sadie Vanderhoof, danseuse, added. Pitifully amateurish.

ORPHEUM.—"To save One Girl" revealed talky plot, although with "punch" climax. Shirl Rivers and Co., moderately pleasing. The Hartleys, clever in closing position. Kaufman Bros., scored. Matilda & Elvira, artistic. Gillette's Monkeys, good, well received opening. Fritz Scheff, again successful in second week. Kingston & Ebner registered clean score.

PANTAGES.—"Hanged" had gallows scene as its anticipated kick. The sketch consumed 20 minutes, with the gallows set in "three." Too much talk. Consistency lacking as well as plot. The effect is counterplot with a disagreeable subject—extraordinarily so—realistically depicted. "Hanged," through its unusual title and stage construction, may prove a box-office draw and amuse the morbidly curious, but will be repulsive to refined audiences. Keough and Nelson did splendidly. Weston & Leon, delectable. E. J. Moore, ordinary and tiresome. Spanish Goldmine, novel. Six American Roses, local piano act, managed to squeeze by. Agnes Von Brecht, local product, billed as the Swedish Nightingale, deservedly applauded.

CORT (Homer F. Curran, mgr.).—"Within the Law," with Margaret Illington (first week).

COLUMBIA (Gottlieb & Marx, mgrs.).—"Tonques of Men," with Henrietta Crossman (second and last week).

ALCAZAR (Belasco & Mayer, mgrs.).—Herbert Kelly-Eme Shannon Dramatic Stock.

SAVOY (E. F. Fies, mgr.).—"Harry Lauder Talking Picture."

TIVOLI (W. H. Leahy, mgr.).—Chicago Grand Opera Co. (second and last week).

GAYETY (T. O'Day, mgr.).—"The Candy Shop," with Rock and Fulton (return engagement).

March 28 is given as the date for the reopening of Idora Park, Oakland.

The Stratford of Avon Players are scheduled to follow Henrietta Crossman at the Columbia.

Mrs. A. Colby, widow of the late Archie Colby, left here March 14 for the home of her folks in Seattle.

M. J. Bloom and Marian Adams are engaged in the formation of a stock company to play in Roseburg, Ore.

Jack Golden has organized a pop musical-comedy company to open this week at the Market Street, San Jose, Cal.

Hollis E. Cooley has entered upon his duties as director of special events of the Panama-Pacific International Exposition.

The chamber of commerce of Alameda, Cal., is planning to provide a big aviation and amusement park in the western section of that city.

Chauncey Olcott, who is spending a vacation in California, will open his annual engagement here at the Columbia theatre Easter Sunday.

At the annual meeting of the directorate of the Panama-Pacific International Exposition March 18, all of the officers were reelected to serve another year.

It is understood that the number of applications from itinerant advance agents and company managers for positions here at the Exposition next year are legion.

While playing Oakland last week, Marie Lloyd dropped out of the Orpheum bill again on Tuesday night, Francis Dooley being called upon to temporarily fill the vacancy.

Thomas Ryan and Dick Wilbur are engaged in the development of plans to tour the Coast this summer with a tent show that is understood to be now in process of formation.

The marriage of Louise Hamilton to Percival W. Selby is reported to have taken place March 9 in Ogden, Utah. Their engagement was announced just a short time previously.

Agnes Johns, of Abrams and Johns, is reported to be in quite a serious condition in Hahnemann's Hospital in this city. The trouble appears to be chiefly a severe nervous breakdown.

Maurice J. Burns, formerly a Sullivan-Considee booking representative in Seattle, has lately succeeded Bert Pitman as the representative of that circuit in Denver. It is understood that the latter is now interested in a road show venture.

E. Fleet Bostwick, whose lease on the Savoy will terminate shortly, is understood to be planning a launching into the production of feature films with J. J. and Walker Graves, local capitalists, as his associates.

Another San Francisco newspaper man to lately write a vaudeville sketch is H. L. Gates, city editor of the Chronicle. The title of his effort is "The Law" and it is having its premiere here this week at the Republic.

Both the Majestic and Lincoln have lately gone to pictures except on Sundays and holidays, when a vaudeville program is offered. This leaves the W. S. V. A. with the Republic, as the only house here with a straight variety policy.

According to reports that come this way from Sacramento, the Ed Redmond dramatic stock company has just chased the lynx away from the Diepenbrock theatre in that city, which is understood to be playing now to a healthy business.

The Press Club of this city is formulating plans for a big show for the annual 'eight years after the fire' entertainment which is scheduled for April 17-18 in the Galety. The first performance is to be a matinee and the second a midnight show.

While in New York City last week on a reported endeavor to arrange for the production of a new opera, "The Queen of the San Joaquin," of which he is the music composer, former Mayor Eugene E. Schmitz of this city was called back here suddenly by the death of his son Richard following a surgical operation.

The Progress Film Co.'s feature moving picture "Smashing the Vice Trust," failed to get over with any marked degree of success at the Savoy and was withdrawn after the first seven days. For some time past the Coast cities and towns have been so surfeited with these so-called vice plays and movie films that public interest in them is noticeably on the wane.

The total number of congresses and conventions booked to meet here next year at the Panama-Pacific Exposition has been swelled to 219, according to James A. Barr, chief of the Bureau of Conventions and Societies. Of these 24 are international congresses and 170 are National conventions with a respective delegate strength of from 200 to 40,000. Each of them will remain in session from four to fifteen days.

During the last fortnight a persistent rumor is reported to have been going the rounds here to the effect that the notorious "Barbary Coast" in this city is to be permitted a practical resurrection during the Panama-Pacific Exposition next year and that there is a

CONTINUOUSLY

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prospect of an early modification of the Police Commission's edict of several months ago divorcing dancing and the sale of intoxicants in the Pacific street "honkies."

The name of Myrtle Kelleit, reported to be a Galety chorus girl, appeared as the complainant in the prosecution of Dr. Harrison H. Keene, a Eureka, Cal., dentist, who was convicted here last week in the Federal courts on a charge of "white slavery." It was set forth in the complaint that under promise of marriage Keene induced the girl to travel with him from Seattle outside of the limits of Washington, after which he had deserted her. Miss Kelleit is understood to have gone to Los Angeles last week with the "Merry Gambol" company.

The events of the past week have not worked any material change in the situation here at the Galety or in any of the other Anderson enterprises for that matter. Nothing more has developed from the alleged "white slave" charges preferred by the Galety management against Miss Dressler's putative husband, J. H. Dalton, nor is there likely to be since the United States District Attorney refused to prosecute on the evidence presented. This latter action is likely to be productive, so it is said, of a cross-complaint from Miss Dressler and a counter-suit for \$50,000 damages, as a result of the unpleasant notoriety. While that exposé has probably given the Galety managers the satisfaction of causing their former star a lot of undesirable pub-

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licity and much attendant embarrassment, it is also known to have been followed by a relative effect that has thrown the public sentiment and sympathy generally on the side of the Dressler-Dalton combination, the feeling seeming to be that the methods employed were unprofessional to say the least.

The Gaiety producing activities still continue in spite of recent discouraging failures. This is the final week of Rock and Fulton in "The Candy Shop," for the present at least. Next week the Gaiety is understood to be scheduled for "darkness," after which this same team are expected to open here in "The Echo," now being revised by Addison Burkhardt. Presumably many of the "Candy Shop" principals and mediums will also be in the cast. One pretty certain desertion is Al Shean, who is planning to go back east. He refused to consent to a cut in his \$450 weekly salary. "The Girl Behind the Counter," in process of preparation for several weeks past under the stage direction of Ferris Hartman, opened March 22 at the Victory, San Jose, and is understood to have a route of interior one-night stands ahead of it. It is just possible that this may be selected to succeed the "Merry Gambo" in Los Angeles after Holy Week. A couple of changes were made here last week in the "Candy Shop" line-up, Bessie Stewart being dropped from the part of the female candy drummer and Mazie Kimball being succeeded as one of the Alimony Sisters by Bessie Baker, a former chorister. Both changes were sudden. One of the busiest departments of the Gaiety company appears to be that of adjusting financial claims and other like of similar grievances. Former General Manager J. J. Rosenthal's suit against G. M. Anderson personally for alleged breach of contract is still pending in the shape of an attachment against the Gaiety property and bank account and the required bond being filed to permit of the unrestricted operation of the theatre. Rosenthal is still here awaiting the legal developments.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Anna Held, billed as the headliner, was given a warm reception Monday afternoon, but the real heroes of the show were divided between Ed Morton, the singing comedian and Joseph Hart's new comedy playlet "A Telephone Tangle." Samaroff and Sonia, Russian dancers, with dogs, opened the show. They have a very neat act and their efforts were much appreciated by the few present, the house being quite light until after No. 2 billed by Bowman Brothers, billed as "The Blue Grass Boys," whose singing was better than the long dramatic recitation given which we write in white fact members of the team. They retired with applause. Once more the tango has been "introduced," this time by Ted and Ethel Dooley, whose billing is "Introducing the Tango and Texas Tommy dances." Mr. Dooley also does some rope stunts, copied after Will Rogers, even to the patter used by that expert. Linton and Lawrence worked hard but their act went slowly. Miss Held, programmed to do nothing, was switched to No. 5, following Linton and Lawrence. Rather scant applause greeted her appearance, but the audience became more cordial as her act progressed. Miss Held wore some gorgeous gowns, and sang some of the familiar ditties which placed her in front rank of popularity in musical comedy. Her best new one was "Where is My Wandering Boy To-Night," which made a wonderful hit. All of her other songs went well. "The Telephone Tangle" skit came on next and proved a veritable scream. The playlet moved along fast and gathered laughs in abundance. The audience greatly enjoyed the singing of Ed Morton, who had half a dozen songs which were given in excellent style and in Morton's inimitable way. The Kirkhamit Sisters, six very good looking girls, scored. Some more up-to-date selections would add to the interest. Lane and O'Donnell gave a daring acrobatic exhibition, closing the show to a good house.

BROADWAY (Joseph Cohn, mgr.; agent, U. B. O.).—Jesse Lasky's "Clownland," which has just left the big time circuit, is the stellar attraction in this week's show and the house was big Monday night. The fantasy has lost none of its attractiveness. The balance of the bill is not made to suffer by the elaborateness of the headliner, and the entire show was thoroughly enjoyed. Moss and Hunt in "twisted talks" and William Morrow, assisted by Donna Harris in "On a County Road," were perhaps liked best. DeWitt, Burns and Torrence were well received. Kennedy and Kruger got their clor dancing over in good style. Os-Ko-Mon, a full-blooded redskin, adorned in feathers, sang and sent over some jokes in perfect English. Pictures closed.

NIXON'S GRAND (F. G. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—The Nightingale and Roses, well received, presenting one of the best features of an excellent bill. Miles McCarty and Ada Woolcott supplied another bright spot with a musical act, "Can Dreams Come True?" Interest was held by "Night Hawks," a crook playlet. Henry Sauber, dialect comedian, got plenty of laughs although a good deal of his material is old. Relancer and Gores pleased. Jack and Foris did a clever strong-man and acrobatic turn favorably received.

LITTLE.—Annie Russell opened with "The School of Scandal" Monday night. Capacity house.

LYRIC.—Business has been light for the "Pleasure Seekers" and the company leaves at the end of this week.

ADELPHI.—"Romance," with Doris Keane; satisfactory box office returns, third week.

GARRICK.—Second week of Elsie Ferguson in "The Strange Woman." Business fair.

FORREST.—"The Doll Girl," with Hattie Williams and Richard Carle, second week.

BROAD.—David Warfield in "The Auctioneer." Business continues good in the second week.

ORPHEUM.—Eugenie Blair in "Madame X," opened for a week at popular prices Monday night to all the house could hold.



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"Daniel V. Arthur has engaged a company composed almost entirely of Broadway favorites for whom this is the first venture into the motion picture field. In picking Miss Gail Kane for the adventures, Mr. Arthur has shown that his long experience in the 'legitimate' has given him a wizardly intuition as to the casting of a play. Wallace Eddinger as the detective-hero has a role very similar to that in 'Officer 66,' in which he made such a hit last year, and he plays it as well as anything he has ever done on the boards. The settings are deep, solidly built and beautifully tinted; in other words, they look like what they are meant to be." "Considered from every angle, The Great Diamond Robbery proved to be an unqualified photoplay triumph."

MOTION PICTURE NEWS

"The Great Diamond Robbery is proof that the grand old successes of ten or twenty years ago can 'come back' and repeat their stage triumph on the screen of today. Didn't get a chance to draw a full breath between the first act and the finale. Gail Kane's portrayal makes Marla a veritable Vampire, comparable to 'The Woman Who Didn't Care,' in 'A Fool There Was.' Neither Beatrice Henderson nor Katherine Kaelred could have surpassed her."

NEW YORK HERALD

"The Great Diamond Robbery has a love story that reaches out for the heartstrings of even the man who has been out of the love business for a score of years. There is beauty of women and constant change of scenery. Every member of the cast if called upon could play his or her part in Broadway."

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CHESTNUT ST. OPERA HOUSE.—"The Eastest Way" by the Orpheum Players. Debut of Helen Travers, new second woman. Poor house Monday night.

WALNUT. Fliske O'Hara in "In Old Dublin." Drawing well.

LIBERTY. Emily Smiley Players in "The House of Bondage," with "all objectional features removed." First time here, created no excitement.

AMERICAN.—"Molly Bawn." Stock.

METROPOLITAN.—"The Whip" is doing a big business in its third week.

EMPIRE.—"Broadway Girls," with George P. Murphy.

CASINO.—"Star and Garter" company.

TROCADERO.—"The Jolly Girls," with Mui Chark.

PEOPLE'S.—Robinson's "Crucue Girls."

GAYETY.—Stock burlesque, with Naomi Wheeler, toe dancer, added attraction.

DUMONT'S.—Stock minstrels.

"High Jinks" was reported booked for the Lyric for an engagement this season, but is now certain that its appearance here will be postponed until next season.

Doris Keane, star of the "Romance" company, playing at the Adelphi until April 4, will go south to the Virginia Hot Springs for the Holy Week. She will resume her tour in Boston, Easter Monday.

The Actors' Fund Day afternoon performances, Friday, April 17, will be given at the Lyric, Forrest, Broad and Adelphi.

As Hattie Williams reached for what appeared to be a large basket of natural flowers at the Forrest, where she is playing in "The Doll Girl," Thursday evening, the entire basket blazed into light. It was a gift from the "Jovians," an organization of electrical experts, who had the house, and had been wired and fitted up with a hundred incandescent globes hidden in the petals of the flowers.

Louise Cunningham, wife of Jerry Cunningham, the minstrel, is in the Hahnemann Hospital and will undergo an operation on her left arm.

Carol Day, formerly of Day and Lavery, is now assistant treasurer of the People's.

The Forest Theatre Club, of employees, held a ball at Royal Hall, March 18, which was very successful. Thomas Brotherton, assistant treasurer, was chairman.

A benefit performance of "Who Is Guilty?" will be given at the Arch Street theatre March 25 for Charles Thomashefky, the treasurer.

A valuable bull dog has attached itself to the People's theatre and insists on being adopted as a mascot. The "bull" wandered into the house last Friday and has been sticking close to Charles Edwards, the manager, ever since.

A. R. Sanders, manager of the Eugenie Blair "Madame X" company, playing this week at the Orpheum, Germantown, reports the company's tour has been very successful. The company will play a return engagement at the Walnut, this city, next month and will close late in June.

BOSTON.

BY J. GOULT.

LOEW'S ORPHEUM (Victor Morris, mgr.; agent, Loew). Vaudeville.

LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew). Vaudeville.

NATIONAL (George Haley, mgr.; agent, U. H. O.). Morton Opera Co. in "The Runaways" and also "The Lake of the Amazons" for an engagement of several weeks. Opening postponed three days because of tank installation and delay in installing treadmills for the horse

race scene. Will be the biggest production in history of city at a fifty-cent scale.

OLDIE (Robert Jeanette, mgr.). "Mutt and Jeff in Panama" opened Monday night for three weeks. Big business and will probably swing this house permanently into the combination attraction circuit instead of reverting to the small time vaudeville policy of the last year.

SHUBERT (E. D. Smith, mgr.).—"Little Miss Brown," with Madge Kennedy, opened Monday

TREMONT (John B. Schoeffel, mgr.).—Raymond Hitchcock in "The Beauty Shop." Still keeping up its week-end capacity business and could play longer than April 13, but David Warfield in "The Auctioneer" is definitely booked for that date and the time cannot be bought up.

CORT (John E. Cort, mgr.).—Kitty Gordon in "Pretty Mrs. Smith," second week to big business. Trifle risqué but a probable knock-out for New York.

"MADAME MOSELLE"

the new Comic Opera, has just scored a notable triumph at Cleveland, Ohio.

The Critics admit that its success was largely due to

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night to a well papered house (done by the show, incidentally) and was well received. Will be good for at least three weeks and will probably make money at a maximum of \$1.50.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law" still playing to capacity and good for the remainder of the season. Original plans were to shift this attraction to the new Wilbur later but it is now felt the business will hold up sufficiently to warrant keeping it in the big house.

PLYMOUTH (Fred Wright, mgr.).—"Under Cover," with its 100th performance in Boston, observed Monday night with a capacity house without paper. Will probably round out the season here.

HOLLIS (Charles J. Rich, mgr.).—"The Poor Little Rich Girl." Business picking up fairly well and will prove a profitable but not enthusiastic engagement.

COLONIAL (Charles J. Rich, mgr.).—"The Little Cafe" on its second week. Fair busi-

ness compared with expectations. Heavy advertising campaign being continued.

PAIRK (Charles J. Rich, mgr.).—"Fannie's First Play." Apparently in for a run with a heavy week-end business.

BOSTON (William Wood, mgr.).—"The Trail of the Lonesome Pine" for a single week to be followed by a run of "In Old Kentucky" with a big company at \$1.

CASTLE SQUARE (John Craig, mgr.).—"Soldiers of Fortune," capacity business.

CASINO (Charles Waldron, mgr.).—"Ginger Girls." Big business.

GAIETY (George T. Batcheller, mgr.).—"Columbia Burlesquers." Good business.

HOWARD (George E. Lothrop, mgr.).—"Progressive Girls." Capacity on a guarantee.

GRAND OPERA HOUSE (George E. Lothrop, mgr.).—"Queens of Cabaret." Receipts far above expectations for return shows.

The Gilbert and Sullivan revivals which closed last week showed that a mistake had been made in not using "Iolanthe" for a full week. "The Mikado," "The Pirates of Penzance" and "Pinafore" have been done to death in New England, as in the remainder of the country, but "Iolanthe" was less known and the response was so heavy an extra performance to practically capacity had to be added to the engagement Friday night.

Harriet Gustin and Frankie Heller of the Morton Opera Co. were handily used last Monday by Charley Winston, press agent of the National in co-operation with a local department store in a Tremont street display of pantaloons gowns and walking sticks. It drew a crowd that required the services of the police, but the papers fell for it, which was the main thing.

Three one-act plays were tried out Saturday night at the Toy theatre, "Chuck" by Percy Macaye, "Man Proposes," by Sydney Grundy and "Right of Sanctuary," by Giuseppe Giavosa. "Chuck" had nothing at all to commend it either in construction, verbiage or presentation. The Herald said that the scenery was good. The other two went fairly well.

The Alley Players, a little clique among the members of "The Poor Little Rich Girl" company, have in preparation a burlesque to be produced privately next week for the members of the profession playing in Boston.

George E. Lothrop, Jr., who is daily assuming more and more of the duties of his father, returned this week from a tour all along the Progressive Circuit looking them over. Lothrop has not allowed a single Progressive burlesque show to enter this city without first looking it over, and is basing his guarantee per girl. He is highly pleased with the season and his predictions for the coming season are glowing. There is no direct evidence yet that he will put on a show of his own, although it is a feasible project.

John Craig next week will use "The Charity Ball," with Doris Olson heading the cast. April 6 Craig will pack his Castle Square with himself as the feature in "Rip Van Winkle," an unusual performance for him.

This is B. F. Keith's 20th anniversary week with an exceptional bill for the local big time house.

William Courtenay cut a small artery in his left hand Monday night while the third and of "Under Cover" at the Plymouth while smashing the glass in the burglar alarm on the wall. The curtain saved him any embarrassment, and in the last act he appeared with his hand bandaged with only a slight delay.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—23-25. "Bought and Paid For." 26-29, a new play by

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William Huribut, "The Man Who Would Live." SAVOY (Frank L. Callahan, mgr.).—"The Girl of the Golden West," by the Caismith Stock Co., Lela Hallock featured.

NIXON (Harry Brown, Jr., mgr.).—Vaudeville—pop prices. Francha Clara & Guy Rawson in "Just Kids"; "A \$10,000 Bunco," with Gibney Earle & Co.; Fox & Ward, Ryan Sisters, Godwieski Troupe.

MILLION DOLLAR PIER (John L. Young, mgr.).—Dances, roller skating, pictures. De Vita's Artillery Band opens April 1.

STEEL PIER (Jacob Rothwell, mgr.).—Vessella's Band, pictures, dancing.

Jake Isaacs, former manager of the Savoy, now resident manager of the New Garden Pier theatre, is superintending the preliminary detail work prior to the opening April 6.

Marshall Wilder, world famous humorist, will hereafter make his home at the Lamb Club in New York City.

The new addition to the Steeplechase Pier, for which plans had been filed by George C. Tyson, the owner of the structure, and which improvements were not to be begun until after the 1914 season, have undergone a change, and the contractor is now at work sinking the pilings for the seaward extension.

F. Tonnison Neely will lecture at the Savoy on Mexico March 28; while a lecture on the Holy Lands will be presented at the Apollo the same date.

Friends of Victor Freisinger, the Old Vienna proprietor, have given up hope to save the popular Boardwalk cafe man. After a lingering illness, a part of which was spent at the Jefferson hospital, Philadelphia, Mr. Freisinger will be brought to his home here in an effort to help his condition. Blood poisoning of the jaw is said to be his malady.

Atlantic City is entertaining the largest Lenten crowd in the history of the resort.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Julius Tannen, transients all else this week; Paul Gordon, opening, agile; Dagwell Sisters, scant

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EXPERTS

appreciation; Robt. L. Dailey Co., "nut stuff," did little; Lyons and Yosco, scored; S. Miller Kent, engaging; "Romeo," performed naturally.

TULANE (T. C. Campbell, mgr.).—"Adele," melodious; farce presented in drab and colorless fashion drawing fairly well.

CRESCENT (T. C. Campbell, mgr.).—"A Modern Eve."
LAFAYETTE (H. C. Fourton, mgr.).—Vera de Bassini, Stanley & Conover, Norwood & Norwood, Livingston Trio.

HIPPODROME (Lew Rose, mgr.).—Aeroplane Girls, Novelda Duo, William Curtis, Harmony Trio, Billy Zolk.

ALAMO (Will Gueringer, mgr.).—Vaudeville.

Benefit performance was given at the Lyric Sunday for Gramlich's Burlesquers, financially bereft.

Stegner and Muchman, former employees of Oliver Morosco, who open the Greenwall shortly with high class stock, will make a specialty of presenting new and untitled plays. It is aimed to make the Greenwall a southern producing center.

All of the present scenery at the French opera house will be discarded. R. de Lapouyade has been commissioned by the management to provide an entire new set.

None other than Lew Rose has been selected by Tulane University to produce the Variety Circus this year. Tulane is Louisiana's most pretentious college.

ST. LOUIS.

By F. ANFENGER.

COLUMBIA (Harry Buckley, mgr.; agent, Orph.).—Opening matinee normal business, no headliner; Lennett and Wilson, Alfred Bergen, Mullen and Coogan, Jackson and McLaren, all average well but hours are scattered between "Beauty is Only Skin Deep," well staged and done; The Zancigas, Muriel and Francis, and John E. Hazzard.

PRINCESS (William Flynn, mgr.; agent, S-C).—"More Sinned Against Than Usual," at Columbia this season. Hallen and Fuller, Moscor Sisters, Three Falcons, Dick Lynch.

GRAND (Harry Wallace, mgr.).—Julie Ring in "The Man She Met," big; Brindamoor, mytifying; Merlan's dogs, novel; Howard and Toolin, Lillian Maynard, Tony Cornetto Trio, (Miss) Mike Berlin, Larkins and Burns, Hazel Moran.

HIPPODROME (Frank Talbot, mgr.).—Russell's Minstrels, Gertrude Dean, Forbes and Co., Marie Fitzgibbon, Phasma, Welsh American Trio, Aerial Lafayette, Margaret Braun and Sister, Kelly and Fern.

PARK AND SHENANDOAH (William Flynn, mgr.; split week S-C).—Florence Trio, Rena Arnold, Franklin Gale and Co. Bernard and Lloyd, Aldro and Mitchell at Park first half alternating with Jack Morrissey and his Australian Bushmen, Ernest Dupille, Harry Botter and Co., Field and Loring, Orville and Frank opening at the Shenandoah.

EMPERESS (C. P. Heib, mgr.).—Six Musical Cutties, "When Women Rule," Three Musketeers, Weston and Young, Dancing Mars in "All for a Kiss," a miniature extravaganza.

KING'S (Charles Crawford, mgr.).—Eckert and Berg, Bessie Bown Ricker, The Harrisons, Billy Don Austin, Post and Devlin.

OLYMPIC: Nazimova in "Bella Donna."
SHUBERT: "The Lure"; two weeks if business warrants.

AMERICAN:—"What Happened to Mary?" repeat from Olympic early in the season.

GARRICK:—"House of Bondage Pictures," last week.

STANDARD:—Mollie Williams company make good but pugilists are added attraction to compete.

GAYETY:—"Rector Girls."

NEW GRAND CENTRAL—"Joan of Arc" pictures.

CINCINNATI.

By HARRY MARTIN.

LYRIC (C. Hubert Heuck, mgr.).—29, "Passing Show of 1913."
GRAND (John H. Haylin, mgr.; Theo. Aylward, mgr.).—"Sweethearts"; 30, "Nazimova."
WALNUT (Willis F. Jackson, mgr.).—"The Girl from Mummies"; 20, "Shepherd of the Hills."

GAYETY (Charles B. Arnold, mgr.).—"Beauty, Youth and Folly."
HEUCKS (Hubert Heuck, mgr.; R. J. Gomes, agent).—"Feature picture."

OLYMPIC (McMahon and Jackson, mgrs.).—"Parisian Beauties."
STANDARD (A. L. Reisenberger, mgr.).—"Stock burlesque," "Caught in the Act," and "Fun on the Water." Kyra, dancer.

EMPERESS (George F. Fish, mgr.; S-C).—Newport and Stirk opened to necessary laughs. Guy Matiera, using much old stuff, received only fair reception. "Five Violin Beauties," big applause, playing only popular stuff. Rose Enkel should do a rag single. Charles Bachmann and Co. in "Their Get Away," got away nice. Grant Gardner, hit of bill. Oxford Trio, playing basketball on bikes, novel and well liked.

LYCEUM (Harry Hart, mgr.; agent, Sub.).—First half, Madie and Billy Ghent; Walden and Rio; Powers and Freed; Grace Hoops. Pictures.

ORPHEUM:—Feature pictures.
PEOPLES:—Pictures.

Robert I. Carter, editor of the Paris edition of the New York Herald, who died at White Plains, N. Y., several days ago, was formerly dramatic critic of the Cincinnati Times-Star.

"The Thunderbolt," by Pinero, will be produced by the Dramatic Art Society at the Emory Auditorium April 2, for the benefit of the Associated Charities.

BALTIMORE.

By J. M. DOOLLEY.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.).—Fanny Brice, gayest single act of season; Louise Alexander and Clive Logan, dandiest dancers ever here; Catherine Cousins, fair vehicle and poor support; Edmond Hayes & Co., rough comedy, but liked by many; "Jasper," novelty; Froisni, still has following; "Act Beautiful," real surprise; Leach & Wallin, good to start show off.

VICTORIA (Pearce & Schack, mgrs.; agent, N-N).—Alethea & Aleke, novel setting and lively matter; Scotch Lads and Lassies, snappy and full of good melody; Walker & Ill, up-tilt; "The Duke of Killiecrankie," good.

LORD BALTIMORE (Pearce & Schack, mgrs.; agent, N-N).—Charles Carlos, dainty; A. J. Farrell, clever carter; Harkins & Harrison, solid fun (first half); Cycling keywords; fair; Bonner and Week, sufficient novelty; Mabel Janet, comical.

PALACE (Coney Holmes, mgr.; agent, U. B. O.).—"Old Soldier Fiddlers," affecting and interesting; Lazwell & Rowland, good stepers; Helen Shipman, brilliant comedienne; Mardo & Hunter, satisfying little sketch; Eme Tenley, fair.

NEW (George Schneider, mgr.).—Musical Medley Monarchs, well received and deserving of recognition; Ben Lewin, accomplished in character work; Jack Hawkins & Co., neat sketch; Mr. and Mrs. Willis, real fun makers; Abrera, good dancer with a touch of mystery that added charm; Dixon Sisters, classy girls.

ACADEMY (Tunis F. Dean, mgr.).—Charlotte Walker in "Trail of the Lonesome Pine," more accomplished than ever before and the play seems to improve with age. Business holding up well.

COLONIAL (F. C. Lawrence, mgr.).—"RE-PRODUCING" LONDON HIPPODROME LONDON, ENGLAND CORRESPONDENCE INVITED

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AUDITORIUM (Wedgwood Nowell, mgr.).—(Poli Plays) "The White Sister." Mediocre presentation of this play and attendance fell off first part of week.

HOLLIDAY STREET (Geo. W. Rife, mgr.).—(Stock) "East Lynne," well presented by company and attendance picked up after several weeks slump.

GAYETY (Wm. Hallau, mgr.).—"Girls from Starland," weak in many spots, but show saved by Will J. Kennedy's comedy and several good numbers. Business good.

PITTSBURGH.

By GEORGE H. SELDEN.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Marie Lloyd, unusual hit; Stuart Barnes, splendid; R. L. Goldberg, big; Frederick W. Bowers & Co., scream; The Mir-Jares, good; Will & Kemp, good; Four Entertainers, three applauded, bass too loud; Lorraine & Burke, pleased; Helen Page & Co.

HARRIS (C. R. Buchbalt, mgr.; agent, U. B. O.).—"Bell Boys and Belles," headline hit; Jane Weir & Co., laugh; Roach & McCurdy, good; Dixon & Dixon, funny; Fields & Coco, good; Camp Sisters, good; Alfred, Scotch ventriloquist, scored; Berch & Carl, excellent.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—Mabel McKinley, hit; Charles E. Jackson Comedy Co., pretty; Nicholas Croix Sisters, good; Shaw & Packard, laugh; Lora & Puyne, original; Eddie Badger, good.

ALVIN (J. P. Reynolds, mgr.).—"The Road to Happiness," return engagement to good house. Great applause but critics said play was poor.

NIXON (Thos. Kirk, mgr.).—May Irwin in "Widow by Proxy," good welcome from critics, but audience only fair. 30, "The New Henriette."

DUQUESNE (Harry Davis, mgr.; stock).—Constance Collier in "Tribby" packed the theatre. Performance excellent. 30, "Oliver Twist," Beerbohm Tree version.

THE PIT (Cm. McVicker, mgr.; stock).—Large audience for Mary Hall's farewell in "The White Sister," 30, Lizzie Hudson Collier in "The Duke of Killiecrankie."

ROWLAND (P. B. Jones, mgr.; stock).—"Kindling," liked by good audience. 30, "The Prince of Wales."

LYCEUM (C. R. Wilson, mgr.).—"The Shepherd of the Hills," big welcome from good house. 30, "Busy Izzy."

GAYETY (Henry Kurtzman, mgr.).—Miner, "Big Broke," good.

VICTORIA (Geo. Schaffer, mgr.).—"A Trip to Paris" opened to good house.

The Grand opera house of Leechburg was destroyed by fire last night. The postoffice and an apartment house, loss, \$50,000.

Paviowa will break up the Pitt theatre's week by giving an evening performance Tuesday.

The Pennsylvania College for Women produced Bernard Shaw's "Arms and the Man" here for the first time last week. The Rodeph Shalom Temple Players will give "The Young Mrs. Winthrop" April 10. The Young Folks Civic League announces the same play in rehearsal for some time in the same month.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Hgler, mgr.; agent, Orph.).—Lazwell & Rowland, fine; Clem Revin & Co., good; Conkland, McBride & Milo, fair; Three Newmans, excellent; Kammerer & Howland, ordinary.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Capt. Sigbee Arnold, excellent; The Warries, comedy hit; Leslie Thurston, fine; Maurice Downey & Co., fair; Kate Fowler, ordinary.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"The Lady of the Slips," first half, doing fine; E. H. Southern last half.

SHUBERT (Charles C. Newton, mgr.).—Shubert Stock Co. in "The Girl in the Taxi." Business good.

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co. in "Das Meerluchten." Excellent houses.

GAYETY (J. W. Whitehead, mgr.).—"Golden Crook." Box office busy.

Paviowa, booked by the Saxe people for the Alhambra for March 25 for two performances, has cancelled, but will show March 30.

ATLANTA.

By R. H. McAW.

FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.).—"Chip & Marble," usual reception; Howard & Ratin, good; Fredrick clover; Elida Morris, goes well; Herbert & Farquon, good; Tomboys, agile.

ATLANTA (Homer George, mgr.; agent, U. B. O.).—"The Minstrels," good business.

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BIJOU (Jake Wells, mgr.)—Eddie Black Stock
COLUMBIA (Frank Hammond, mgr.)—Burlesque and vaudeville.

The early seat sale for the Metropolitan opera engagement in April has broken all records. The first week exceeded \$40,000.

William Oldknow, who formerly had the Alcazar, is having plans drawn for a picture house, which will seat 1,500. It will be built this spring, he says.

The Bijou, the Keith house at Knoxville, is giving away automobiles in a popularity contest to boost attendance.

Moving picture men of Atlanta, Senator Hoke Smith's home town, are aroused over the bill he has introduced in Congress for government censorship of films. A protest is planned.

Champlain & Corley have taken over the Alhambra, a West End film house, and will show Mutual programs.

Entertainers on the Alhambra Bureau time held their annual banquet in Atlanta Saturday night. John Kendrick Bangs was toastmaster. Twenty platform stars were present.

BUFFALO.

TECK (John R. Disher, mgr.)—Forbes-Robertson in repertoire. Capacity audiences. Next "The Bird of Paradise."

STAR (P. C. Cornell, mgr.)—"Stop Thief," second visit, greeted by good houses.

THEATRE (Henry J. Carr, mgr.)—Feature week in vaudeville. Cressy & Dayne, scored; Clark & Hamilton, exceptional merit; Chief Caupollan, well received; Hopkins & Axtell, pleased; Farber Girls, took well; Ryan & Lee, good comedy; Three Shelveys Boys, original athletic feature.

GAYETY (John M. Ward, mgr.)—Billy Watson's Big Show. Theatre packed daily.

WARDEN (W. F. Graham, mgr.)—"Girls from the Folies," with added features, draw big audiences.

LYRIC (H. Marcus, mgr.)—William H. Armstrong and Co., scored; Holmes & Riley, pleased; Musical Disk, took well; Koster & Winesome, novelty; West and Boyd, pleased. Business good.

MAJESTIC (John Laughlin, mgr.)—"The Dingbats," first appearance, sold out, and received as one of the best musical comedy successes of the season. Next, "The Darktown Folies."

ACADEMY (M. S. Schiesinger, mgr.; agent, Loew)—Kit Carson; "Karl," good; Ral Brockett, "Bottle 60-40-9," real hit; Haywood Sisters, pleased; Hensie's Cockatoos, exceedingly clever; Dolly and Kramer, fine; Edwards Bros., very good. Added attractions help business.

SAVOY (Papalardo, mgr.; Griffin)—The Huguenots, novelty fair; Miss Donnelly, singing comedian, pleasing.

WALDEN (C. A. Stevens, mgr.; agents, McMahon & Dee; rehearsal Monday 6)—May Kelley, clever; Great Weber, good novelty. Business satisfactory.

ORIOLE (Neff, mgr.; agent, Griffin)—The Dream Doll Co., comedy-drama, pleased all.

FILLMORE (George Rosling, mgr.; agents, McMahon & Dee)—Fillmore Stock Co. opens, vaudeville between acts included Adams and Peters, went well; Zazelle, sensational. Exceedingly good business.

JUBILEE (agent, Griffin)—Laura Matiere, clever.

PLAZA (Stoklin, Rosling & Michaels, mgrs.; agents, McMahon & Dee; rehearsal Mon-Thurs 1)—National Trio, scored heavily; Charles Gaylor, unusually good; Marie Laurens, hit; Lalor, scream; 24-28, Stone & Desmond; Joe Leroy; Anna Kramer, Novello & Co. Usual good business.

KENMORE (Smith, mgr.; agent, Griffin)—Matthews Trio, good.

SENECA (agent, Griffin)—Kirkie, good.

EMPIRE (Wm. Risher, mgr.; agents, McMahon & Dee)—Jack Lammone, laughs; Billie Goldie, snappy; pictures.

ABBOTT (Max Jacobson, mgr.; agent, Griffin)—Dorothy Harris, star; good business.

GRANT (Chas. E. Risher, mgr.; agents, McMahon & Dee; rehearsal 6)—Edna Smith, very good; Baby Humphrey, excellent; crowded houses.

AMHERST (Sol. Swerdloff, mgr.; agents, McMahon & Dee)—Dorothy Harlan, splendid; Mike Dowd, entertaining; Marie Laurens, pleased; Lou Sutton, clever.

HAPPY HOUR (J. Papalardo, mgr.; agent, Griffin)—Foster & Foster, illusion, but fair. Feature pictures help business.

HOPF STAR (Hopf-Star Amusement Co., mgrs.; agents, McMahon & Dee; rehearsal 6)—Al Wenzel, satisfied; Lalor & Mack, excellent; Mike Dowd, funny. Business fine.

STRAND (Harold Edel, mgr.)—Eugene Walter's greatest writing, "Paid in Full," in picture. Added musical features draw great crowds daily.

FRONTIER—New picture house. Feature films daily. Doing great business.

FAMILY—Feature pictures and crowded daily. Occasional special musical act, singing and character acts. Excellent business.

KEITH'S—Picture, "The Bishop's Carriage," and other feature films. Musical attractions help.

The building of picture houses is increasing. More permits are being taken out each month than the previous one shows.

It is reported that one of the local theatrical agencies will shortly establish a feature film department.

Bobby Vaughan, third baseman for the Buffalo International, has left for training camp at Charlotte, N. C. Mr. Vaughan has been managing the Godard Opera House at Springfield, N. Y., during the winter months.

Manager English of Carnival Court Casino announces that in the near future he will feature a big roller skating race at his rink, similar to the one held in Detroit last week.

"Peg" will play a return engagement at the Teck. The annual visit of the Aborn Grand Opera company will begin May 4.

"The Common Law," "Mutt and Jeff" and "Flicker O'Heart" among the attractions offered at the Majestic in April. All return engagements.

W. Burt Cartwright, stock actor and one time supporting Virginia Harrod, is president and general manager of the new Hippodrome Billiard Academy recently opened in the Hippodrome theatre building in Buffalo. The academy is one of the largest in this country, and is being forty tables. Willie Hoppe coming next Monday.

The testimonial in memory of the late Edward H. (Hotspur) McBride, noted sporting and referee to be held April 3 at the Broadway auditorium is interesting, the theatrical contingent to no small degree. McBride was well known to profession.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10)—Frank Sheridan & Co., great sketch; Mason & Keeler, excellent; Lambert & Hall, went big; Vandinoff, pleased; Versatile Trio, good; Henry Lewis, good; Roxy LaRocca, artist; Dyer & Alvin, good.

MILES (C. W. Porter, mgr.; T. R. C.; rehearsal Monday 10)—"Globe of Death," thrilling; Walter Brown & Co., good; Finley & Yates, Sisters, refined; Ed. Howard & Co., well liked; Henri, clever on roller skates; Lillian Leone, pleased.

PALACE (C. A. Hoffman, mgr.; agent, Earl Cox)—Dollan, excellent; Great Bottom Group, excellent; Four Cook Sisters, hit; Apollo Trio, graceful posers; Dancing Christies, good; Henry Santry & Sherwood Sisters, fine; Kallnowski Brothers, good; Theaue Duo, good; Romano & Carne, good; De Onza Bros., novel.

COLUMBIA (Eddie Murphy, mgr.; agent, Sun)—Ben Dawson, good; Nunn & Lambert, fair; Coburn & Pearson, good; Boys and Girls of Avenue B, big; Evans Sisters, pleased; Will Chatterton & Co., good; Brown & Brown, good; De Peron Trio, excellent.

NATIONAL (C. R. Hagadorn, mgr.; agent, J. L. & S.)—Erol, good; Williams & Culver, good; Three Blondys, fine; Howard Gaff, fair; LaVigne & Jaffe, good; Choo Choo Girls, very good. "Germanol," feature film, is drawing big.

FAMILY (J. H. McCarron, mgr.; agent, U. B. O.)—Gus Campbell & Co., entertaining; Emmett & Emmett, big; DeRenne & La Due, comedy; Calloway & Roberts, good; Lemaire, Bernie & Turner, very good; Kimball & Tremont, pleased; Hilder & Reno, fair; Billy & Grace Williams, good.

"Madam Monelle," with Jefferson DeAngelis, William Pruette and Diane d'Aubrey in leading roles. Song hit is "I'll Be There." Leading feature is an Apache dance by Helen Novita and Jack Anderson.

DETROIT (Harry Parent, mgr.)—"Damaged Goods," with Richard Bennett.

WASHINGTON (Frank Whitbeck, mgr.)—"The Lost Trail," Thurston Hall and Harry Worthington leave the stock company at the end of this week. Mr. Hall goes to Philadelphia in a stock, while Miss Worthington goes to New York. Charles Carver, who has been with the Washington Players since the

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house opened, becomes leading man. Marion Barney continues as leading lady.
LYCEUM (A. R. Warner, mgr.).—"Oscar & Adolph."
GAYETY (William Roche, mgr.).—"Vanity Fair."
CADILLAC (Sam Levey, mgr.).—"Broadway Belles," with Willie Ritchie.
AVENUE (Frank Drew, mgr.).—"A Desperate Chance."

George J. Offerman, formerly of the Edelweiss in Chicago and North American, is playing at the Edelweiss, Detroit.

Maurice and Rae Cole are dancing at the Penobscot Inn.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (W. E. Mick, mgr.).—"2-4," "Madame Mosele."
ENGLISHES (A. F. Miller, mgr.).—"Regular season closed. Wright Huntington Players opening in stock April 13."
LYCEUM (Phil Brown, mgr.).—"20-28," "Girl of the Underworld."
FAMILY (C. Harmon, mgr.).—"Ous Rapier Musical Comedy Co., excellent business."
COLONIAL.--Met Metcalf and pictures.
LYRIC (H. K. Burton, mgr.; agent, S-C.).—"Frank Morrell, well received; John T. Doyle & Co. hit; Marie Stoddard, clever; May & Kilduff, entertaining; Scheck, D'Arville & Dutton, excellent; Torrell's Comedy Circus, very good."
COLUMBIA (Billy Ball's, mgr.).—"Al Reeves' Big Beauty Show, business excellent."
MAJESTIC (J. E. Sullivan, mgr.).—"The Girls from Maxim's," with Bob Fitzsimmons and Son. Well received by capacity house.

The Arvine Denton Associate Players will open a spring and summer stock engagement at the Lyceum early in April.

KANSAS CITY.

By R. M. CROUSE.

SAM S. SHUBERT (Earl Steward, mgr.).—"Milestones." Big week.
ORPHEUM (Martin Lehman, mgr.).—"Bessie Wyna, pleasing; Mathews, Shane & Co., a tabloid out of the ordinary and full of bright comedy and some pathos; Dainty Marie, worthy of her graduation from burlesque; Bronson & Baldwin, very, very big; Conly & Webb, laughter; M. E. Johnson, interesting; Reuter Bros., good."
HIPPODROME (Ben F. Starr, mgr.).—"Svengali," Allegro, U. S. Military Girls. Capt. Trevitt's Dogs. Wolf and Burrows Sisters, Fairman, Furman & Fairman, Bob, the Boxing Kangaroo, Four Fanchon Sisters, Welch-American Trio.
EMPRESS (Dan McCoy, mgr.).—"Big Jim," a light-footed comedy bear; Maurice Freeman & Co., in good sketch, not very well played;



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Frostick, Hume & Thomas, big; Chas. Drew & Co., good; Williams and Warner, laughs; Sox Tango Maniacs, holdover.
GLOBE (Cy. Jacobs, mgr.).—"The Sharricks, worthy of big time; Miss LeVain & Co., husky; Paul Frawley, welcomed home; Ross & Sherman, a little rough; Benito Kaitz, clever fiddler; Wolf & Zedella, fair; Walter Terry in "Cannibal Isle," big."
GRAND (A. Judah, mgr.).—"The Warning," "Seven Days."
AUDITORIUM (Meta Miller, mgr.).—"Stock."
GAYETY (Burt McPhail, mgr.).—"Dave Marlon's Show, big."
WILLIS WOOD (Roy Crawford, mgr.).—"Cabaret Girls." Good.

Lura G. Coon has brought suit against the Kansas City Theatre Co. for \$5,000. She says that while she was in the Gayety (Columbian) a seat gave way with her and that she fell to the concrete floor.

The Center Amusement Co. will erect a large theatre in Atchison, Kan.

J. W. Morgan, who has operated a film exchange here for many years, sold to S. F. Ward last week.

Joseph Gilday, widely known as a picture theatre manager here, has quit the Illiad Amusement Co. and will become manager of the Twelfth Street theatre.

"The Princess Comedy Trip" has closed and the three, Billy Ballew, Hall Bell and Roy Maddox, are back in Kansas City.

Two holdup men who tackled Nemo, the Handcut King here one night last week, regretted it. Nemo was not in the cuffs and he put both of the men away in the first round. Nemo isn't on the stage now. He bought an ice plant in Brunswick, Me., a short time ago. His ice plant name is J. C. Carson.

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—"Little Women," coast company, March 23-25. Rose Stahl follows in "Maggie Pepper," her farewell visit here in the comedy.
SHUBERT (A. G. Bainbridge, Jr.).—"Florence Roberts returned to the stock company for three weeks, opening in "Maggie." Excellent business. James Bernard Fagan's costume comedy, "Gloria," will follow.
"BIJOU (Blaising & Hitchcock, mgrs.).—"Yon Yonon" with Laurence Peterson in title role. "Texas" to follow. Walter Adrian and Hugh Adams are new members.
ORPHEUM (O. A. Raymond, mgr.).—"Week 23, Billy B. Van and the Beaumont Sisters, headliners; De Serris Models, Nonnette; Aerial Lloyds; McCormack and Irving; Wilson and Pearson; Ioleen Sisters."
UNIQUE (Jack Elliott, mgr.; S-C.).—"Week 23, "Circus Days," Demarest and Doll.

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MILES HIPPODROME (W. F. Gallagher, mgr.; T. B. C.).—Pauline, Marion Munson, Charles Kenna, Matthews and Hall, Leonard Kane.

MONTREAL

By DAN WOODEN.

HIS MAJESTY'S (Quintus Brooks, mgr.).—"Atlantis" feature film. Next, Little Kendall in "The Red Rose."
PRINCESS (Abbie Wright, mgr.).—"Peg o' My Heart," return. Next, "When Dreams Come True."
ORPHEUM (Fred Crow, act. mgr.).—"Rigoloso, versatile; Carl Green, novel; Sophie Tucker, nifty; The De For Trio, fair; Harriet and Bessie Rempel, good; Morris and Allen, great team work; Beaumont & Arnold, please.
GAYETY (Fred Crow, mgr.).—"The Girls from Happyland."
THEATRE FRANCAIS (Gus Schlesinger, mgr.).—"Seven Parisian Violets, good; Metzger and Hohman, taken from the local Yiddish theatre, first appearance in English, well done; Emily Elgonar, better than many; Owen Wright, fine; Johnnie Woods, some ventriloquist; Sadie Fondolier, fair. Local picture.

NEWARK, N. J.

By JOE O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Murray's Canines, well trained; Emilie Benner, scored; Stewart Sisters & Escorts, fine; Prince & Deerie, classy; Francis McGinn & Co., very taking; Burkhardt & Gifford, hit; Frank Troupe, good; Musical Kings, charmed; 28-28, McWatters & Tyson, Godfrey & Henderson, Spiegel & Dunn, "A Night in Egypt," Von Dell, Joe Flynn, Miller & Miller, Mr. & Mrs. Mark Murphy.
KEENEY'S (John McNally, mgr.; agent, Harry A. Shea).—Rosemon & Winter, big feature; "Nine Crazy Kids," hilarious; Max's Circus, meritorious; Brott & Heppa, amusing; Walters & Claire, eccentric dancers; Three Brownies, skate well; King & King, graceful; Stevenson & Nugent, novel.
WASHINGTON (O. R. Neu, mgr.; agent, Fox).—"The Westmans, amusing; Hattie Fox, entertaining; Alla Operatic Trio, pleasing; George & Mack, comical; Baker & Murray did well; West & Conroy, acro-comics, good.
LYRIC.—Louis Stone, very clever; Richmond-Hutchins & Co., capable; Louis Bates & Co., unique; "The Adventures of Kathlyn" still drawing.
MAJESTIC (Charles Pope, mgr.).—"Pop vaudeville and feature pictures, good business.
MINERS (Tom Miner, mgr.).—"American Beauties," doing very well.
NEWARK (George Robbins, mgr.).—Ann Swinburne in "The Madcap Duchess," big business.
SHUBERT (Lee Ottelengul, mgr.).—"The Blindness of Virtue," doing well.
ORPHEUM (Louis Fosse, mgr.).—"The Conspiracy," steady trade.

Dorothy Richmond, formerly leads in "The Aero-Notes," is appearing with her company in a new playlet at the Bijou, Orange, this week.

As Victor Herbert did not wish to appear here on the same night as Paderewski did and in polite deference to that noted musician, "The Madcap Duchess" did not open until Tuesday evening, Herbert leading.

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TORONTO.

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ROYAL ALEXANDRA (L. Solman, mgr.).—"When Dreams Come True," with Joseph Santley, opened to big business and scored strongly.

PRINCESS (O. B. Sheppard, mgr.).—"The Sunshine Girl," with Julia Sanderson and Joseph Cawthorn. Ethel Barrymore in "Tante" 30.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—"Woman Proposes," by Paul Armstrong, well received; Will Oakland and associates, pleased; "Motoring," an old friend, same old hit; Lola Merrill & Frank Otto, good; The Ramsdell Trio, graceful; Burt Wood, funny; Burns & Kishin, entertained; Herbert Germaine E. good.

GRAND (A. J. Small, mgr.).—Thomas E. Shea opened in "The Bella," last part of week presents "Jekyll and Hyde." "The Round Up" 30.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—Rita Gould, clever; "Night in a Turkish Bath," very funny; Wm. Lamp Co., excellent; Tom Waters, versatile; Pearl Allen & Co., pleased; Landry Bros., good; Mund & Sol, clever; Knight Bros. & Sawtelle, fine; Rita Redmond, pleased; Pedro, well received.

STAR (Dan F. Pierce, mgr.; Progressive).—"The Girls from Jolyand." "Broadway Belles," 30.

MAJESTIC (Peter F. Griffin, mgr.).—Daley & Thomas, Baldy Strang, The Mansfields, Keefe & Alberts, Tom Bateman.

GAYETY (T. R. Henry, mgr.; Columbia).—"The Cracker Jacks." "New Vanity Fair," 30.

PARK (D. A. Lochne, mgr.; agents, McMahon & Deel).—Hap Handy & Co., Billy Cook, Albert & Leonore, Dorothy Harris, Crouch & Potts, Chas. Gaylor, Blue, Cloud & Co., Leo Whalen, Vernon & Nagel.

BRAVER (W. L. Joy, mgr.; agent, Griffin).—Ansel & Dorian, Sweeney & Rooney, Artene, Greener & Kene, May & Brown, Lottie Dwyer.

CRYSTAL (C. Robson, mgr.; agent, Griffin).—Goodfellow & Davis, Miss Sherry, Barriers, Ben Bolt.

LA PLAZA (G. Welsman, mgr.; agent, Griffin).—Horton & Nick, Simonsen & Weyner, Musical Rankin, Russell Laverne.

CHILDS (G. Maxwell, mgr.; agent, Griffin).—Caldwell & Caldwell, Harris & Weyner.

Five bodies have been recovered from the ruins of the Hotel Woodbine annex. The cause of the fire so far is a mystery. The civic authorities held an inquest and investigation, and theatrical people who were guests of the hotel were called as witnesses. It was ascertained that there was only one fire-escape in the annex, and to get at it guests would have to go through one of the bedrooms. The day after the fire the supposed body of Max Cohen, local agent of the New York moving picture concern was found and shipped to New York to relatives there, and the Jewish funeral rites were held over the remains. Another body has since been found and the same has been positively identified as Cohen, and it was in the first place the remains of a stranger, which had been forwarded to Cohen's people in New York.

Lawrence Beatus of Marcus Loew's New York enterprises is now with Loew's Yonge Street Theatre Winter Garden.

WINNIPEG.

By W. F. PAYNE.

WALKER (S. P. Walker, mgr.).—Current, McIntyre and Heath in "The Ham Tree." Next, Lawrence Irving.

WINNIPEG (W. B. Lawrence, mgr.).—"Permanent Players in 'The Mill of the North.'" Next, "Beside the Bonnie Brar Bush."

ORPHEUM (E. J. Sullivan, mgr.).—"The Water Queen," Odva; Master Gabriel; Lion, Kimberly and Halsey Mohr; Nick Vonger; Mabelle Adams; Violet MacMillan; Morris Brothers.

EMPRESS (J. R. Bronson, mgr.; S.C.).—"The Pichlanna; Morrissey and Hackett; Whittier's Barefoot Boy; Perry and Berry; David Walters & Co."

PANTAGES (W. B. Lawrence, mgr.).—"Stock." "The Soul Kiss"; George H. Ford, of the original Virginia Drew; Waterberg Brothers; Scott and Wallace; Skipper Kennedy Reeves; "The Military Salesman," by Joseph Remington & Co.

STRAND (Allardt Circuit)—Crawford & Broderick; Glendover & Mannion; La Rocco Brothers; The Valdares

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 30)

The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold face type, \$10 yearly. All players in vaudeville, legitimate stock or burlesque are eligible to this department.

A
Abbott Tillie & Co Bijou Battle Creek Mich
Abdallahs 6 Majestic Houston
Adams & Guhl Bijou Jackson Mich
Adler & Arliss Palace London Indef
Adonis care Marinelli Berlin

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Ambrose Mary Morocco Los Angeles
Anthony & Rosa Gaiety San Francisco
Athletas 4 Majestic Houston
Azard Paul Troupe Empress Winnipeg

B
Bards Four Variety N Y
Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1492 Bway N Y C
Bimbos The Variety N Y
Bowers Fred V & Co Keith's Columbus
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Bracks Seven 104 E 14th Tausig N Y
Brenson & Baldwin Variety N Y
Brooks Wallie Variety N Y
Bruce & Calvert Liberty Girls B R
Bussie Miss care Cooper 1416 Bway N Y C
Byron & Langdon 174 E 71st St N Y C

C
Carietta M 814 Livingston St Bklyn N Y

Walter L. Catlett

Burbank Theatre, Los Angeles, Indef.
Management: Oliver Morocco

Co Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Claudius & Scarlet Variety N Y
Cross & Josephine 902 Palace Bldg N Y
Crouch & Welch Variety N Y

D
D'Arville Jeanette Montreal Indef
Dalvies Arthur & Co Pantages Winnipeg
Davis Josephine Variety London
Davett & Duvall Pantages Portland Ore
De Dio Harry Circus Variety N Y
Demarcet & Doll Empress St Paul
Dennis Bros Empress Sacramento
Devine & Williams Variety N Y
Dingle & Emeralds Marinelli 1492 Bway N Y
Doone Lillian & Co Bijou Battle Creek Mich
Dorach & Russell Empress Seattle
Dotson & Gordon Pantages Winnipeg
Doyle John & Co Princess St Louis
Doyle Patay Pantages San Francisco
Duncan & Holt Pantages San Francisco

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Ebeling Trio 39 Hudson Pl Holoken N J
Eis & Franch Orpheum Seattle
Elliott & Mullen Pantages Los Angeles
Ellis Jack & Co Majestic Little Rock
Emersons 3 Majestic San Antonio
Emmett Grade 77 Avon St Somerville Mass
Erneats 3 Variety N Y

Ernie & Ernie Keith's Cincinnati
Ferry Wm (The Frog) Casino Kursaal Cairo
Egypt
Fields Teddy Variety N Y
Fields W O Tivoli Sydney Australia
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y

Sig Franz Troupe

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G
Gardner Grant Lyric Indianapolis
Geary Arthur Majestic Houston
Georges Two Empress Milwaukee
Gibson Hardy Variety N Y
Girdeller Earl Empress Salt Lake
Godfrey & Henderson 311 W 45th St N Y C

Goldsmith & Hoppe Keith's Providence
Gordon & Kinley Poff's Hartford
Gordon & Rica Shea's Buffalo
Graham & Dent New Amsterdam N Y
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H
Halligan & Sykes Variety N Y

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Haviana The Variety Chicago
Hayama 4 Variety N Y
Hayward Stafford & Co Variety N Y
Haywards The White Rats N Y
Hermann Adelaide Hotel Pierrepont N Y
Hutchinson Willard & Co Variety Chicago

I
"In Laughland" Pantages Los Angeles
Imhoff Conn & Coroneo Grand Pittsburgh
Ingles & Redding New Port Jervis N J
"In Old New York" Empress Seattle
Ismied Lyric Richmond

J
Jennings & Dorman Orpheum Ogden Utah

Jerome & Carson Pantages Spokane
Jessika Troupe Empress Salt Lake
Johnstone Great Empress St Paul
Johnston Lawrence Pantages Portland
Johnstons Musical Empire Chatham Eng
Juggling De Armo Pantages Winnipeg
Juggling Wagner's Pantages Vancouver B C

K
Kammerer & Howland Variety N Y
Kara Empress San Francisco
Kayne Agnes Variety Chicago
Keefe Zena & Co Savoy San Diego

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Kelly & Pollock Variety N Y
Kelly Tom Pantages Spokane
Kenny & Hollis 46 Brainerd Rd Allston Mass
Keough Edwin & Co Pantages Oakland
Keouling Edgar Louis Variety N Y
Kingston World Mindell Orpheum Circuit
Kinkaid Players Empress Cincinnati
Klare Katherine Empress Denver
Knowles & White Majestic Little Rock
Kramer & Peterson Hammerstein's N Y C
Kurtie Rooters Amalgamated South Africa

L
Lambert Variety London
La Toska Phil Pantages Tacoma
La Toy Bros Majestic Fort Worth
Lamb's Manikins Variety N Y
"Lawn Party" Majestic Fort Worth
Le Dent Frank Variety London
Leonard Bagis 329 Townsend Ave New Haven
Leonard & Louie Empress Kansas City
Leslie Bert & Co Empress Salt Lake
Lewis & Norton Majestic San Antonio
Livingston 3 Princess Hot Springs
Littlejohns The Variety N Y
Lora Pantages Los Angeles
Lewes Two Majestic San Antonio
Lynch Dick Empress Chicago

M
Manny & Roberts Variety London
McCreo Junior Columbia Theatre Bldg N Y
McBennett Billy 201 W 108th St N Y C
Merodith Sisters 510 W 51st St N Y C
Meroreau Mlle Variety N Y
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nards Todd Empress Cincinnati
Nawm Tom & Co Empress Milwaukee
Newmans 3 Unique Minneapolis
Newport & Strik Lyric Indianapolis
Nibble & Spencer 323 13th St Bklyn N Y
Nicol Bros 1590 Amsterdam Ave N Y
Nobles Milt & Dolly Pantages Tacoma
Norman Mary Majestic Houston
Norwood & Norwood Princess Hot Springs

O
O'Connor R F & Co Empress Sacramento
Onap Empress Milwaukee
Olivetti Troupe Empress Portland
Orford's Elephants Palace N Y C
Oxford 3 Lyric Indianapolis

P
Pearl Bros & Burns Majestic San Antonio
Pekinese Troupe Empress Tacoma
Petrova Olga Keith's Boston
Phillips & White Orpheum Lincoln
Picchiani Troupe Babcock Billings
Pollock Milton & Co Variety N Y

R
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St Elmo Caswell Variety N Y
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Stoddard & Hines 116 S 7th St Hannibal Mo
Sutton & Caprice Liberty Girls B R
Sutton McIntyre & Sutton Grand Syracuse

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Tenney Theodore Majestic Little Rock
Terry Troupe Pantages Vancouver
Texico Variety N Y
"The Punch" Orpheum Spokane
"Their Get Away" Lyric Indianapolis
Thomas Mr & Mrs Fred Bayshore L I
Thornton & Corlew Imperial Vancouver
Thurston Howard S & H 1402 Bway N Y
Tiffany Rose & Co Orpheum Ogden Utah
Togan & Geneva Pantages Seattle
Torcat's Roosters Lyric Calgary
Torellia Circus Princess St. Louis
Tracey Gotsz & Tracey Lyric Calgary
Tracey & Rose Bijou Flint Mich
Trovato Morris & Fell 1493 Broadway N Y

Vall M... & Arthur Variety N Y
Van... 114 Forest Ave Madisonville O
Van... Van Harbor N H
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ville 6 Columbia Indianapolis.
Rehman Show 30 Gayety Pittsburgh 6 Star
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Albany 9-11 Worcester Worcester.
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chester 6-8 Bastable Syracuse 9-11 Lum
berg Utica.
Bon Ton Girls 30 Casino Brooklyn 6 Orpheum
Paterson.
Bowery Burlesquers 30 Star Brooklyn 6 Em
pire Brooklyn.
Broadway Belles 30 Star Toronto 6 Garden
Buffalo.
Broadway Girls 30 Murray Hill New York
6-8 Jacques Waterbury 9-11 Park Bridge
port.
College Girls 30 Gayety Minneapolis 6 Grand
St Paul.
Columbia Burlesquers 30 Columbia New York
6 Star Brooklyn.
Crackerjacks 30 Gayety Buffalo 6 Corinthian
Rochester.
Crusoe Girls 30 Victoria Pittsburgh 6 Empire
Cleveland.
Dandy Girls 30 L O 6 Englewood Chicago.
Follies of Day 30 Grand St Paul 6 Gayety
Milwaukee.
Follies of Pleasure 30 People's Philadelphia 6
Victoria Pittsburgh.
French Models 30 Olympic Cincinnati 6 Ma
jestic Indianapolis.
Gay New Yorkers 30 Empire Toledo 6 Co
lumbia Chicago.
Gay White Way 30 Empire Newark 6 Empire
Philadelphia.
Ginger Girls 30-1 Holyoke O H Holyoke 2-4
Empire Albany 6 Miner's Bronx New York.
Girls from Happyland 30-1 Empire Albany
2-4 Worcester Worcester 6 Gayety Boston.
Girls from Joyland 30 Garden Buffalo 6-8 Ar
mory Binghamton 9-11 Van Culler O H
Schenectady.
Girls from Maxima 30 Gayety St. Louis 6
Willis Wood Kansas City.
Girls from Starland 30 Gayety Washington 6
Gayety Pittsburgh.
Girls of Follies 30-1 Armory Binghamton 2-4
Van Culler O H Schenectady 6 O H Am
sterdam N Y 8 Lawler Greenfield Mass 9-11
Empire Holyoke.
Golden Crook 30 Folly Chicago 6 Gayety De
troit.
Happy Maids 30 Englewood Chicago 6 Hay
market Chicago.
Happy Widows 30 Gayety Detroit 6 Gayety
Toronto.
Hasting's Big Show 30 Miner's Bronx New
York 6 Casino Brooklyn.
High Life Girls 30 Cadillac Detroit 6 Star To
ronto.
Honeymoon Girls 30 Empire Brooklyn 6 Peo
ple's New York.
Howe's Lovemakers 30 Orpheum Paterson 6
Empire Newark.
Jack Reid's Progressive Girls 30 Grand O H
Boston 6 Gotham New York.
Jolly Girls 30 Broad St Trenton 6 People's
Philadelphia.
Liberty Girls 30 Columbia Indianapolis 6 Star
& Garter Chicago.
Marion's Dreamlands 30-1 Bastable Syracuse
2-4 Lumberg Utica 6 Gayety Montreal.
Marion's Own Show 30 Gayety Omaha 6 L O
13 Gayety Minneapolis.
Millant Maids 30 Trocadero Philadelphia 6
Broad St Trenton.
Miner's Big Frollic 30 Star Cleveland 6 Empire
Toledo.
Mischiev Makers 30 Olympic New York 6 Troc
adero Philadelphia.
Mollie Williams Co 30 Gayety Kansas City 6
Gayety Omaha.
Monte Carlo Girls 30 Howard Boston 6 Grand
O H Boston.
Parisian Beauties 30 Majestic Indianapolis 6
Gayety St. Louis.
Queens of Paris 30-1 Jacques Waterbury 9-11
Park Bridgeport 6 Westminster Providence.
Queens of the Cabaret 30 Gotham New York
6 Olympic New York.
Rector Girls 30 Willis Wood Kansas City 6
L O 13 Englewood Chicago.
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Hill New York.
Star & Garter 30 Gayety Baltimore 6 Gayety
Washington.
Tango Girls 30 Haymarket Chicago 6 Cadillac
Detroit.
Taxi Girls 30 Empire Hoboken 6 C sino Phila
delphia.
The Flirting Widows 30 O H Amsterdam N Y
1 Lawler Greenfield Mass 2-4 Empire Holy
oke 6 Howard Boston.
Trocadero 30 Gayety Cincinnati 6 Bucking
ham Louisville.
Vanity Fair 30 Gayety Toronto 6 Gayety Buf
falo.
Watson Sisters Show 30 Gayety Boston 6 Co
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Armin Walter
Armend Grace
Armstrong Robert

Ayers Ada
Ayre Rose & Grace (C)
B
Baker Bert (C)
Barclay Don (C)
Barlow Little
Barnes Alfred
Barry Mabel
Beaumont A (C)
Bell Miss A M (C)
Bender West
Bernard Bessie (C)
Bernard Jule (C)
Bernard & Scarth (C)
Bertrand & Jacobs
Biers Leo
Black Vera
Black Joe
Bolger Elmer (C)
Bonnesatti Troupe (C)
Borden Edd
Bostwick F R (C)
Bourne Win
Bowers Joe
Brown Frank
Bruce Dan
Bushman Frank
Burling Douglas
Burt Beattie
C
Camille James
Campbell Art G (C)
Campbell Morris
Carr Ernest
Carr Thomas
Churchill Estelle
Clark Bert
Clark Mrs & Mrs C
Clear Sky Chief (C)



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Crippen Jack
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Curzon J W

D
Dandy Ned
Davis L C (C)
Davis Mrs James
Davis Dr Will (C)

Deakon Arthur
Deane Emma Lake
De Felice Carlotta (C)
De Lacey Mabel (C)
De Michelle Bros (C)
Dinehart Allan
Dixon Dorothy
Dodd Jimmie
Donovan Jas B (C)
Dorane Annie
Dore Dorothy
Duggan W F (C)
Dyson Hal (C)

E
Edelman Lou
Edwards Miss George
Eldredge Margt (P)
Evans Geo Minstrels

F
Farjeon Mr & Mrs H
Farnekes Valentine (C)
Fine Jack
Florence Henry (C)
Follette & Wicks
Fosburg Oscar
Fowler Levert
Francis Milton J
Francisco Sisters
Frank W J (P)
Prevoll Fred
Furman Radio

G
Gahrns Leroy E
Galvin Ella
Gardner Mr & Mrs H
Gay Irene
Germaine Gert (C)
Getsey George
Gilbert & Graham (C)
Golden Morse

Golding & Keating (C)
Goodall Will R
Gordon Jas Richmond
Goslar Irving
Graham Clara
Grandy Mrs L J (C)
Grant Viola M
Grassby Bertram Co
Graye Beryl (C)
Griffin Gerald
Griffiths Beatrice
Gygi Ota

H
Haight & Deane
Halligan & Sykes
Halpin Billy
Hamlin Richard
Hampton P
Harcourt Daisy (C)
Hardy Adele
Hardy Billy
Hayes Edmund
Heather Josie
Higbee Easter
Hillman & Roberts
Holdsworth The
Holt Alf
Howard Joe
Huber Jack (S F)
Hunter Flossie
Hunting Hazel
Huntley Harry
Hurst Roger

I
Icelandic Troupe
Imhoff Gert (C)
Ingram Mitch

J
Jessen Wilfred
Johnston Ben C
Jordan Dolly

K
Kaufmann Frankie (C)
Kaufmann Wallie (C)
Kavanaugh Helene
Keller Dot (P)
Kelly Fred J (S F)
Kinchell Lily
King Les H (C)
King Vero
Kraft & Snow
Kole Herman

L
Lamb Irene
Lambert Steve
La Rene Ramilly (C)
Larkins & Evelane
La Rue Eva (C)
La Vall Miss
La Verc & Allyn
Layden Mr H
Leask Emily R
Leeds Mrs Harry
Leibert Sam
Le Mae George
Leone Tiny (C)
Le Page Collis (C)
Le Page Collis (S F)

N
Naylor Marlon
Nelson Chester
Nelson Mr E
Nelson Walter
Norton Dixie
Nosses S Musical

O
Ong Helen
O'Brien Nell
Olivier & White
O'Neill Ray B (P)
Orford's Elephants
Orth Mrs Lew
Ozier Stella

P
Palmer Philip L
Pardue Gwen
Paul Steven J
Pauline Jos R
Peck Family (C)
Pelletiere Dora
Pelletiere Pierre
Pemberton Stafford
Percival Mabel
Pierce & Roslyn
Pollack Milton Co
Porter Edward
Primrose Helen
Primrose Girl The

Q
Quinlan & Richards
Quirk Billy

R
Radin J J
Raynor Dan
Regals Four (C)
Reynolds Lew (C)

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Russell Nick & Lydia

Smith Thomas
Snyder Sherry
Soper Edw
Sprague & Dixon (C)
Startup H (C)
Steele & McMaster
Sterling John
Sullivan Mark
Sully Frank (C)
Swinburne Eva
Sylvia

Van Buren Helen
Vance Gladys
Van Cleve
Vann Mrs Paul
Vann Mrs Villa
Vera Eleanor
Verdi Joe B
Vernon Grace (C)
Vernon Walter
Vernon Frank (C)
Vierra George
Violinsky Sol

Watts & Lucas (C)
Watts Carrie (C)
Wheeler Bert (C)
Whiteside Ethel
Whiting Joe
Whyte Dora
Williams Gertrude
Wilson Slaters (C)
Wilson Duke
Wilson Fred E
Wilson Joe H
Woodward Earle
Worden Jeff
Wright Earl
Wyatt Jack
Wynne Beatrice

Young & April

Z
Zelda Baby
Zenda Carl (C)
Zimmerman Willie
Zinka Anton
Zoeller John S

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