

TEN CENTS

VARIETY

VOL. XXXIV. No. 5.

NEW YORK, FRIDAY, APRIL 3, 1914.

PRICE TEN CENTS.



Columbia Amusement Company's POPULAR-PRICED BURLESQUE CIRCUIT! SEASON 1914-1915

This Company, in Enlarging its Field of Operations, Invites Correspondence from
Theatre Owners, Producers and Authors

ADDRESS ALL COMMUNICATIONS TO
COLUMBIA AMUSEMENT COMPANY
BROADWAY AND FORTY-SEVENTH STREET, NEW YORK

The **Souvenir Program**

FOR THE

Actors' Fair Under the Auspices of the **White Rats**

at the **Club House, New York City, May 16-23, 1914**

Will be the largest edition ever printed of a theatrical souvenir.

Rates: 1 page, \$125; ½ page, \$65; ¼ page, \$35; ⅛ page, \$20.

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Actors' Fair Program

1536 Broadway

New York City

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NEW YORK CITY, FRIDAY, APRIL 3, 1914.

PRICE 10 CENTS

CHANGE OF SHOWS AND PRICES BY LOEW ON THE S-C CIRCUIT

Possession Passes August 1. Reported Consideration, \$1,500,000 for Good Will, with Assets to be Appraised. Sullivan's Interest Gets Money, and Considine Holds Realty. Loew Booking Office in Chicago.

When the possession of the Sullivan-Considine Circuit passes to the Loew Circuit August 1 next, the vaudeville bills and prices in the S.-C. houses will undergo a change. The admission will be reduced from the S.-C. rate of 10-20-30 to the Loew standard, 10-15-25. The bills, as now given by the S.-C. road shows of five acts to each, will likely be increased to six, seven or eight, perhaps varying in numbers according to the cities; but all shows being routed out of New York to travel intact for the most part. The S. C. houses will be renamed "Loew's."

The addition of the Jones, Linick & Schaeffer time in and around Chicago to the Loew booking end may cause a little confusion until straightened out, as the J., L. & S. houses give four shows daily, while the Loew (also S.-C.) give three. It is not unlikely in view of the booking connection made that Aaron Jones has decided upon a three-day policy, if not for all the acts for most, in his theatres, when the new booking arrangement shall go into effect. The S.-C. Chicago booking office, in charge of Paul Goudron, will probably become the Loew booking agency for the middle west, with perhaps the J., L. & S. agency merged into it, or a part of the same suite. The Goudron office is booking about 60 houses of various types in the middle western section, although many use a fair bill. The Seattle and San Francisco S.-C. agencies will also pass to Loew, but as far as known nothing has yet been decided upon regarding them.

It is said John W. Considine did not provide for the retention by the purchasers of any member of his executive staff. Fred Lincoln, general man-

ager, came to New York Wednesday. It is understood he will remain when Loew steps in. Chris O. Brown was out of the city early in the week, but it is reasonable to suppose he will sever his connection with the S.-C. circuit when the change goes into effect.

The reported consideration for the sale of the S.-C. Circuit (not including real estate) is \$1,500,000 for the good will, with the assets to be appraised. The money that passed in the transaction is said to have gone to the Tim Sullivan executors, which will permit them to settle his estate, while Considine is holding the realty.

Aaron Jones, who accompanied Loew to the coast, is taking a small part in the deal, merely to hold an interest. Adolph Zukor, who also went along, is interested in the Loew enterprises, and through that interest is connected with the purchase, it having been a general transaction of the Loew Circuit. An individual corporation will be formed to operate the western houses.

Through consecutive time that may be given from the additional theatres on its books, and the routing of an act from coast to coast and return, without time lost excepting for necessary travel, the Loew people expect that a saving may be effected that will repay them within a reasonable period for the investment made. It looks as though the Loew Circuit will need between 350 and 400 acts of a fair to good grade next season, working continuously. It is admitted that a great many of these must be of "big time" material. The S.-C. shows have carried headliners running to \$800.

Joseph M. Schenk will be general booking manager of the combined circuits.

Marcus Loew returned to New York Sunday.

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.

CARLE, WILLIAMS & CO.

Alf T. Wilton, the vaudeville booking man, is seeking time for Barrie's "Slice of Life" for vaudeville, offering Richard Carle, Hattie Williams and Co. in it, guaranteeing their appearance before the end of the current season.

MODERN MINISTRY.

Cincinnati, April 1.

Rev. Robert Watson, Presbyterian minister, is running a big ad in the newspapers, in the theatrical column, telling what he is going to have at his edifice, the Church of the Covenant. Dr. Watson believes in meeting the Sunday competition of the theatres by advertising the same way.

Next summer Rev. Watson may run his ad on the sporting page.

SOTHERN IN "CHARLEMAGNE."

Chicago, April 1.

E. H. Sothern opened his annual engagement at the Garrick Monday night in "If I Were King." He was greeted by a large and enthusiastic house. The advance sale for the engagement is very large. Next week he will put on, for the first time on any stage, "Charlemagne," a big spectacular play which has 40 speaking parts and an army of supers.

NOT BOOKING NEXT SEASON

The United Booking Offices has made no effort to start booking acts for next season, other than a few standard turns now in Europe who must know whether they can secure a route in America far enough in advance, or else remain in Europe.

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don't advertise at all.

"FIREFLY" IN LONDON

Otto Hauerbach, author of "The Firefly," sails for London May 1, to complete arrangements for his piece to be played in the English metropolis, with Emma Trentini starred.

The theatre has not yet been definitely decided upon and will not be until the author arrives.

Trentini receives from Arthur Hammerstein a salary of \$1,500 per week and a percentage of the profits while on the road with the show over here.

"THE FIRST SIN" NEXT.

Hammerstein's is going to get "The First Sin" in dance form. It will be put on by Emile Agoust, who closed at Hammerstein's Sunday with the dance "Ma Cherie," which had been running there three weeks.

GENL. MGR. FOR GUS HILL.

M. T. Middleton, at one time with Wagenhals & Kemper and recently manager of the Columbia burlesque houses in Buffalo, Indianapolis and Cincinnati, has been engaged as general manager of the Gus Hill New York office and attractions.

Weber and Fields' Jubilee.

Another "Jubilee" trip by Weber & Fields and their company in a production will be started Easter Monday at Wilmington, Del.

The same show, all new from book to clothes, will later come into New York for the summer, probably at the Forty-fourth Street Roof, where the comedians were last season.

WAYBURN PRODUCING ABROAD

"THE HONEYMOON EXPRESS"

Calls it Musical Comedy and Will Be Played at the Oxford, London, During this Month. Same Title as Piece Staged by Wayburn at Winter Garden, New York, Last Year. Lou Hirsch Writing Music for Wayburn Show.

(Special Cable to VARIETY.)

London, April 1.

Ned Wayburn is producing a musical comedy called "The Honeymoon Express" for Con Conrad and Alf. Zeitlin, opening at the Oxford some time in April.

In the cast will be George Gregory, Oscar Schwartz, Stanley Lupino, Anita Edish, May Tomlinson, Marie Leonard.

The book is by George Arthurs, music by Lou Hirsch.

The title "The Honeymoon Express" is the same as that given the Winter Garden show last year, now on the road, with Al Jolson the principal player. Mr. Wayburn staged that piece in New York for the Shuberts.

V. A. F.'S IN REVUES

(Special Cable to VARIETY.)

London, April 1.

In spite of the V. A. F. (Variety Artists' Federation) action against the Revues, the following well known members of the organization are interested in them financially: Sanford and Lyons, Arthur Reece, Dave Ottele, Bill Hargreaves (in a show called "Town Topics"), Harry Tate and Wal Pink (in "Irish and Proud Of It"), which opened big at Surrey this week.

VAUDEVILLE FOR LEGITIMATE.

(Special Cable to VARIETY.)

Paris, April 1.

Henri Dorville, the comic of the Olympia, has signed for three years at the Chatelet theatre. Jane Marnac is engaged for five years at the Theatre des Varietes. Fernand Frey is also in negotiations for the same house.

Vilbert is listed for a part in the revival of "The Arlesienne" at the Odeon.

SCOTTO OPERA OFF.

(Special Cable to VARIETY.)

Paris, April 1.

The operetta "L'Indesirable," by Scotto, will not be given at the Ba-Ta-Clan this season. Mme. Rasimi has arranged to mount another revue by Charley and Celval shortly, to replace the present show, which has had a splendid run.

CONDUCTORS' SYNDICATE.

(Special Cable to VARIETY.)

Paris, April 1.

Les Chefs d'Orchestre of the various French theatres have formed a union. The new syndicate of conductors will be recognized by the managers. Camille Chevillard is president.

INSISTS ON STAR PLAYERS.

(Special Cable to VARIETY.)

London, April 1.

Charles Hawtrey has secured from Cohan & Harris the English rights to

George M. Cohan's dramatization of "Seven Keys to Baldpate."

Negotiations were on for Edward Laurillard, who is producing "Potash & Perlmutter" in London, to secure the English rights to "Baldpate," to be presented at the Prince of Wales', but Cohan has not been altogether satisfied with the casting of his pieces in London and demanded a star.

MARRIAGE AND MORAL PLAY.

(Special Cable to VARIETY.)

Berlin, April 1.

At the Deutsches Kuenstler theatre, Hans Ryser's four-act play, "Erziehung zur Liebe," first prohibited by the police commissioner, had a big and partly enthusiastic success.

The play, although treating of the break in marriage, is moral.

FINAL REVUE DOES POORLY.

(Special Cable to VARIETY.)

Paris, April 1.

The revue at the Gaité Rochecouart, produced March 28, is by Max Linder and Aghion, has for its title "Elle est de—" (probably inspired by one of Fragon's last songs).

This is announced as the last of the season at Mme. Varlet's popular little house. It went poorly. The first portion shows the artists rushing across Paris and finally entering the stage through the auditorium. The idea is stale.

NEW OPERETTE NOT SO GOOD.

(Special Cable to VARIETY.)

Berlin, April 1.

The Thalia's new Jean Gilbert operette, "When Spring Comes," is not half as good as "The Queen of the Movies." The music lacks invention.

"PSYCHE" REVIVED.

(Special Cable to VARIETY.)

Paris, April 1.

Moliere's five-act tragedy-ballet, "Psyche" (first given in 1671), has just been revived at the Odeon, with the original music of Lulli, and is an interesting production.

ALCAZAR MANAGEMENT.

(Special Cable to VARIETY.)

Paris, April 1.

Eugene Heros, the present manager of the Scala, will be the tenant of the Alcazar d'Ete this coming season. A revue by Flers will probably be mounted.

New Apollo, Paris, Directors.

(Special Cable to VARIETY.)

Paris, April 1.

M. and Mme. Maillard, who run the Casino at Royan (France) form the new direction of the Apollo, Paris.

The policy of the house will not be changed, and operetta will continue.

PARIS RECEIPTS FAIR.

(Special Cable to VARIETY.)

Paris, April 1.

The takings at the Paris houses remain good, though not up to high-water mark for the season. Only the river Seine shows a rise. But business is fair. The following are the receipts for Sunday night (considered the best night of the week):

Chatelet (Diable a Quatre), \$1,409; Sarah Bernhardt (Dame aux Camelias), \$1,297; Alhambra, \$1,250; Folies Bergere (revue), \$1,088; Vaudeville (Belle Aventure), \$970; Moulin Rouge (new show: "Orgie a Babylone"), \$1,140; Palais Royal (Deux Canards), \$699; Bouffes (Pelerin Ecosais), \$440; Gymnase (Five Frankforters), \$610; Ambigu (Epervier), \$839; Porte St. Martin (Cyrano de Bergerac), \$419; Gaité (Danseuse de Tanagra), \$531; Antoine (Grande Famille), \$570; Scala (revue), \$892; Ba-Ta-Clan (revue), \$645; Odeon (Bourgeois aux Champs), \$365; Apollo (La Mascotte), \$268; Cigale (revue), \$604; Olympia (revue), \$740; Imperial (mixed), \$145.

MOISSI, HIGHEST SALARIED.

(Special Cable to VARIETY.)

Berlin, April 1.

Alexander Moissi is now the highest paid actor in Germany. Prof. Reinhardt pays him an annual salary of Mk. 100,000 (\$25,000). Moissi will play "Edypus" in the antique arena at Verona, this arena holding 50,000 persons. Moissi, an Italian by birth, will play in the Italian language.

HEARN & BONITA BUY RELEASE

(Special Cable to VARIETY.)

London, April 1.

Lew Hearn and Bonita, dissatisfied at the Gaiety, have bought their release of their three years' contract with George Edwardes for \$2,500.

They finish at the Gaiety in two weeks.

COMING LONDON SHOWS

(Special Cable to VARIETY.)

London, April 1.

The productions scheduled for presentation in London are as follows: April 23, "The Clever Ones" (Wyndhams); 21st, "My Lady's Dress" (Royalty); 21st, "Mlle. Tra La La" (Lyric); 11th "Lights o' London" (Aldwych).

Bernard Shaw's "Pygmalion," which had a successful run in Vienna, but not yet seen in London, will be put on here April 11. Sir Herbert Tree will have the title role.

"Broadway Jones" Moving.

(Special Cable to VARIETY.)

London, April 1.

"Broadway Jones" will move shortly from the Prince of Wales to the Lyceum. It couldn't hold enough money to pay a profit at the former house.

"Potash and Perlmutter" replaces it Easter Monday.

"Redheads" Before Revue.

(Special Cable to VARIETY.)

London, April 1.

"Redheads" has been booked for the Palace preceding the opening of the big Revue there.

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SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: March 26, Lorna Toots Pounds and Co. (Cedric);

April 7, Mr. and Mrs. W. E. Ritchie, Caits Bros. (Mauretania).

March 22 (for South America), 3 Benajans, Emilienne Benajean, Miss Florens and partner, Miss Nelly's troupe.

(Special Cable to VARIETY.)

London, April 1.

March 28, Jackson Family (cycle), (Cameronia).

March 28, J. W. Tippet, George Perry (Mauretania).

(Special Cable to VARIETY.)

Paris, April 1.

March 27 (for Buenos Aires), Kaufman Sisters.

BUTT'S FIRST EMPIRE SHOW

(Special Cable to VARIETY.)

At the Empire, Alfred Butt's first booking, "A Mixed Grill," which opened in the provinces for a few weeks is a good, funny show, strictly London in caliber.

Cast includes Fred Farren, John Humphries and Ida Crispi as features. Business started well.

GOING TO SOUTH AMERICA.

(Special Cable to VARIETY.)

Paris, April 1.

The present "Revue de l'Amour," by Moreau and Quinel, being withdrawn this week from the Folies Bergere, is booked for a tour of South America, and the stuff is being shipped April 3 from Southampton.

There is no truth in the report published in the French press and going around theatrical circles that the Revue is to be sent to America.

ACTING SAVES COMEDY.

(Special Cable to VARIETY.)

London, April 1.

Charles Hawtrey opened in "Things We'd Like to Know," a comedy, at the Apollo. It is only saved by the good acting.

SIMILAR PLOTS ON SAME BILL.

(Special Cable to VARIETY.)

Paris, April 1.

"L'Envolee," by Gaston Devore, was presented at the Comedie Francaise March 30 and poorly received. It is well played by Mmes. Sorel, Lara, Devoyod, Mme. Raphael Duflos, Du-launay, LeRoy.

On the same bill is a curtain raiser, "Les Deux Couverts," by Sacha Guitry, the successful young playwright actor. His latest "sketch" is infinitely better than the one he handed the Marigny two seasons ago and went fairly.

Both plots are on the modern children's ingratitude towards their parents.

"YELLOW JACKET" FAILS.

(Special Cable to VARIETY.)

Berlin, April 1.

At the Kammerspiele, "The Yellow Jacket" interested at first through the Chinese manner of stage setting, where a chair pyramid represented mountains, emptying a paper bag meant snow, etc., but when the novelty wore off the audience lost interest.

NO CHANGE IN VAUDEVILLE THROUGH DEATH OF B. F. KEITH

His End Prepared for in the Disposition of Vast Business Interests. E. F. Albee Continues Commanding Figure in "Big Time" Affairs. Keith Estimated Worth Between Eight and Ten Millions.

The death of B. F. Keith at Palm Beach, Florida, last Thursday, has brought about no changes of immediate concern to the profession, although the deceased was the leading figure in vaudeville, a position he had maintained for many years, while slowly but surely gaining absolute control of the "big time" branch which he was particularly interested in.

To this end Mr. Keith was ably seconded by E. F. Albee, and it was due to Mr. Albee's complete mastery of the conditions and his knowledge that the death of so important a showman as Mr. Keith could occur without causing even a ripple on the running order of "big time." When it was reported some weeks ago Mr. Keith was in ill health at his Florida home, preparations were made looking toward the disposition of his theatrical properties to avoid any confusion at his death. These were carried out, it is said, and Mr. Keith is reported to have disposed of his wealth, all gained in show business and estimated between eight and ten millions of dollars, before the end came. The bulk of the Keith properties were turned over to A. Paul Keith, his son, and Mr. Albee, Mr. Keith thereby giving an expression of the great confidence he had ever imposed in his general manager.

Albee will continue to operate the "big time," including the Keith houses, and the other lines now connected with it as long as he cares to. It is not expected A. Paul Keith will become more active in the management than he has been, while Albee is at the helm.

At the time of Mr. Keith's recent marriage to Miss Chase of Washington, it is said a sum was settled upon Mrs. Keith in lieu of all dower rights, and this was reported at the time as either \$1,500,000 or \$2,000,000. The Fifth Avenue theatre and Harlem opera house, both in New York and owned by Keith, were said to have been transferred to A. Paul at the same time by his father.

B. F. Keith started vaudeville and kept it going, until it reached the limits where to protect himself and his properties, also the vaudeville business, he and his chief aide, Albee, had to continually devote their time and attention to gain the control of the "big time," Keith having the most money of any individual represented in it.

Contrary to the general impression, Mr. Keith was active in his affairs up to his death, and was very alert on any theatrical subject.

Keith was one of the very few big men who started something that grew and lived to see himself at the head of it at death. He was always a vaudeville leader, and his name, while

E. F. Albee is at the head of the United Booking Offices, will hold any rebellious spirit in check the same as it always has done in the past.

All theatres in the country, bearing the Keith name closed for the Monday matinee of this week as a mark of respect to the man who had made them possible.

Boston, April 1.

The body of Benjamin Franklin Keith is to be interred in the Keith family lot in the Newton Cemetery beside his mother and sister, this having been one of his last requests to his son, A. Paul Keith. The body was placed in a receiving vault at the conclusion of the funeral services Monday, temporarily.

The service was brief but impressive, comprising reading from the Scriptures by the Rev. Edward A. Horton, chaplain of the Massachusetts Senate, a prayer and singing by the Meister-singers, one of the feature vaudeville acts favored by the theatrical magnate.

Members of the family at the funeral included Mr. Keith's son, A. Paul Keith. The funeral was strictly private, not over 60 persons being present. A large number who would have liked to have been there were kept away through this.

Among those who attended the services besides the son and the widow were Charles P. Keith (a brother), Mrs. Charles P. Keith, Walter Cook, E. F. Albee, Mrs. E. F. Albee, Sam K. Hodgdon, D. F. Hennessy, Maurice Goodman, John J. Murdock, Walter Cook, Mrs. John J. Murdock, P. F. Nash, Harry T. Jordan, Mrs. Sam H. Hodgdon, Martin Beck, Carl D. Lothrop, M. A. Shea, E. M. Robinson, Reid Albee, Miss Ethel Keith Albee, Frank Vincent, F. F. Proctor, Walter L. Collins, John P. Gorman, Robert G. Larsen, Miss Goodman, J. J. Burk, Harvey Watkins.

The Vaudeville Comedy Club was represented by a committee consisting of Johnny Johnston, Thomas J. Gray and James J. Morton.

PRINCESS, ST. LOUIS, CLOSING
St. Louis, April 1.

The Princess is closing to the regular Sullivan-Considine road shows after this Saturday.

USING LAUDER'S NAME
Pittsfield, Mass., April 1.

There is a vaudeville act at the Union Square theatre this week, billed as "Harry Lauder's Scotch Heathers." The "Harry Lauder" is the most prominent in the billing.

The house is booked by Freeman Bernstein, of New York.

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METROPOLE IS V. C. C.'S

A lease was entered into this week by the Vaudeville Comedy Club for the former Metropole hotel. It runs optionally, according to report, for 63 years, with the annual rental for the first period of \$15,000. Possession will be taken May 1. The old Metropole has 70 rooms and two elevators. It was built as and for a hotel a few years ago. The Rosenthal murder, which happened outside its doors, ended all prospects for profit in the Metropole.

Negotiations with the Greenroom Club to combine with the Comedy Club were of no avail. The V. C. C. asked the Greenroom to guarantee 400 new members. This the latter was unable to do, or any quantity approaching that number. The V. C. C. has between 400 and 500 members on its roll. Its present quarters on West Forty-fourth street will likely be subleased.

UNION DECIDES FOR TANGUAY.

Chicago, April 1.

Eva Tanguay had a half-hour wrangle with the local musicians' union last week during her layoff, the result of a complaint lodged against the cyclonic one by Roy Barton, her former musical director and the accompanist to Johnny Ford.

While playing Laurence, Kan., Miss Tanguay posted the stereotyped two weeks' notice. After a short rest in Chicago the comedienne decided to reopen, and in compiling her roster neglected to include Barton. He asked two extra weeks' salary. Miss Tanguay couldn't see it and after a satisfactory explanation to the local union secured a verdict in her favor.

PLIMMER BOOKING MAN.

Walter Plimmer has been engaged as booking manager for the Amalgamated Vaudeville Agency, and will enter upon his duties next Monday.

NUGENT GIVES "BIRTHRIGHT."

Chicago, April 1.

J. C. Nugent produced a new sketch last week at the Wilson Avenue theatre called "The Birthright," putting it on for one performance only. The engagement was merely to test the possibilities of the theme, which is a bit daring, although exceptionally well constructed in this instance.

Not the Same Nance O'Neil.

Los Angeles, April 1.

Nance O'Neil, a vaudeville artist (no kin to the dramatic star of that name) was revenged this week when she succeeded in having Adam Hunter jailed for "mashing."

Cronin Charged With Abduction.

Cleveland, April 1.

Promises of a career on the stage induced Edith Schubert, 17, of Brookfield, Ill., to run away from home with Joseph Cronin. The career on the stage, however, was never begun, and the little Brookfield girl was rescued by her parents, who found her in Cleveland.

Cronin is being held in the local jail awaiting trial for abduction. He was associated with the management of a small theatre in Chicago.

ALICE LLOYD HEADLINING.

Before the tour of her travelling road show closed at Plainfield, N. J., last Saturday night, Alice Lloyd had been engaged to re-enter vaudeville, and will once more start to headline bills, opening at the Temple, Detroit, Monday, April 6. The following week Miss Lloyd will play the Temple, Rochester, appearing consecutively thereafter at the Colonial, New York; Keith's, Philadelphia; Orpheum, Brooklyn, and Alhambra, New York. The vaudeville engagements were made through Jui Jacobs, Miss Lloyd receiving \$1,500 weekly.

The brief vaudeville run will defer Miss Lloyd's proposed visit to England. It is also reported she has been persuaded to reconsider an intention to retire from the stage this season, to accept a long vaudeville contract for '14-'15 that will again carry her from the Atlantic to the Pacific Coast, the bigger houses.

Frank Fogarty, who had been travelling with the Lloyd show as a feature returns to vaudeville April 13, at one of the Keith houses.

FOX LEASES BEDFORD.

The Bedford, Brooklyn, in the market for lease for some time, is reported to have been taken by William Fox, at \$40,000 yearly. It has been playing vaudeville booked through the Family Department of the U. B. O.

NICHOLS SISTERS WITH LOEW.

The Nichols Sisters, playing in blackface and a well-known big time turn, open on the Loew circuit next Monday.

Edgar Atchingson Ely, in "Billy's Tombstones," also from big time, starts the Loew chain the same day.

Jules Delmar "captured" the acts for the Loew office.

A PRIEST COMPOSER.

Cleveland, April 1.

Cleveland has a composer—priest—Father Francis L. Clovis—who is rapidly coming to the front as a songwriter. Cecil Fanning, when he comes to the Hippodrome on April 19, will sing two of this Cleveland composer's selections.

Songs by Father Clovis have been heard at small local musical affairs for several weeks. He came here from Italy three years ago.

GIRL FALLS FOR A DANCER.

Kansas City, April 1.

Margaret Ranger, a Minneapolis society girl, says Leon Howard's dancing in vaudeville made her so "daffy" she just had to follow him around. Now they're both under arrest here until the girl's parents can be heard from.

Miss Ranger says she followed Howard here from Minneapolis just because she was in love with his light stepping.

Juliette Dika Reappearing.

Fresh from a musical comedy engagement, Juliette Dika will reappear in vaudeville April 20, at the Alhambra, New York.

SEVENTY MINUTE TANK ACT GETS YANKEE TEST IN BOSTON

"The Lake of the Amazons", Which Jos. Hart Brought From London, Receives "Try Out" in the Hub. Ten Persons in Turn With Big Water Climax. Two Expensive Tanks Necessary For Bigger Circuit Travels. U. B. O. Has Similar Act.

Boston, April 1.

"The Lake of the Amazons," staged at the National, seems to be nothing more nor less than a tryout by Joseph Hart of a modification of the tank act which he has American rights to and which was used on a big scale at the Hippodrome. If Hart is planning to send it out on a circuit as a big time feature act he will have to use two expensive tanks, as the minimum time for installation would appear to be at least 36 hours.

The United Booking Offices has out at present an act which resembles Hart's closely, except that a different method is utilized in "passing" the girls from the water after their disappearance beneath the surface.

Ten persons are used in the turn, one male role being that of Neptune, eight spangled girls and one pantomime part.

The descent is by stairs, and the water, which takes three-quarters stage, is shallow except at the point of descent, where there are 15 steps before the air chambers are reached in which they are "passed."

As presented, the act runs at least 70 minutes and is a big advertising possibility. Trained girls are not required.

The reading matter is taken from a London act under another name and tells an elaborate story of Neptune claiming a girl from a township each year as tribute, and how the Amazons plunge into the depths of the lake, rescue the girl and bring her to the shores again.

THE LUKENS DIVORCED.

Reading, Pa., April 1.

Margaret J. Luken is suing Augustus J. Luken, of the Four Lukens, for a divorce. Testimony was brought out in the proceedings that Luken had been guilty of abuses, some in public. Attorney Tyson, acting as master, recommended that on this evidence the divorce be granted.

The Lukens were married March 25, 1905, in London.

ARRESTED AS BANK ROBBER.

Atlanta, April 1.

Edward Marshall, known in vaudeville as "The Great Rhynata," a magician, is under arrest here as the bandit who held up a negro savings bank last week.

Local theatrical folk are trying to raise a \$10,000 bond for him.

PROTECTING PUBLISHERS.

As indicated in VARIETY some time ago, the music publishers of New York have finally been compelled to establish an informal association for their protection against the various forms of hold-up to which they are being constantly subjected. They are getting

together now on an exchange of names of those who borrow money on various pretexts, and the various trades allied with the business which makes a point of getting up "benefits" for the "blackjacking" of the publishers into purchasing blocks of tickets.

MARIE LLOYD'S SAILING DATE.

Los Angeles, April 1.

May 30 is the date selected for Marie Lloyd for her homeward trip. She opened at the local Orpheum Theatre this week on her tour of the Orpheum circuit.

(Special Cable to VARIETY.)

London, April 1.

Sentiment in the matter of Marie Lloyd and her troubles in America is undergoing somewhat of a change here. The popular opinion about the annoyances of Marie in America is that she should have returned to England if not receiving what she considered decent treatment over there.

ADMISSION GOING UP.

Chicago, April 1.

There appears to be a tendency among the popular priced vaudeville houses to raise prices. At McVicker's now, the entire lower floor sells at 35 cents, and the main floor at the Great Northern Hip is 20 cents.

Down on the Ohio River.

Wheeling, W. Va., April 1.

The Rex Amusement Company, composed of merchants of East Liverpool and Steubenville, O., is to operate a chain of vaudeville houses along the Ohio River.

The company now holding possession of theatres in East Liverpool and Steubenville, plan to open houses in Bellaire, Martin's Ferry and Marietta.

Keith Houses Closing Early.

It seems to be pretty definitely settled that the Keith houses in New York will close earlier than usual this spring, and some of the local managers are casting about for feature pictures to be used as summer attractions.

The report thus far is that they find a dearth of film material suitable for presentation in regular playhouses.

Tensely Dramatic Sketch Shown.

Bridgeport, April 1.

Edna Archer Crawford and David Hamilton rehearsed and opened with a new tabloid drama, "The Turn of The Road," at the Plaza this week. Written by Aaron Ross and staged by Miss Crawford, the piece is tensely dramatic, presenting a new phase of the eternal triangle.

The action is sustained and closes with an unexpected melodramatic finish. It was presented in a finished manner. Some contemplated changes will be made.

WEBER & EVANS SPLITTING.

From reports about it seems the agency firm of Weber & Evans will dissolve very shortly, perhaps next week. Frank Evans is to retire, it is said, and Harry Weber continue the business.

The concern was first organized as Albee, Weber & Evans, the other member having been Reed Albee, who left the agency connection some time ago.

GRACE LA RUE, SINGLE.

Chicago, April 1.

Grace La Rue will appear in vaudeville April 13, at the Palace, here, booked by Alf T. Wilton. She will do a single turn.

Miss La Rue plays the New York Palace April 27.

SLIPPER MAKES WEDDING.

Pittsburgh, April 1.

A dancing pump which flew from the foot of an acrobat in the Orpheum theatre in Sharon (Pa.) two months ago and hit an attractive young woman resulted in a romance which led to the marriage of the two in Pittsburgh. The girl is Edna Dresh and the acrobat, Edward S. Fanton, of New York.

After the wedding the pair was arrested because the girl is only 19 years old and the father objected. Later the mother came to the county jail and forgave the couple.

Using Tabloid Stocks.

Chicago, April 1.

George H. Webster, who enjoys a small vaudeville monopoly on the northwest, has placed a number of tabloid stock companies up in that country and plans to place a dozen or more in the same section during the early summer. Webster is now represented in stock at St. Paul, Minot, Williston, Grand Forks, and at the Grand theatre in Chicago, where the Ethel Alton Players are offering dramatic tabs. Webster books the stock company in for four and eight-week runs, playing them as a vaudeville act at a net salary, rounding out the show with single and double turns where necessary.

Dressing Circus People.

The ladies' wear firm for the show business, Gould & Co., of the Putnam Building, went into a new field this week, when it accepted orders for several of the people with the Barnum-Bailey circus at Madison Square Garden for ring wardrobe.

The same firm of late has been doing production work, it having outfitted the "Mme. Moselle" Company with clothes.

DRY SUNDAYS IN OHIO.

Cincinnati, April 1.

Despite the fact that when Chester Park opens Sunday no liquor can be sold at Chester Park or other Ohio summer resorts, Manager Martin is confident he will make just as much money as ever.

The new state law forbids the sale of liquor anywhere on the Sabbath.

Madeline Delmar is ill at her home in Detroit.

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

FRANK KEENEY BUILDING

Frank A. Keeney is going to build in his own home town, Brooklyn. Confirmation of the report he would erect a big house, seating 2,450 on Livingston street, facing Hanover place (directly opposite the Montauk theatre) and extending back to Schermerhorn street, came Wednesday from Keeney. Keeney has purchased the site, outright, the deal involving a half million dollars.

Work is expected to start May 1, the house to be ready for a pop vaudeville policy as in vogue at Keeney's Newark theatre some time in November next. William E. Lehman, the Newark architect, who designed the Newark house, has drawn the plans and specifications for the new Brooklyn theatre. Architect Lehman has also drawn plans for a new Keeney theatre to be built on South Pearl street, Albany, the site being between the present Proctor theatres in that town.

DELAY IN UPLIFTING.

Chicago, April 1.

Vaudeville is to undergo some extra uplifting, this time at the hands of John A. Hensel of Milwaukee, an inventor and educator who has some nifty ideas of his own about the high cost of living. Hensel originally intended to become Mayor of Milwaukee, but changed his mind last week and withdrew from the race to assure the re-election of the present Mayor. With lots of time on his hands he decided to emulate Mayor Shank and has turned to vaudeville. His feature spiel is about his favorite invention—how to put an end to poverty and starvation. It explains how to eliminate the middle-man, necessitating direct dealing between the producer and consumer. Hensel's plans were immense, but he made a mislay in explaining his intention to the ten percenters to whom he applied for an opening, and up to Wednesday of this week hadn't connected.

Among other wonderful inventions, Hensel has plans to reduce the price of bread to a cent a loaf, and a new invention for converting garbage into food, alcohol and fertilizer.

OBJECTORS TAKEN CARE OF.

The final formation of the Song-writers and Publishers' Association is about to be consummated. It was held up until this week, owing to the threat of Louis Bernstein, Leo Feist and Harry Von Tilzer to form an opposition organization.

The objection of the trio of publishers was that the publishers did not have equal representation with the song writers on the board of directors. The malcontents were elected to the board and thus appeased.

Split Policy Breaks Even.

The Harlem opera house is about breaking even on its present policy of pictures during the greater part of the week and pop vaudeville on Saturdays and Sundays.

Business is nothing to speak of at the Union Square, and a number of changes are expected to be made there which may send the house into the winning column.

BURLESQUE CERTAIN SOUTH BY OPENING NEXT SEASON

Looks Like Progressive Wheel, As Previously Reported in Variety, But Nothing Definite Given Out. Six Weeks Have Been Settled Upon, With Another Possible. Two "Split Weeks" Among Them.

As recently forecasted in *VARIETY*, the South is to have burlesque next season. The men promoting the Southern invasion of burlesque decline right now to give out the circuit furnishing the attractions, but everything seems to favor the Progressives.

Six weeks have been routed up with a seventh probable. The cities to have this burlesque embrace Memphis, Birmingham, Atlanta, New Orleans, with Mobile and Montgomery making a "split week. The talked of "seventh week" will be a split between Richmond and Norfolk.

Ed. A. Schiller and Jake Wells have come to terms over the houses in the above cities, and the plan is now to open the burlesque season in each house Labor Day next.

Schiller, who has been in New York completing the final arrangements with Wells and the burlesque heads, returned south Thursday afternoon, where the newspaper men in the proposed line of burlesque were waiting for him in anticipation of the late news on the situation.

Schiller is interested with Wells in the Nashville and Birmingham house, but is in on the New Orleans end alone.

Definite plans are expected to be made on the class of attractions later.

NON-SUPPORT, GETS DIVORCE.

Cleveland, April 1.

Mrs. Eugenia Latty Drew, daughter of H. T. Latty, wealthy manufacturer, has just been granted a divorce from George M. Drew, son of George Drew, of the firm of Drew & Campbell.

Non-support was the ground upon which the divorce was secured. Young Drew, it was brought out, spent \$85,000 of his wife's money during the last five years. He now is preparing to engage in the theatrical business with his father.

GEORGE STONE ACQUITTED

Cincinnati, April 1.

George Stone was acquitted to-day on the charge of killing Max Abbott. The jury was out seven minutes. The trial started Monday. Stone pleaded self defense. A witness for the State testified the Abbott crowd went after Stone after he left the theatre, and Stone warned Abbott to stand back.

Justifying himself, Stone said he had fired a gun in the shooting gallery, after running into it when leaving the theatre, to frighten Abbott. The bullet struck and killed Abbott, who was with the same burlesque company Stone and his wife were playing in. Mrs. Stone threw her arms around her husband's neck in the court room in joy upon hearing the jury's verdict.

The trouble started, according to the testimony, when an auditor threw a quarter upon the stage. Mrs. Stone placed her foot upon it, and said Ab-

bott kicked her ankle. Words followed between Stone and Abbott, with the latter threatening to "do up" Stone. The fight continued into the street after the performance.

RAILWAY BUYS GARDEN SITE.

Buffalo, April 1.

As a result of a deal between the International Railway Company and the Cary and Fargo estates, owners of the Garden theatre site, the property will pass into the possession of the railway company within a few days. An unofficial estimate of the amount involved in the transaction is \$300,000. The theatre has a lease on the property, with three more years to run. It is the intention of the railway company to build a new interurban station on the site with office accommodations for the International and other business concerns.

EVANGELIST AT THEATRE.

St. Louis, April 1.

Society women and church workers and others rarely seen in a burlesque theatre went to the Gayety (the Progressive Wheel house) Sunday between afternoon and evening performances to hear Elinor Stafford Miller, Australian evangelist.

With the noonday Lenten services at the Columbia and "The Life of Our Saviour" pictures at the Shubert, the theatres are filled with Lenten atmosphere. The plot-drama, "Creation," has been running for more than a month at the Victoria and the engagement has been extended.

CLOSES GLADSTONE.

Kansas City, April 1.

E. P. Churchill is having trouble again. Churchill leased the new Gladstone theatre a short time ago and started in with picture shows. Last week H. G. Hiatt, the owner, who says the rent has been slow, closed the house. He and Churchill had a little fist wrangle about the affair, but it ended without much damage.

AL REEVES MUST MEAN IT.

Al Reeves might take a chance on almost anything, but he wouldn't kid the Brooklyn Eagle, principally because the Eagle, like Al, makes Brooklyn its steady place of living.

But lately the paper gave a column to the burlesque manager's intention to quit show business, and told everything about him excepting how much he's worth.

Married on the Stage.

St. Louis, April 1.

A news dispatch from Duquoin states that Jack Kohler, one of the Hall Players, and a St. Louisan, were married on the stage of the Grand theatre to Leda McGlasson, of Cairo, Ill.

INCREASING CAPITAL STOCK.

The following notice has been sent out by the Columbia Amusement Company regarding a proposed increase of its capital stock:

"A special meeting of the stockholders of the Columbia Amusement Co. has been called for Monday, April 13, to consider increasing the capital stock of the corporation from \$185,000 to \$500,000. Application for this increase will be made to the Secretary of State as soon as authorized.

"The Columbia Amusement Co. is at present operating 44 theatres, all located in the principal cities of the United States and Canada, and an equal number of burlesque companies playing the same.

"It is the purpose of the Columbia Amusement Co. to broaden its operations by the addition of a large number of theatres and companies which shall be conducted similarly to those at present controlled by the corporation, except that the scale of prices in some of the houses will be somewhat lower. Important progress has already been made in this direction. Many of the desired theatres have been secured and plans are well under way for the completion of the companies that will appear in them.

"This will mean that the Columbia Amusement Co. will control upward of 75 theatres and burlesque organizations, making the largest chain of theatres and attractions in the world operated by one concern.

"The \$315,000 increase in the capital stock will be devoted to the consummation of the project."

The increase of capital stock for the Columbia Circuit is for the purpose of projecting the second wheel. At the Columbia offices this week it was said a full announcement concerning the new wheel, with its layout and details, would be given out by May 1.

FORCING PROGRESSIVE?

Cleveland, April 1.

Drew & Campbell, owners of the Star (Eastern burlesque wheel), have handed an ultimatum to the Progressive Wheel management. Unless the Progressives withdraw from Cleveland or get into the Eastern wheel circuit, a new theatre will be erected in Cleveland this summer for housing burlesque on the second circuit of the Columbia Amusement Company.

Announcement of the firm's intentions was not made public, but it has come to *VARIETY* direct from headquarters.

The owners of the Star also own the Colonial and have an option on the Euclid Avenue theatre property.

In New York it is said Campbell & Drew, of Cleveland, will build a new theatre out there for the Columbia's big circuit, while the present stand is to be used for the second wheel the Columbia is forming.

Corse Payton in Rockaway.

Corse Payton has leased a new theatre at Far Rockaway, L. I., and has just been completed by Brooklyn capital. Corse expects to open with stock there within a few weeks and run all summer, providing the going is good.

BERNSTEIN'S COUNTRY HOME.

"Eh, you, come up and see me where I live in Mt. Vernon," said Freeman Bernstein Monday morning as he sent out his silk hat for a new lustre. "You see this hat is holding over from Sunday. I always wear it in Mt. Vernon on Sundays, for that gives the people up there I do business with lots of confidence in me. So far I have paid every bill they sent, but you know me kid, for every dollar I'm putting into Mt. Vernon I'm going to take out three before I quit.

"It's all right, this paying your bills, though I ain't crazy about the scherz. You ought to see me walking down to the depot in the morning, everyone standing in the doors saying, 'Good morning, Mr. Bernstein, going to business?' and I say, 'How are you this fine morning?' just as though I am used to being called Miste.

"You've got to come up and see me. This don't go for publication, because if the guys around here knew I had a country home they would either be borrowing more money or making me pay what I owe them, so don't say anything in the paper, but I've got some little place up there. A house of 16 rooms, six dogs, a flock of hens that lay eggs branded 'F. B.' two horses, one machine, garage, hennery and a cupalo on the house for a lookout. I'm in the cupalo most all the time when I'm home watching who's coming down the road, for I'm always afraid someone will show up who knows me and tell the town people.

"What do you think of that idea o' training the chickens to lay eggs with my brand on them? Guess that ain't a nifty, eh? The neighbors up there want to know how I do it, but I won't tell 'em. You've got to keep our business to yourself in these small places. Mt. Vernon think's I'm a banker. I ain't told nobody I'm in the show business, for I'm building up a credit that when I blow the town ought to be good for a lot of money.

"May is that tickled living up there she won't leave. The other afternoon she called me up. 'That's funny,' says I, 'May 'phoning me in the afternoon. Somebody hanging around the house I bet to serve me with papers,' but Mays says over the 'phone that two of the dogs are fighting and the hens are all scared, and what shall she do? Was I sore? Holy mackerel, to think two of my dogs should give a free fight. 'Stop 'em right away!' I yelled to May. 'Shoot 'em, kill 'em, do anything, but tell those dogs anytime they are going to fight, I want to sell tickets for it.'

"It's always my tough luck anyhow. Bet I could have cleaned up \$60 on that fight if they had only waited and I could have billed it around the village. May says I'm too commercial, but I ain't. 'Commercial' means getting money don't it? Well, you know how much I think of money: May's got me all wrong with that stuff, but I'm glad she likes Mt. Vernon. Be sure to come up. Just think, me living on a lot 240x140, and the nuts around here believing I'm starving to death in a West Side flat. I even told one fellow who wanted to take my car in settlement of a debt that I had sold it.

"Wonder if I could get that car insured against fire? It looks like a hard summer."

AMUSEMENT PLANS LAID OUT FOR RATS ACTORS' FAIR

Layout Amusingly Reflects Logical Spirit of Exposition. Revival of "Uncle Tom," "The Silver King," and "Banker's Daughter" Four Times an Hour With New Casts Each Performance. Cheaper Here to Get Divorced Than Married.

The final plans for the pictorial and amusement details of the big Actors' Fair which the White Rats are to give in the club house for eight days, commencing Saturday evening, May 16, were O. K'd yesterday. Practically nothing remains for the committee and members to do now but to see that tickets are sold.

The different problem of conceiving a layout that would amusingly reflect the logical spirit of the exposition appears to have been solved with a design that suggests the gayety of a circus poster with the flexibility of a legitimate actor's Holy Week contract.

The prospectus designs something doing every minute. Briefly the fete will symposium about all entertaining phases of theatreland. Everything that enters into the affair will be kept in the picture.

First thing you will see as you come toward the club house will be garlands of multi-electric lights making an arcade from the club facade to the opposite walk. A half dozen sidewalk chariot box offices will be found in front of the entrance. Well known feminine players from all walks of showdom will be the ticket sellers. Well known men stars will be at the entrance taking tickets and directing patrons.

Once past the gate, the program plans to transport you to Fairyland. At your right you will see a reduced facsimile of the average small settlement's town hall. A small town box office with a typical small town ticket seller and ticket taker will be essentials of the satire. The show posters in front of the hall tell you that the bill for the evening is "Uncle Tom," and that it will be a ten-minute tabloid given four times an hour with different well known vaudeville, legitimate or burlesque actors in the roles of "Tom" and "Simon" and that "Eva" will have like multiple interpretation by feminine players. "Uncle Tom" will be succeeded at the town hall the next night by "The Silver King," also with relays of prominent players in the principal roles. The town hall's underlines for the next nights are "The Banker's Daughter," "The Lights of London," "The Corsican Brothers," and other hoary old timers in which comic players of the Rats will have lots of elbow room.

At the left of the lobby will be found a reproduction of a small court house, with a justice of the peace's shingle hanging outside. Girls of auxiliary women's committees will be swarming about the door of the club house drumming for trade for the justice. A clapboard signboard on his shack tells you he will perform mar-

riages for fifteen cents and divorces for five cents. The girls about the door will be drummers for trade—either way—to get you hooked or unhooked. In the mock marriage parlor of the justice also you can secure a feminine escort who will tote you about the many points of interest of the Fair. All she will be privileged to charge will be 25 cents for 15 minutes' piloting, but it is anticipated that many of the customers of the guides will be glad to throw in a good bonus to escape being touted to the different sales booths where confederates of the scouts will be awaiting legitimate prey.

Right alongside the shack of the justice of the peace, in the section of the foyer now given over to 'phone booths, will be found a country store where visitors may buy anything from a nail to an anchor.

tors who ever faced a public from a billboard dating today way back to the good old timers before the war. And extending the theatre atmosphere of this conceit will be found at the ceiling in the center scores of tinted garlands bearing the titles of all the old time theatres of the country.

A practical theatre will be found at the rear wall of this enclosure, where performances not to be disclosed at present will be given. In the center of the gymnasium enclosure will be an elevated bandstand on rollers. When the band isn't playing something will be doing on the band platform, including prize tango dancing, prize roller skating, prize athletics, as well as auctions of different kinds. At intervals during the Fair this platform will be wheeled against the wall to make room for general dancing.

Small set pieces typical of theatreland will mask several sales booths to be found against the cyclorama drop, one a jaytown owl lunch wagon, another a small town railway station, another a country post office. Fortune telling and other features of fair procedure will be carried on in these booths.

On the roof of the club house a county cabaret will be in session from the opening to the close of the Fair each night.

Of course the surprises of the sev-

At a meeting of the Board of Directors of the

WHITE RATS ACTORS' UNION

held March 31, 1914, the following resolution in memory of

BENJAMIN FRANKLIN KEITH

was unanimously adopted and ordered to be printed in the records:

"Clean, wholesome entertainment upon the vaudeville stage is due to no one influence more potent than that of Benjamin Franklin Keith. As it was our pride and our pleasure to esteem him, so now in common with the rest of the world we lament his loss."

CLUB HOUSE RECEIPTS

(March 23 to 29, inclusive.)

Rooms	\$669.00
Wines and liquors.....	323.35
Cigars	91.24
Billiard and pool.....	179.15
Barber	23.80
Gymnasium	44.50
Telephone	32.30
Cards	5.60
Valet	12.20
Laundry	43.42
Lunch	259.97

Total.....\$1,684.53

The same week last year the receipts were \$1,046.81, showing an increase in this week's business, as against that of last year, of \$637.72.

The rooms are doing a capacity business, several evenings being unable to take care of all desiring rooms. Every indication points to a handsome profit this year, which will prove that the club is one of the greatest assets the organization could possibly have.

RATS GIVE BENEFIT.

The Central Labor Union, Brooklyn, last Thursday gave a benefit for the striking miners of Calumet, Mich. The following White Rats contributed their services gratis: Corbett and Fitzhugh, Walter Brower, Dixon Peters, Lillian McNeill, Bartell and Rose, Miller, Moore and Gardner, Harry Thomson, and Holman Bros. The show was stage managed by Jos. P. Mack.

Please Communicate

Will William Van Dorn please communicate with Messrs. S. L. & Fred Lowenthal, Chicago Opera House building, Chicago?

Will Edmund Cyril John please communicate with Will J. Cooke, 227 West Forty-sixth street, New York City?

VIC LEONZO DIES.

Vic Leonzo, right name Louis Lessinger, died March 28 at the Manhattan State Hospital, Wards Island, of paralysis. He was 57 years of age. He had been ill for nearly two years. Mr. Leonzo was one of the old timers and was well known to the theatre-goers of 25 years ago as a star, as he and his brother, billed as the Leonzo Brothers, headed their own show presenting their sensational dramas, in which four dogs were introduced.

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.)

And from the foyer annex exposition you enter the Fair proper. As you step into the section known to members now as a lounging room, you find at your right a ballyhoo stand and tent with a burlesque "hooch" show going on inside, or on the platform outside as bait for the "big show" that follows. The ballyhoo on the platform will be a well known player. The wriggle show will be a get-'em-in-and-get-'em-out thing running about ten minutes, with a half dozen or more comedians on the stage. Ballyhoo men and hoochers will change from night to night and from show to show. At the right of the lounging room space will be another small tent show—a traveling wild animal troupe, as you will see by the gaily pictures, "eat-'em-alive" animals and trainers' pictures on the sides of the canvass tent. If visitors dodge the appeal of the tent shows, a counter in the center of the floor space here will bid for interest and coin in booths of auto-graphed photographs of actors and actresses, stage cosmetics and other stage souvenirs or commodities.

From the lounging room, you enter the main section of the Fair, the space now devoted to the club's gymnasium. It is expected you will open your eyes in pop fashion once you get this far, for encircling you on all sides in a cycloramic drop running about the entire space from floor to ceiling will be the lithographed heads of all the ac-

eral programs will not be divulged in advance.

Within the week the heads of the several committees in charge of the Fair have sent out letters requesting volunteers for the various departments of the fete so far perfected. Any member who desires to aid in any of the spots above reviewed, as players or general aids, is requested to communicate at once with the club's business manager.

A particular feature of the Fair matinees will be prizes of eight handsome ladies' watches, one each afternoon, to be given to the woman present wearing the handsomest costume.

The performances of the different stages of the Fair will be modified for the matinees, so that the same visitors may be attracted to the afternoon gatherings as well as to the evening jinks.

SPECIAL NOTICE

The regular
MONTHLY MEETING
of the
WHITE RATS ACTORS'
UNION

will be held

TUESDAY, APRIL 7

in the White Rats' Building, 227
West Forty-sixth street, New
York City, at 11 p. m. sharp.

VARIETY

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Pantages Theatre Bldg.

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 remittances.

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Name of Post-office Address
Editor and publisher, Sime Silverman, 1536 Broadway
Business Manager, Charles J. Freeman, 1536 Broadway
(Signed)
Charles J. Freeman, business manager.
Sworn to and subscribed before me this 26th day of March, 1914, Jennie Jacobs, No. 3, Notary Public, New York County.

Vol. XXXIV. April 3, 1914. No. 5

Gus Hill is on the sick list.

Bobby Hagan is the father of a boy.

The Playhouse will be dark Good Friday night.

Low Scott, manager of the "Twin Cities" theatres, is in New York for his annual spring visit.

The Green Room Club has added to its bill for annual dues to its members an assessment of \$25.

Marguerite, "The Flying Dancer," has left the hospital fully recovered from her recent illness.

Mark Nathan is now the main ticket manipulator in the Crescent (Brooklyn) box office.

Young's Ocean Pier, Atlantic City, opens June 1. George H. Florida will manage it this summer.

"Life's Shop Window" is going out on a spring tour under the direction of Albert Patterson.

Pop vaudeville failed to pry at the Cecil Spooner theatre in the Bronx. The house went into straight pictures Monday.

The Three Bittners have cancelled all their present bookings owing to Mrs. Ella Bittner and little Marguerite being confined in the Isolation Hospital, Detroit, with smallpox.

Dreamland Park, Joplin, Mo., John Mack, general manager, opens May 23.

The Fourteenth Street theatre celebrated its thirtieth anniversary last week.

"Baby Mine" is going out again after Easter under Richard Clark's direction.

Phil Hunt has moved into the offices in the Putnam Building, formerly occupied by the F. F. Proctor booking office.

Roberta Menges-Corwin-Tearle has finally been engaged to appear at Hammerstein's, week of April 13, with a dancing partner, Sheffield McKay.

Pauline Cienmarr and Raymond Lewis, both of Zarrow's "American Girl," were married at Suffolk, Va., March 23.

Tom McMahon and Elizabeth Mayne are playing the former Clark and Bergman act, on the small time, by consent.

Lem B. Parker has written another new play, entitled "The Broken Rosary." The show was started out by the Dubinsky Brothers about a week ago.

A "crap" game in an agent's office in the Putnam Building was raided a few days ago by three policemen and 13 men were hauled away to the "booby hatch."

The remains of the late Ren Shields will be cremated Sunday, April 4, at 1:30 p. m., at the N. Y. & N. J. Crematory, Union Hill, N. J. Friends desiring to attend may do so with the consent of the widow.

"The Ghost Breaker," with Victor Lambert in the former Henry B. Warner role, starts a spring tour of the middlewest Easter Sunday under Merle H. Norton's management.

Allan K. Foster, back from Detroit, where he looked over the "Madam Moselle" show for which he staged the numbers, is preparing to go to London early in the spring on business for George Lederer.

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-parade 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.

Born, to Jimmie McDonald and wife (Leola Kenny), March 19, a girl.

The Great Southern Show, directed by George B. Gardner and J. H. McLaughlin, has a summer season planned under canvas for the south.

May A. Goodwin (Goodwin and Goodwin) presented her husband with a girl March 26 at the Lying-In Hospital, New York.

"The Governor's Boss" is a new play to be brought out shortly under the direction of The Boss Publication Co.

Ida St. Leon, of the St. Leon Family, has not left the "Little Women" show. The whereabouts of her sister, Vera, are still unknown.

Feiber & Shea will discontinue vaudeville for the season in their houses at Bayonne, Orange and New Brunswick, N. J., April 4, stock replacing the present policy in the latter two, April 13. The other houses of the concern, at Youngstown and Akron, O., stop vaudeville May 2, also taking on stock companies shortly after.

Beth Franklyn, of the Chauncey Olcott company, has recovered from a severe illness.

Dave Roth (Pearl and Roth) is recovering from pneumonia at Atlantic City.

Surrogate Cohalan Tuesday signed a final settlement of the estate of Peter F. Dailey, verifying the accounts of Robert F. Dailey, as administrator. The estate totalled \$22,353, which was ordered disbursed according to the will of the comedian.

Helen Meher, of Jesse Lasky's "Red-heads," married Clyde F. Baxter, of Utica, when the act played there last week. Miss Meher will continue with the turn until the end of the season, when the newlyweds will reside in Norfolk.

Robert Fulgora reported an attempted robbery and assault while at his apartment in a Times Square hotel last Thursday. Fulgora said a man who knocked on his door hit him with a blackjack. Fulgora was badly injured. The Detective Bureau, after an investigation, recorded the complaint merely as an assault.

TOMMY'S TATTLES.

By Thomas J. Gray.

What is the time we're coming to,
Lay off days, lay off days,
There's not a blessed date for you,
Lay off days, lay off days.

From summer homes take down the boards,
You start to spend your saved up boards,
Buying "Gas" and tires for your Fords,
Dear old lay off days.

The tango factories in Argentine are all working overtime turning out unpronounceable names.

Just as soon as the picture people forget to send those Mexican generals their weekly salaries, the war is going to stop.

Carl Henry and Bill Travis have been added to the Europe-going party consisting of Jim Morton, Felix Adler, George P. Murphy, Ted Nashman, Ray Walker and us. Isn't that a dainty bunch to set before a King?

We see where an American actress has returned to this country to get a divorce. Well, that Freedom thing brought many a person here.

Now cute little theatre,
Don't you sigh,
You'll have a white slave film
Bye and bye.

Paris woman is wearing a watch on her garter. Some people will do anything for time.

Some people will pay a couple of thousand dollars for wardrobe, discover they haven't any money to get a regular act with, and then wonder why they can't get time.

If acrobatic acts weren't invented, Germany would find it much easier to get men for its army.

There's going to be a third burlesque circuit—up goes the price of crepe hair.

In New York the I. W. W.'s are still trying to sleep in the churches—why don't they try the theatres?

Recipes For Productions.

Talking Act—One straw hat, one soft hat with ribbon cut through band and a pair of gloves. Put them on two men and add a few gags with parodies to flavor.

Burlesque Show—Get one table (with sugar bowl) for comedian to catch his hand in, one bale of stage money and a hotel set. Add any kind of a character comedian, a soubret, straight man and 18 pairs of pink tights stuffed with chorus girls.

Dramatic Sketch—One open fireplace (with red glow), telephone, butler's suit with servant named "Jenkins," add a man, a woman and revolver, also an orchestration of "Hearts and Flowers."

Double Act—Man and woman, one wooden bench and a Tango finish.

WITH THE PRESS AGENTS

Hereafter Lydia Lopoukova will have her last name spelled Lopokova.

Eula Harris is handling the publicity for the Harrison Grey Fiske attractions.

The Shuberts engineered a big testimonial benefit to the Sydenham Sunday night (March 29) at the Lyric as a memorial to their brother, the late Sam S. Shubert.

When the Frank Lea Short Co. starts out for its spring and summer tour it will embrace the following: Katherine Vickers, John P. Macsweeney, Agnes Elliott Scott, Alys, V. L. Granville, Allen Brandor, Ronald Clarke, Frank Howson, Wallace Owen, E. E. Hall, Harry Woot, Eva Quinlan, Roy Bishop, Cynthia Davis and Elsie Thomas. A new "Robin Hood" comedy, entitled "Robin Hood and His Merrie Men," by Owen Davis, will be played, the first performance taking place on the Century Roof April 20.

Frank C. Crosby will act as contracting agent for the Robinson Shows this summer.

George H. (Alabama) Florida, looking perennially young and with a new set of scenery from top to bottom, returned to Broadway Monday, having been out ahead of the Thos. E. Shea Co.

Matty Greenberg went out with the movie show, "The Gangsters," and when business failed to hit the high mark came back.

Ben Atwell, the former press boomer of the "America" spectacle at the Hippodrome, who has been retained by the Shuberts to boost the "Glorious" revival at the Hipp, is out with an announcement that the big show will open next Thursday night. Atwell says Arthur Voegtlin and William J. Wilson united their services in staging the revival. Two performances will be given each day, each by alternating services of an alternating cast. The players engaged are Harrison Brockbank, William C. Gordon, William Hinslaw, Vertram Peacock, Vernon Dalhart, John Hardley, Albert Hart, E. Percy Parsons, Eugene Sawles, Earl W. Marshall, Ruby Cutter, Savage, Ivan Heinemann, Fay Templeton, Josephine Jacoby, Elsie Maryette and Grace Camp. A chorus of 400 voices will take part.

Janet Beecher, who two seasons was under David Belasco's management, returned to his playing fold this week. She will appear in a new comedy which Belasco will bring out early in the fall.

The Shuberts have acquired the American and Canadian play producing rights to "After This," now at the Gaiety, London, where Lee Shubert, now abroad, plans to give it careful inspection. It will be produced here early next fall.

Nat Royster, ahead of the Marlon Denter "Peg-O'-My-Heart" show, spent Sunday with his wife and newly born babe in New York. Royster's excellent work ahead of the P-O show has resulted in his assignment to the New York Co. "They Wanted" when that organization leaves the Maximo Elliott. Royster landed two big stories on his road tour that caught special mention in the New York dailies. The Associated Press handled the first story, that of the first theatrical performance given in Auburn Prison, and the second when, by the request of State Superintendent of Prisons, Riley Royster arranged for another performance for the Clinton Prison in Dannemora on the days ago. Then followed a movie reproduction of the company at the prison, the first motion picture to be taken at an Empire State prison. Phil Mindill, of the Mutual, took charge of the camera arrangements.

PRESS OPINIONS.

BELLE OF BROAD STREET.

This seemed to increase the cordiality of the audience toward the popular comedian. It had been warm from the outset, for his acting of the immortal bouncer *Hoggenheimer* had never been more amusing than Sun.

There is nothing new in the comedy material with which Sam Bernard has to work, in fact there are some conspicuously old things. So that the fact that he is funny whenever he is on the stage gives point to the old saying that it doesn't matter what they do, it's how they do it.—Times.

"The Belle of Broad Street" didn't bother much about its book. It never did. Yet it tells a story with some coherence if you want it, and also if you don't. I brought up to Gaby, it never got beyond her. But Sam Bernard took it and put it through. There was no clash of stars, at any rate. Mr. Bernard and Miss Lewis never lost sight of each other, and what is more, never will.—American.

PANTHEA.

"Panthea" is a play crowded with incidents of wide diversity, not always pleasant nor plausible, but always exciting. Telegram. The real essence of the play was scarcely suggested in the performance, of which the chief impression consisted in the first appearance upon the regular stage of Olga Petrova who has been acting hitherto in vaudeville. Beyond question, she is an actress of rare natural process and personal charm, but in regard of artistic restraint she has much yet to learn. Post.

JERRY.

In other words, "Jerry" is a rollicking comedy which by amusing situations and snappy

slangy dialogue kept the audience in gales of laughter.—Herald.

Add a great deal of Billie Burke, supply certain silken garments of pink, place all this before a really remarkable back-drop and you have the entertainment which, under the title of "Jerry," was first offered for general diversion at the Lyceum theatre Saturday night.—Times.

The microscopic little play thrived only on the smartness of its dialogue. There is no doubt that Miss Burke has found a little play that reveals her as her loyal following like her best. World.

Seriously, however, Billie Burke is worth better things than "Jerry."—American.

HITCHCOCK AT AMSTERDAM?

Raymond Hitchcock and "The Beauty Shop" may likely play New York, at a Klaw & Erlanger theatre. Which one isn't strongly mentioned, although the Amsterdam, where "The Maids of Athens" isn't keeping the ushers warm, will likely be the house. April 13 may be the date.

Philander Johnson, dramatic critic of the Washington Star, came to New York this week, expecting his action against Cohan & Harris (the show's managers) and its authors, Rennold Wolf and Channing Pollock, for having lifted "The Beauty Shop" from a work by Johnson, would come to trial. It will be reached within a few days.

Mr. Johnson alleges he forwarded a manuscript to the De Koven prize contest, of which Mr. Wolf and Dan V. Arthur were the judges. The title of the Johnson piece was "Dr. Fakewell." He heard no more of his play until recognizing, he says, in "The Beauty Shop" some dialog and situations strikingly like those of his lost script. Hence the suit.

It is understood the defendants plead they never read "Dr. Fakewell."

"Maids of Athens," which Henry W. Savage produced at the Amsterdam a fortnight ago and started off badly through adverse criticism, never recovered from the poor getaway, and the Lehar operetta will be probably withdrawn tomorrow night.

There's talk that Savage's other piece, "Along Came Ruth," which has also been playing to small receipts for a Broadway attraction, will be withdrawn from the Gaiety within a fortnight.

While Savage has been hit by the failure of "Maids of Athens" and "Along Came Ruth," his other show, "Sari," goes right along doing a big business at the Liberty.

BAD LENTEN SEASON.

According to men on the inside of the big dramatic producing concerns and some of our dependable booking wizards, this Lenten season will prove the worst in the history of showdom.

As a rule, managers never gloat over business done during Lent, but they are ready to go on record as saying that this year the present stage is the worst yet.

Oddly enough New York does not seem to have been affected as badly as elsewhere through the country.

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

MANTELL KNOCKING "FAVVIE."

Cincinnati, April 1.

Robert Mantell is at the Lyric this week. He is visibly vexed because William Faversham has been selected to represent the United States in the Shakespearean festival at Stratford-on-Avon next summer. "Is America going to be represented by an Englishman?" Mantell asks.

Mantell denies "Favvie" is a successful Shakespearean actor. "He has starred in only 'Julius Caesar,' 'Romeo and Juliet' and 'Othello,'" complains Mantell. "Without boasting, I can say I have made a success of Shakespearean plays, but still do not consider that I would have been the representative 'American' actor. To my way of thinking—and I am sure the American public and American actors will support me in this—America's representative should be Otis Skinner."

Mantell admits he also was born in England, but says he has lived in America for 30 years. He declares Sothorn, though an Englishman, was born in this country and would have been a better choice than Faversham.

SPECULATING BILL DEAD.

Albany, April 1.

Senator Christopher Sullivan last Friday registered an objection against the Simpson bill prohibiting ticket speculation in New York. The bill was up for a third reading and unanimous consent was necessary for further consideration.

It is now impossible to secure any further action on the measure at this session.

TWO "MISLEADING LADIES."

The Harris Estate is preparing to send out two companies of "The Misleading Lady" next season. Besides it has listed five accepted plays to be produced by it during '14-'15.

William Harris, Jr., on his own account, has a comedy he intends putting on by May 1, either in Chicago, Philadelphia or Boston, for the first run.

LAID UP IN PITTSBURGH.

Pittsburgh, April 1.

Never before have there been so many accidents and so much sickness among the local and visiting members of the profession. Joe Woodburn, of "Widow by Proxy," was operated on for appendicitis at the home of his mother.

Ida Vernon and Faith Avery were out of the Duquesne stock company cast last week. Miss Vernon was in a hospital with a sprained ankle.

Speculating Concern Insolvent.

Cincinnati, April 1.

The Ezekiel and Bernheim Co., auctioneers, who used to buy and sell theatre tickets in blocks, has gone into the hands of a receiver.

Henry Ezekiel declares tight money conditions were responsible.

Howard Renamed Comedy.

Chicago, April 1.

The new owners of the Howard, formerly called the Whitney theatre, have decided to call the house the Comedy. The first show under the new regime, called "The Under Dog," is scheduled to open Easter Sunday.

PAVLOWA MAY LEAVE US.

Milwaukee, April 1.

Weeping because of pain the moment she was lost sight of by the audience, Pavlowa displayed remarkable grit at the Alhambra Monday night after wrenching the ankle of her recently injured foot at the matinee. She did not cut her program, but her work was badly affected.

No one in front learned of the trouble. It is reported Pavlowa may cancel the remainder of her tour to get out of the country without being obliged to by a complete breakdown.

Pavlowa is billed to open the Manhattan O. H. next Monday.

RUNNING UNTIL JULY 4.

Chicago, April 1.

Plans have been made to keep Kolb & Dill at the American Music Hall until July 4. Then the house will go dark, while the whole company goes to the summer home of Maude Lillian Berri at Lake Beulah, Wis., where the new show by Frank Stammers will be rehearsed for a month. Later the company will return to Chicago and rehearse for two weeks and then open.

ST. LOUIS SHUTS "THE LURE."

St. Louis, April 1.

"The Life of Our Saviour," released a week in advance of announcement, is the attraction at the Shubert this week instead of "The Lure," which was to have been here last week and this.

The police morality squad reported "The Lure" exceeded the bounds of decency with the original second act, and the next night it was tried with the employment bureau scene. After several attempts to change the lines to make it passable, threats of arrest against managers and actors, and telegraphic conferences with New York, the show was taken off Thursday before the night performance, and the house was dark the rest of the week. Business had been poor, despite wide publicity. "The Lure" went on to Philadelphia.

GOING INTO PASSING SHOW.

Among those reported engaged for "The Passing Show of 1914" this week were Harry Fox and Jennie Dolly, and Franklyn Ardell.

For the new "Follies" Louise Meyers was signed. Clyde MacKinley will stage the show, with Leon Erroll putting on the musical end.

The other "Follies" will close this Saturday at Allentown, Pa.

MOOSER LANDS ATLANTA.

Atlanta, April 1.

Leon Mooser, of New York, is arranging to stage a historical pageant in Nashville, week May 4.

The Chamber of Commerce pledged \$15,000 for the production, which will call for 1,500 persons.

"OMAR" ON THE COAST.

When "Omar," with Guy Bates Post, leaves the Lyric April 11, the company will rest for a week before starting travel to the Pacific Coast.

The "Red Canary" at Providence this week, will lay off next week, going into the Lyric April 13.

SHOWS AT THE BOX OFFICE IN LENT IN NEW YORK CITY

Business in Legitimate Houses in Metropolis Not Suffering as Much as Supposed. Good Shows Getting Money Now as They Always Do. "A Pair of Sixes" the Latest and Biggest Real Hit.

The closing days of Lent are upon us and business at the legitimate theatres is supposed to be at low ebb at this time. Considering it from this standpoint, the metropolis has little fault to find, as the majority of the shows are doing remarkably well. Those that are not may be set down as failures that would probably do little under the most favorable conditions. One or two pieces that have been running for protracted periods have about exhausted their drawing powers.

The estimated business at the respective legitimate theatres is about as follows:

"A Pair of Sixes" (Longacre) (2nd week).—Since the opening night the house has been playing to absolute capacity. The management is making preparations for a second organization to present the piece in Chicago about the end of August, feeling that the present company will remain at the Longacre until well into next season.

"Along Came Ruth" (Gaiety) (6th week).—Being extensively advertised but not doing very much.

Grand Opera (Century) (27th week).—Season about to close, registering a magnificent loss.

"Grumpy" (Cyril Maude) (Wallack's) (16th week).—Still holding up handsomely at about a \$10,000 a week gait, showing a healthy profit for both house and attraction.

"High Jinks" (Casino) (15th week).—Now going along to business that will keep it at Casino for some time at same rate. Often during week playing to full capacity. Has been very peculiar in its drawing power. Popularity of music in cabarets may have helped business.

"Jerry" (Billie Burke) (Lyceum) (1st week).—Piece rather generally scored by the critics, but giving Miss Burke credit for a more or less personal hit. The star's individual drawing powers have maintained the receipts and will continue to do so for a few weeks anyway.

"Kitty MacKay" (Comedy) (11th week).—Another "Bunty," going along to practically capacity takings all the time. A sure fortune for its producers.

"Legend of Leonora" (Maude Adams) (13th week) (Empire).—Approaching the close of its run, which was maintained almost wholly by the personal popularity of the star.

"Maids of Athens" (New Amsterdam) (3d week).—Never started and will be withdrawn.

"Marrying Money" (Princess) (3d week).—Playing on a guarantee. Reported doing around 400 a performance.

"Omar the Tentmaker" (Lyric) (11th week).—Did a good business for a

while after it finally got started. Will take to the road, headed for the coast.

"Panthea" (Booth) (1st week).—A bad play that will not last.

"Peg o' My Heart" (Cort) (7th week).—End of long run is finally in sight. Will close next month and open in Boston in September for an indefinite stay.

"Potash & Perlmutter" (Cohan) (33d week).—Still playing to capacity receipts, with no signs of any let-up. Probably remain until the New York company is sent to Chicago some time this summer.

Repertoire (Margaret Anglin) (Hudson) (3d week).—Doing nothing to speak of.

"Sari" (Liberty) (12th week).—Did an excellent business for a while, but has fallen off considerably. Another attraction already slated to succeed it.

"Seven Keys to Baldpate" (Astor) (27th week).—Never fell below \$10,000 weekly, and most of the time doing \$12,000.

"The Belle of Bond Street" (Sam Bernard and Gaby Deslys) (Shubert) (1st week).—Old "Girl from Kay's" piece rewritten and generally liked. Both stars scored big hits and as both have always proved drawing cards, sure of big takings. Expensive show that must do big business to pay.

"The Crinoline Girl" (Julian Eltinge) (Knickerbocker) (3d week).—Fair business. Big receipts not expected in New York. Should be a good road show. Star's drawing powers on tour well known.

"The Midnight Girl" (44th Street) (6th week).—Opinion on piece not unanimous, but is doing business and seems to have a draw for some reason that keeps business at good size, even in this big house.

"The Misleading Lady" (Fulton) (18th week).—Has been doing a fine business, and although it has fallen off some, still playing to good profit.

"The Queen of the Movies" (Globe) (12th week).—Had been running at a \$10,000 clip, but slightly affected by Lent.

"The Rule of Three" (Harris) (7th week).—Interested parties make the claim it is doing a profitable business or it would be withdrawn, and that its stay at the Harris is indefinite.

"The Secret" (Belasco) (13th week).—Has run its course and an early closing is looked for.

"The Whirl of the World" (Winter Garden) (12th week).—Business holding up. Will remain not less than eight weeks more.

"The Yellow Ticket" (Eltinge) (11th week).—Substantial hit. Will run until warm weather and may reopen house in the fall.

"Things That Count" (Playhouse).—

Had a hard struggle at first, but now running along to over \$6,000 a week.

"To-Day" (48th Street) (25th week).—Has had its run in New York and now about through.

"Too Many Cooks" (39th Street) (6th week).—Sell-out at every performance everywhere but the gallery, where it is a bit off. An undoubted hit, sure to continue for the remainder of the season.

FRAZEE USING TWO CREWS.

H. H. Frazee has run counter to the Theatrical Protective Union of stage hands with his production of "A Pair of Sixes." The piece opened Feb. 16, and owing to its postponement in New York was regarded as "on tour" for over four weeks before being brought into New York. As a result he has been called upon to employ a road as well as a house crew for the show. As the piece is likely to run in New York for a long time, the few days' postponement was rather expensive.

Frazee is making extensive plans for booming the show. He is having a series of 48-sheet stands posted from Boston to San Francisco, advertising in newspapers all over the country and taking page advertisements in theatre programs everywhere. The piece will thus be widely heralded a year before it takes to the road.

CAUGHT BY FLASHLIGHT.

At the private professional Sunday night performance at the Playhouse last year the flashlight taken revealed every seat in the house occupied by theatrical folks, but the first row on the aisle vacant and the woman in the adjoining seat covering her face.

Another flashlight was taken on the occasion of the professional performance of "Too Many Cooks" at the 39th Street theatre last Sunday night and, curiously enough, the same woman occupied a similar seat, again covering her face, while the man this time remained seated and also endeavored to conceal his identity by raising his hand. The flash must have gone off without sufficient warning, for the man's face is only partially covered and his identity not entirely concealed.



FLAVILLA
the original
DANCING ACCORDION GIRL
will make her
debut in Newark at
The PALACE THEATRE NEXT WEEK.
(April 8.)

HURLBURT'S IMPOSSIBLE THEME

Atlantic City, April 1.

Suspended animation is the theme of William Hurlburt's latest dramatic effort ("The Man Who Would Live"), which had its premiere here March 27 at the Apollo. The author has drawn the line of improbability so finely it becomes impossibility, especially when he asks his audiences to believe a man could live a century and a quarter underground, and be brought back to life and liberty, as young a man as when he was placed in his long Rip Van Winkle.

Mr. Hurlburt proves conclusively in his latest it is impossible to build a play upon a succession of incidents and coincidents. There is only one thread to the story, and that is too thin to bear the burden of credulity. Added to this is the extremely unsatisfying ending. It was this latter element at which managers evidently balked and caused Hurlburt to produce the piece himself.

Elliott Dexter was seen to excellent advantage as the Revolutionary Cartwright. The cast was made of Theodore Kehrwalk, Hollister Pratt, Violet Howard, Edward Langford, John Macey, Mrs. Stanhope Wheatcroft, Esther Banks, Grace Beals, Ben. R. Graham, Julie Hearn, Arthur Bowen and Myra Brooks.

WIG DIVIDES ATTENTION.

A strong counter attraction to "Panthea" at the Booth on the occasion of its premiere last Saturday night was Norah Bayes, seated in the orchestra wearing a green wig.

It was one of the first public appearances of a colored wig in New York other than on the stage. The entire audience was as much interested in the wig as the show.

Monday evening at the Sam Bernard-Gaby Deslys opening (Shubert), Miss Bayes had her head decorated with a bright red wig.

DIXEY NOT WITH SHOW.

Philadelphia, April 1.

Henry E. Dixey did not open with "1,000 Years Ago" at the Forrest Monday. H. Cooper Cliffe had the role.

No explanation nor reason was given for Mr. Dixey's absence. He had been billed.

Chicago, April 1.

Henry E. Dixey reopened in vaudeville this week, appearing at the Majestic.

Understudy All Ready.

Harry First was held in readiness to replace Alex Carr at the Cohan in "Potash & Perlmutter" Monday. Carr had been exhibiting symptoms of restiveness, feeling he had a grievance.

When Carr signed with Woods for the show he was given a contract for \$500 a week, the management thereby securing an option of the comedian's services for next season at \$750, with a 30 weeks' guarantee of employment. Woods did not exercise the option, now expired, and has countered with an offer of \$500 a week for the Chicago run of the piece, and no guarantee of any duration, the renewal to contain a two weeks' notice clause.

GERMAN STOCK AT HEUCK'S.

Cincinnati, April 1.

For the next three years Heuck's opera house is to be the home of the German stock company headed by Otto Ernst Schmidt. Now Heuck's is running pictures.

Schmidt's policy will be to give five performances a week. In time past, Cincinnati has stood for only one performance a week, on Sunday night, and this year the venture did not pay.

Now that he has his theatre again on Sunday nights, John Havlin will book road shows to meet the Lyric which has been doing good business on that day. There will be hot competition next season. A rival band of Germans will conduct a stock company at Emery Auditorium on Sunday nights.

TOO GOOD TO LEAVE.

New Orleans, April 1.

Although the benefit performances given at the Lyric for the stranded members of the burlesque stock company which had been playing there were for the purpose of insuring transportation and the payment of incidental expenses, they proved so successful the members, after deliberating the matter at length, felt it would be unwise to leave a field so lucrative, leased the theatre for several weeks and are now operating it on the commonwealth plan.

"GIRL WHO GOES WRONG."

"The Girl Who Goes Wrong," by Reginald Wright Kauffman, dramatized by Joseph Byron Totten, who also made the stage version of Kauffman's "The House of Bondage," will have its first stage production at the Gotham, Brooklyn, by the Kyrle MacCurdy stock, April 20.

Two road shows of this "Girl" piece will be sent out next fall, according to Totten's statement.

Wadsworth Changing Principals.

Mt. Vernon, N. Y., April 1.

The stock company playing the Westchester theatre here closes its local engagement Saturday night, the house going into pictures.

The principals of Westchester stock company, which winds up its stay at Mt. Vernon Saturday night, are coming to New York, opening at the Wadsworth April 6. They expect to remain there all summer. Stephen Stainach is manager of the company.

Josef de Stefani and Sarah Perry, leads of the Westchester stock, open at the Wadsworth Monday in "The Servant in the House."

Florence Rittenhouse, Guy Harrington and John Hammond Daly, of the Wadsworth Co., will go to the Warburton Theatre, Yonkers, N. Y., where on Easter Monday they open a proposed summer stock engagement under the direction of John Rumsey.

Unnamed Play in Stock.

James Kyrle MacCurdy, who is managing his own stock company at the Gotham, Brooklyn, has written another play which, unnamed, will be given its first production by the MacCurdy players next week.

STOCK

"STAR SYSTEM" IN ATLANTA.

Atlanta, April 1.

A summer season, which Jake Wells declares will bring some of the foremost stock players in the country to Atlanta, will open at either the Lyric or the Grand, Easter Monday.

The Lucille La Verne Co., with Percival Aylmer and Margaret Chaffee in leads, will start the season.

The "visiting star" system is planned by Wells, who says he will bring Florence Roberts, Nance O'Neil, Cyril Scott, Robert Edson and other stars here for two-week stays.

USING EQUITY CONTRACT.

Pittsfield, Mass., April 1.

The Pittsfield Players, managed by Wallace Worsley and Robert Graves, Jr., inaugurate their second annual season here June 1, the engagement to continue 15 weeks. Julia Taylor will be leading woman.

Worsley & Graves are the first stock managers to use the Actors' Equity stock contract.

THREE FOR THE SUMMER.

Cleveland, April 1.

Three stock companies are likely to furnish entertainment for Cleveland during the hot months. The Shuberts will place a company in the Colonial, at the Metropolitan an organization will be installed to give performances during July and August, and at the Cleveland the Holden Players, after a short rest, will continue with their productions.

NEW COMPANY AT ORPHEUM.

Philadelphia, April 1.

Beginning next week and until the end of the summer season, practically a new company will make up the B. F. Keith Orpheum Players at the Chestnut Street opera house. Six of the present aggregation leave Philadelphia. They are Berton Churchill, Helen Reimer, George Barbier, Genevieve Cliffe, Lynn Overman and Ralph Remley. Churchill, Overman, Remley, Miss Reimer and Miss Cliffe go to the Albee Stock Co., Providence, while Mr. Barbier will join a stock at Washington.

The new members of the company, who will begin April 6th in "Broadway Jones," are Thurston Hall, Florence Roberts, Edward Horton, and George Parker. Later in the season Beatrice Noyes will join the company.

MORTON COMPANY TRAVELING

Spokane, April 1.

After five years' continuous stock engagements in San Francisco and Los Angeles, the Frank Morton Musical Comedy Company opened its season at the American here Sunday night. A tour of six months will follow in Canada and the northwest.

The show carries six productions. The company embraces Joseph Sturm, Frank Morton, Gladys Vaughan, Jerrie Valentine, Fay Winsella, Lydia Black, Jack Fleming, Ralph De Lee Vincent Mac Fee and Bob Halcott agent.

ROSELLE LEADING EMPIRE CO.

Syracuse, April 1.

The Empire Stock Co. opens its spring and summer season at the Empire April 20. Ione McGrane, leading woman with the Wieting Stock of 1913, leads the company, with Helen Dahl second woman, Blanche Frederici, characters, and Edith Speare, ingenue.

William Roselle is the leading man. At present he is in "Marrying Money" at the Princess, New York. Malcolm Owen will be the juvenile man and light comedian; William S. Sams, director and character man. Mr. Sams is at present connected with "The Misleading Lady," now in New York. Arthur Hyman is stage manager. The second man is A. D. Sims, the character comedian, Horace H. Porter, and the second character comedian, W. Olathe Miller.

The company is under the management of D. M. Kaufman, who managed the company three years ago. The scenic end of the production will be looked after by Martin Butler.

POLI STOCK RESUMING.

New Haven, April 1.

Stock will be resumed here at Poli's next Monday when a newly-organized company opens in "Broadway Jones" with the leads played by Ramsay Wallace and Lovell-Alice Taylor.

Hartford, April 1.

Poli's stock season starts here April 11, when a company, now being organized by Olly Logsdon, New York, opens for an expected spring and summer stay.

STOCK ON THE ROCKS.

Chicago, April 1.

The DeForest Stock Co., at the Grand theatre since September, went on the rocks last week without paying salaries. DeForest was financially aided by A. R. Crum of the Frigid Fluid Embalming Co., and things seemed to be running smoothly until three weeks ago when Crum pulled out. DeForest had to give up control. The cast included Charles Sidons, V. A. Varney, Joe Cimbale, Gertrude Harrington, Elizabeth Stewart, Al Newman, R. Walling and Mr. and Mrs. Henry. They worked the houses on the "commonwealth" plan for two weeks, but found things impossible and vacated to allow the house owners to install a new company with Ethel Alton in the lead.

Organizing for Celeron.

Jamestown, N. Y., April 1.

William Courneen, formerly playing leads with the Bisbee Players at the Samuels Opera House, is organizing a company to open in stock at the same house April 13.

When the summer season opens at Celeron Park the company will move to the lake resort. Edward T. Connelly, manager of the opera house, has been appointed manager of the Celeron theatre.

STOCKS CLOSING.

Jersey City, April 1.

Harry Grahame's stock company, which has been operating at the Academy of Music, closed shop Saturday night.

Schenectady, April 1.

The stock engagement of Tim Leavin's Players here at the Mohawk was brought to a close Saturday night.

Cleveland, April 1.

The Vaughan Glaser Co. is bidding farewell to its Cleveland friends this week with a performance of "The Walls of Jericho" at the Metropolitan.

CHI'S ALTERNATING STOCKS.

Chicago, April 1.

The Englewood and Haymarket will have stock burlesque this summer. Two companies will be recruited and shifted from one house to the other.

Edward T. Beatty of the Englewood and John Kirk of the Haymarket are interested in the arrangement, while Will H. Roehm will act as general manager.

BRINGING BACK WARBURTON.

Yonkers, N. Y., April 1.

The Warburton reopened Monday, when the Warburton Hall Association (owner of the theatre building) began a series of productions. The current play is "The Royal Slave," ably rendered by Walter Hubbell, of this city, supported by an excellent New York company.

April 13, a first-class stock company, under the management of Howard Rumsey, will start the summer season. The opening piece will be "The Rain-bow." Mr. Rumsey will be assisted in the management of the house by Clifford Woodward, who will be house manager.

GOING BACK TO AUBURN.

Auburn, N. Y., April 1.

Morey Driske, with the Gotham stock, Brooklyn, and Eleanor Earl, with the Ross-Fenton Players, who headed the local stock last season, will return for another engagement, opening April 13 in "Paid In Full."

Stock People Signing.

Passaic, N. J., April 1.

Nellie Gill has been signed through the Betts & Fowler agency, New York, as leading woman of Chase's Players here.

Elmira, N. Y., April 1.

Caroline Mackey is the latest acquisition to the A. C. Dorner stock company.

Montreal, April 1.

Helen Conant and James Duncan were engaged in New York this week for prominent places with the Metropolitan theatre stock.

Gersten Postpones Opening Date.

The proposed inauguration of stock in the Royal by Frank Gersten has been postponed until about the middle of May. In the Bronx Gersten is now featuring Lowell Sherman as the coming head of the new stock.

RELEASED!

Stories and jokes heard on the New York Stage this week, released for general usage long ago.

Comedy—Do you know my sister went out in the hall and sat down by the steam heat to get warm and we can't find her?

Straight—You don't mean it?

Comedy—The rad-i-ator (raddy ate her).

Woman—Are oysters healthy?

Man—I never heard them complain.

Straight—Where are you stopping?

Comedy—At the Knickerbocker.

Straight—You don't say so?

Comedy—Yes, all the big bugs stop there. (Business of scratching the back).

Comedy—Why does a chicken cross the street?

Straight—Oh, I know and everybody knows that, old boy. To get on the other side, of course.

Comedy—All wrong again. She's got a date over there, you big boob.

Soubret—Do you keep chickens?

Comedy—I can't—on my salary. (100 variations).

Man—Have you heard the story of the two holes?

Woman—No!

Man—Well! well!

Minstrel Interlocutor—Well, how do you feel this evening, Mr. Bones?

End Man—Well, Mr. Middleman, I feel like an old stove.

Int.—How's that?

End Man—All blacked up.

Comedy—I went into the saloon to get a cocktail.

Straight—Well, did you get it?

Comedy—No, the Man-hattan-any.

Comedy—Did you know I'm an artist?

Straight—You told me you were a circus clown.

Comedy—Oh, get out! Why I drew a picture of a hen so natural the other day that when I threw it in the waste basket it laid there.

Woman—Did you know it's Ikey's birthday tomorrow? We must give him something for a present.

Man—Oh, wash the windows and let him watch the street cars go by.

Straight—Did you hear about the Brooklyn Federal League ball team?

Comedy—Yes, they should win out.

Straight—How's that?

Comedy—Why they're Tip Top and have plenty of dough behind 'em.

Funny Man—"If I had held this hand ten years ago I would have had a full house now."

FAETKENHAUER'S GRAND OPERA.

Detroit, April 1.

The Washington theatre announces four weeks of grand opera, starting

April 13, to take place of a stock company which will be disbanded for this season. Max Faetkenhauer, who produced popular operas in Cleveland for a number of seasons, will direct the opera company at the Washington.

Adelaide Norwood, Johanna Kristoff, Gertrude Rennyson, Marguerite Crawford, Louise Lebaron, Rosalia Chalia, Henry Taylor, Henry Baron, Arthur Deane, Franko Werk, Marshal Vincent and Alexander Bevan have been engaged.

M. Fichandler will be musical director and Charles H. Jones, stage director.

The operas to be given are "Aida," "Il Trovatore," "Lohengrin," and "Carmen." Prices will be from 25c to one dollar.

Should the opera be successful Mr. Faetkenhauer will remain another four weeks and produce musical stock.

STANDING-MOROSCO SUIT ON.

Los Angeles, April 1.

The suit of Herbert Standing, well known English actor, father of Guy Standing, against Oliver Morosco, for \$5,000, was begun in court here this week.

Morosco dismissed Standing, who came here under contract, saying he could not come across with his accent and stammered his lines. Standing says he will convince the jury the allegations are untrue.

EDITOR REGULAR CRITIC.

Cincinnati, April 1.

Theo Aylward, business manager of the Grand opera house, found the following article in the Lake Worth (Fla.) Herald:

"Diamonds and Hearts," a comedy drama in three acts, was presented at the clubhouse last night by the Lake Worth Dramatic Club before a large and appreciative audience. Each character was especially well sustained and it was demonstrated that there is much dramatic talent in the city."

(Editor's Note.—This was written before the play was given, as The Herald is forced, by reason of its large circulation, to go to press Wednesday morning so that all the papers may be in the post office by Thursday night. As the editor has seen the dramatic company rehearse, he feels certain that the notice of the play is correct.)

ARRANGED IN CONNECTICUT.

Hartford, Conn., April 1.

The theatre managers of the state have organized the State Manager's Association for mutual protection, and propose to take action upon legislative and other matters affecting their business.

Manager W. D. Ascough of Poli's is president; Manager Morrison of the Princess, vice-president; and H. C. Parsons' secretary and treasurer.

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

CABARETS

Louise La Gai may yet find herself listed among the faculty of the University of California, at Berkley, in that State. The dancer, now on the New York Roof, will instruct the 600 students of the college for three months during the summer, in the art of dancing, using the stage of the Greek theatre at the University for the exposition of a specially prepared program by the danseuse.

It's a pretty close question nowadays if the dance craze is not being held up in New York by the recruits rather than those who have been dancing for a long while. The complexion of the crowds around the dancing places is continually changing. Where the former habits were on hand each evening, now they show once in awhile, perhaps mutely saying there is such a thing as too much of it, when booze and banter must be kept up to a fast gait of ragging that is quite wearing on the soles or souls.

The opening of the new Hotel Narvarre, Broad street, Newark, occurred March 27. John N. Dochney is manager.

Maurice and Florence Walton sail for Europe April 9. The dancers are playing Hammerstein's this week, and in working up some outside interest a defi was sent to Mr. and Mrs. Vernon Castle, challenging the latter to a match contest to decide which had the right to be hailed as "America's premiere dance couple." The Waltons are ready to deposit a \$5,000 check (through the press agent for Hammerstein's), which will go to the winners, the Castles to select the time, place and determine nature of contest, but must make the date before the Waltons sail.

A restaurant-cabaret in New York, one of the better class, that is without a hotel license permitting it to sell drinks after 1 a. m., moves its patrons upstairs to a suite in the office building after hours, where continues the joy unrefined.

Mayor Mitchell's committee deciding upon two o'clock as the closing hour for the dancing cabarets under an all-night license appears to meet with the ideas of most of the dancers. While dancing must then stop, in some restaurants where the all-night license stands for what it means, eating and drinking may be continued. The two o'clock order for dancing will probably be effective as long as all the dancing-cabarets observe it. If one or two allow dancing all night (and they are very apt to attempt it), it will cause dissatisfaction and may result in time in the revocation of the two o'clock order. So far the dancing proprietors are saying nothing, waiting for the licenses to be issued. Two o'clock is a fair closing hour. It will be the means of preventing much intoxication that usually arrives with a later hour,

but three o'clock and making that hour absolute would have proven better in the long run. Most of the dancers leave before two. The men must be up in the morning and will not linger too long excepting on a holiday eve or a Saturday night. Sunday night is New York somehow has never been good for the dancing cabarets. The crowd then is thin. If the all-night license holds to its terms Sunday dancing is a matter that must be settled, as the license will call for the cessation of dancing from midnight Saturday until Monday.

Bustanoby's at 60th street (formerly Martin's) is thinking of turning its entire floor over to Dorothy Russell, daughter of Lillian, and calling it the Russell Room. Dorothy picked up the Tango and Maxixe down in South America when living there for a couple of years while married to one of the native sons.

Dancing has gotten to the Ohio River. The boats between Coney Island and Cincinnati have their Tango and one-step parties en route.

A Dancing floor has been laid in the main dining room of the Hotel Astor (45th street side). Dancing was tried without success in the ratskeller or grill downstairs.

Cincinnati, April 1.

Harry Messenger, the Sinton Hotel dancer, has a new partner, Florence Crepps, late of "The Pleasure Seekers." She replaces Regina Connelly who returned to New York. Messenger and Miss Crepps are now under the management of Lou Cassidy.

Chicago, April 1.

At the Edelweiss Cafe last week, where Jake Sternad arranged a special program, calling it Grace Cameron Night, a number of local celebrities braved the young gale to attend. Jimmy Henschel is now in charge of the North American cabaret, which secures its attractions through the W. V. M. A. along with Rector's and the Edelweiss where Jake Sternad presides.

Chicago, April 1.

Peter DeRock, husband of a former cabaret singer, was shot and killed in Carmen Gardens, a North Side resort, last Saturday night. Edward O'Donnell is accused of the crime.

Cincinnati, April 1.

The squad of earnest workers who have been cabaretting at the Orpheum Winter Garden since last fall are temporarily out of jobs.

The Winter Garden closed suddenly Saturday night. Regular patrons were counting on it to keep open until May, business has not been very good, excepting Tuesday and Saturday nights. Fennell and Leussing, dancers at the Garden, are at the Orpheum as extra attraction.

IF YOU DON'T ADVERTISE IN VARIETY DON'T AT ALL

BILLS NEXT WEEK (April 6)

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-Conside 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-Conside Circuit—"P." Pantagosa Circuit—"Low." Marcus Low Circuit—"Int." 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)—"B.I." Bert Levy (San Francisco)—"W.S." 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)
Primrose & Dockstadter
Leo Dockstadter
Geo Primrose
Elinore & Williams
Florence Tempest
Six Brown Bros
Curzon Sisters
Klutings Animals
Joe Pino
Richards

PALACE (orph)
Gertrude Hoffmann
Sebastian & Bentley
Sunny South
Flanagan & Edwards
Lyons & Yosco
Flavilla
Les Yost

(Others to fill)
COLONIAL (ubo)
Fox & Dolly
"Red Heads"
Mason Keeler Co
Lambert & Ball
Hussey & Lee
Minn Allen
Frozini
The Bracks

ALHAMBRA (ubo)
Mr & Mrs C DeHaven
Hermine Shone Co
Sally & Kitty Morton
Sallie Fisher
Kramer & Morton
Pederson Bros
De Witt Young & Sis
(Others to fill)

BRONX (ubo)
Sawyer & Jarrott
Darrell & Conway
Albert Perry Co
Stepp Goodrich & K
S Kennedy
(Others to fill)

AMERICAN (low)
The Daleys
Diaz Monkeys
Brown & Newman
Morton & Austin
Genson & Nelson
"Billy's Tombstone"
Louise Mayo
Ward Bell & Ward
(One to fill)

2d half
Dollar Troupe
Borden & Shannon
"Between Trains"
Lew Wells
Beattie LeConte
Morton & Austin
Wanda
(Two to fill)

DELANEY (low)
Ruth Budd
Mabel Jones
Aveling & Lloyd
Dorothy Rogers Co
Haydn Bertin & Haydn
Geo Jays
(One to fill)

2d half
Genson & Nelson
"Oh Effe"
Artie Hall
Cycling Minutts
Furton & Lerner
The Daleys
(Two to fill)

ORPHEUM (low)
Kaiser's Dogs
Ward 22
Borden & Shannon
Kelso & Leighton
Resale LeConte
Oliver Armando Tr
(One to fill)

2d half
J. C. Lewis Co
Louise Mayo
Herman Lieb Co
Rush & Shapiro
Deltorelli & Gilsando
(One to fill)

NATIONAL (low)
Miller & Hackett
Herman Lieb Co
Nichols Sisters
Kulliver Bros
(Two to fill)

2d half
Mabel Jones
Dorothy Rogers Co
Ralph Edwards
Wall Bar & Ward
(Two to fill)

7TH AVE (low)
Montrose & Lytell
"Love in Holland"
Bogart & Nelson
Wanda
(Two to fill)

2d half
Miller & Hackett
"Billy's Tombstone"
Hurst Watts & Hurst
Wills & Hassan
(Two to fill)

GREELY (low)
Zelaya
Fennel & Tyson
"Between Trains"
Brady & Mahoney
Dollar Troupe
(Two to fill)

2d half
Morris & Beasley
"Winning Widows"
Mack Strauss
(Five to fill)
ROULEVARD (low)
McGinnis Bros
Artie Hall
"Sons of Solomon"
Brant Bros
(Two to fill)

2d half
Luola Blaisdel
Leighton
Hilda Hawthorne
Holmes & Holliston
Oliver Armando Tr
LINCOLN (low)
"Winning Widows"
Lew Wells
Wills & Hassan
(Three to fill)

2d half
"Love in Holland"
Wormwood's Animals
The Stantons
CHIEF Bailey
(Two to fill)

GRAND (low)
Little Nemo
Al Rover
Burton & Lerner
Hilda Hawthorne
Allan Francis
Wormwood's Animals
(One to fill)

2d half
Robert Sterling
Craig & Overholt
Gordon & Murphy
Wood & Dornais Sis
Medlin Cl & Townes
The Torleys
DeAlma Pery & Ray

Brooklyn
BUSHWICK (ubo)
Bernard Reinold Co
Jack Wilson Co
Fatima
Hines & Fox
(Others to fill)

ORPHEUM (ubo)
Orford's Elephants
"Kid Kabaret"
Kirksmith Sisters
Avin Comedy 4
Ryan & Lee
Fred Duprez
Vinton & Buster
Juggling De Lisle
(Others to fill)

RIJON (low)
Kelt & DeMont
Olga Cook
"Side Lights"
Ralph Edwards
Cycling Minutts
(Two to fill)

2d half
Montrose & Lytell
Brown & Newman
Zelaya
"Behind Footlights"
Nichols Sisters
Diaz Monkeys
(One to fill)

PULTON (low)
Morris & Beasley
Minutts
J. C. Lewis Co
Mac Francis

3 Escardos
(One to fill)
2d half
Brown & Moulton
Aveling & Lloyd
"Side Lights"
Olga Cook
Minutts
(One to fill)

LIBERTY (low)
Blake & Harvard
"It Is To Spend"
The Stantons
General Pisano
(One to fill)

2d half
Frevoll
Rogers & O'Donnell
Felix Haney Co
Paul & Van & Dabs
(One to fill)

SHUBERT (low)
CHIEF Bailey
Medlin Cl & Townes
Deltorelli & Gilsando
"Mel, How Could You"
Herbert & Dennis
Torleys
(One to fill)

2d half
Fennel & Tyson
Woods Animals
Mae Francis
"Sons of Solomon"
Brant Bros
(Two to fill)

COLUMBIA (low)
Frevoll
Baker & Murray
Wood & Dornais Sis
Jack Strauss
(One to fill)

2d half
Allen & Francis
"It Is To Spend"
Al Rover
Kaiser's Dogs
(Two to fill)

Ann Arbor, Mich.
MAJESTIC (ubo)
Ramsay Sisters
Billy Sheer
"Fair Co-eds"
Clark & McCullough
"Visions La Flame"
2d half
"Pinatore Kiddies"
Atlanta, Ga.
FORSTHIE (ubo)
Ray Cox
Arthur Deagon
"Pining Furnace"
Wills & Hassan
Paul La Croix
Kitamura Japs
(Two to fill)

Battle Creek, Mich.
BIJOU (ubo)
American Trumpeters
Tracy & Rose
"Passenger Wreck"
Moos & Frye
Shreck & Percival
Shreck 2d half
"Lovers Lunatics"
Bay City, Mich.
BIJOU (ubo)
Brown & Jackson
Hta Gould
"When Women Rule"
Adams & Gubi
The Dorians
2d half
"Going up"
Bilings, Mont.
BABCOCK (so)
Skatelles
Green McHenry & D
"If You're A Kind"
Julian Rose
Paul Azard Troupe

Birmingham, Ala.
LYRIC (ubo)
Taylor Granville Co
Raymond & Caverly
Ward & Ratcliff
Hopkins Sisters
Austin Webb
(One to fill)

Keith's (ubo)
"The Beauties"
Winona Winters
Louise Galloway Co
Duffy & Lorenz

Lorraine & Dudley
3 Hickey Bros
Mack & Ellis
(Two to fill)
ORPHEUM (low)
The Keltons
Earl & Curtis
Anderson & Burt
Wilson & Wilson
Neil McKinley
Sue Frank Tr
(Two to fill)

2d half
Viola Duval
Ron Fenton Players
McMahon & Mayne
Chas Leonard Fletcher
Frey Twins
(Three to fill)
ST. JAMES (low)
Viola Duval
Ron Fenton Players
McMahon & Mayne
Chas L Fletcher
Frey Twins
(One to fill)

2d half
The Keltons
Earl & Curtis
Anderson & Burt
Neil McKinley
Sue Frank Tr
(One to fill)

Sheela's
SHEA'S (ubo)
Chin Ling
Madden & Fitzpatrick
McKay & Ardine
Roach & McCurdy
Skating Bear
(Others to fill)

ACADEMY (low)
Pearl Stevens
Conuel Pedro
Arthur & Grace Terry
Tallman
Mario & Clements
Sallie Bros
(Two to fill)

LYRIC (low)
Mitchell Girls
Arthur Morris
Demascus Troupe
Emsier & Webb
Grace Darsely
2d half
EMPRESS (ac)
Berry & Berry
"Barefoot Boy"
"Salvation Sue"
"Pining Furnace"
Hackett
Picchiani Troupe

Calgary, Can.
LYRIC (m)
"Soul Kiss"
Skipper Kennedy & R
Joe Remington Co
Scott & Wallace
Wartenberg Bros
Tracy & Rose
EMPRESS (ac)
Shock D'Arville & D
Marie Stoddard
John Doyle
Frank Berrell
Torrelli's Circus
MAJESTIC (orph)
Horace Goldin
Elizabeth Murray
Bickel & Watson
Hayward Stafford Co
Bert Levy
Cartmell & Harris
Ray Conlin
The Daleys
PALACE (orph)
Jack Norworth
Travilla Bros & Seal
Bert Errol
Lydia & Barry
Paul Conchas
Clark & Verdi
Willard Simms Co
Nonette
Vandling & Louie
McVICKERS (ja)
Gene Greene
Rose & Williams
Millard Bros
The "Choo Choo Girls"
Weber Family
Nelson & Nelson
Panther Duo
Warren & Brockway

Chicago
ORPHEUM (low)
Geo Damers Co
Kelly Pollock
Demarest & Chabot
Maxime & Bobby
Chick Sale
EMPRESS (ac)
(Open Sun Mat)
Ladella Comiques
Nestor & Delberg
John R Gordon Co
American Comedy 4
Adas Family
Des Moines
ORPHEUM (low)
Doris Wilson Co
McMahon Diamond & C
Edna Showalter
Siegler & Matthews
Fields & Brown
The Goodalls
Eckert & Berg
Pauline
MILES (tbc)
Clark & Matthews
Fields & Brown
The Goodalls
Eckert & Berg
Pauline
Detroit
TEMPLE (ubo)
Alice Lloyd
Doris Wilson Co
Gould & Aaby
Claudius & Scarlet
Lockett & Waldron
Chief Caupolican
2 Jokers
MILES (tbc)
Siegler & Matthews
Fields & Brown
The Goodalls
Eckert & Berg
Pauline
Duluth
ORPHEUM (low)
James H Cullen
Nelson & Nelson
Panther Duo
Harry B Lester

Colonial (ja)
Daisy Harcourt
Twirling Tailbit
Casad Irvin & Casad
Bayes & England
Mathers
Five Lunatics
Marr & Evans
Riding Eldridges
2d half
Daisy Harcourt
Monkey Hippodrome
Pat W Miles Co
Louis Artoe Tr
U S Military Maids
Miller Bros
CROWN (ja)
Marie Hughes
Hart Cham & Lef
Patrick Miles Co
Louis Artoe Tr
2d half
Five Bonnell
Scott & Marks
(Others to fill)
WILSON (ja)
Archer & Ingersoll
Alex Kaminsky
"Xmas Capers"
2d half
Trevitt's Dogs
Alex Kaminsky
5 Old Veterans
Chenault
KEITH'S (ubo)
"Green Beetle"
Three Types
Blanch Beutler Co
Empire Comedy 4
Leona Stephens
Leon & Co
EMPRESS (ac)
(Open Sun Mat)
Cavada Duo
Sam Ash
Byron & Langdon
Joe Cook
Cleveland
KEITH'S (ubo)
Wm Faversham Co
Mr & Mrs J Barry
Cabaret 3
Rolandow Bros
(Open Sun Mat)
MILES (tbc)
Markee Bros
Aillon & Cullen
Anna Eva Fay
Italian Troubadors
Marion Munson
Columbus
KEITH'S (ubo)
Frank Sheridan Co
Henry Lewis
Swor & Mack
The Relines
8 Islanders
(Others to fill)

Dallas
MAJESTIC (inter)
(Open Sun Mat)
La Toy Bros
Craighill Sis
Shirley & Ward
Capital City 4
Chalahoo Guatemalans
Marshall Montgomery
Willey & Ten Eyck
Denver
ORPHEUM (ubo)
Geo Damers Co
Kelly Pollock
Demarest & Chabot
Maxime & Bobby
Chick Sale
EMPRESS (ac)
(Open Sun Mat)
Ladella Comiques
Nestor & Delberg
John R Gordon Co
American Comedy 4
Adas Family
Des Moines
ORPHEUM (low)
Doris Wilson Co
McMahon Diamond & C
Edna Showalter
Siegler & Matthews
Fields & Brown
The Goodalls
Eckert & Berg
Pauline
Detroit
TEMPLE (ubo)
Alice Lloyd
Doris Wilson Co
Gould & Aaby
Claudius & Scarlet
Lockett & Waldron
Chief Caupolican
2 Jokers
MILES (tbc)
Siegler & Matthews
Fields & Brown
The Goodalls
Eckert & Berg
Pauline
Duluth
ORPHEUM (low)
James H Cullen
Nelson & Nelson
Panther Duo
Harry B Lester

Grand Rapids, Mich.
COLUMBIA (low)
Will Oakland Co
6 Sullys
Violinsky
Knapp & Cornelia
Sorensen & McNece
(Others to fill)
Hamilton, Can.
TEMPLE (ubo)
Ethel Green
Rube Dickinson
Shirley & Ward
Richmond Mann
Wilson Bros
(Others to fill)
Harrisburg, Pa.
ORPHEUM (ubo)
Hyams & McIntyre
McCormac & Simpson
Hershel Hendler
Lewis & Dody
Prell's Dogs
(Others to fill)
Harrodsburg, Can.
POLIS (ubo)
Sam Bernard Jr
Grace De Mar
Williams & Wolfus
Brierre & King
Davis Family
(Others to fill)
Hoboken, N. J.
LYRIC (low)
Rogers & O'Donnell
Felix Haney Co
Jim Reynolds
Paul LaVan & Dabs
(One to fill)

2d half
Blake & Harvard
"Line No Resistance"
3 Escardos
(Two to fill)
Hot Springs, Ark.
PRINCESS (ac)
Two Lows
Leo Beardsley
Milton & De Long Sis
Lewis & Norton
3 Emersons
Los Angeles
ORPHEUM
Marie Lloyd
Ray Samuels
Cameron & O'Connor
Carlisle & Romer
Sam Barton
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
Dennis Bros
Berke & Korae
Ressow Midgett
R E O'Connor Co
Murray Bennett
PANTAGES (m)
"Priestess of Kama"
Edwin Keough Co
R J Moore
Weston & Leon
Spanish Goldinos
Louisville
KEITH'S (ubo)
Louis Simons Co

Indianapolis
KEITH'S (ubo)
Anna Held's Daughter
Cross & Josephine
Will Rogers
Marie Dorr
Jones & Sylvester
Keller & Wier
LYRIC (ac)
Todd Nards
Ronair & Ward
Kinkaid Players
Sax & Brennan
3 Harbys
Jackson, Mich.
BIJOU (ubo)
"Pinatore Kiddies"
2d half
Ramsay Sisters
Billy Sheer
"Fair Co-eds"
Clark & McCullough
"Visions La Flame"
Jackmanville
ORPHEUM (inter)
(Open Sun Mat)
Dave Wellington
Stan Stanley 3
Grace Wilson
Sachelsa's Band
One to fill
Kalamazoo, Mich.
MAJESTIC (ubo)
"Lovers Lunatics"
2d half
American Trumpeters
Tracy & Rose
"Passenger Wreck"
Moos & Frye
Shreck & Percival
Kansas City, Mo.
ORPHEUM
(Open Sun Mat)
Nance O'Neil Co
Murphy Nichols Co
Julius Tanen
Al Von Tiller
Amble Bros
EMPRESS (ac)
(Open Sun Mat)
Barton & Lovers
Katherine Klare
Richard Miller Co
Joe Whitehead
Sylvester
"Day at Circus"
Knorrville, Tenn.
KEITH'S (ubo)
Chp & Mable
Martini & Fabini
Gray Trio
Bert Hanlon
Barthold's Birds
Lansing, Mich.
BIJOU (ubo)
Tillie Abbott Co
Lillian Maynard
Lillian Doone Co
Silber & North
"Bower of Melody"
2d half
Rosa Romilli
Reiff Bros & Murray
Bachelors Dream
Norwood & Hall
Datto Free Co
Lincoln
ORPHEUM
Dr Herman
Eddie Leonard
Willa Holt Wakefield
Dooley & Sayle
(Others to fill)
Little Rock, Ark.
MAJESTIC (inter)
Rand's Dogs
Vera De Bassini
Stanley & Conover
Pearl Bro & Burns
Livingston 3
2d half
Two Lows
The Zellers
Milton & De Long Sis
Lewis & Norton
3 Emersons
Los Angeles
ORPHEUM
Marie Lloyd
Ray Samuels
Cameron & O'Connor
Carlisle & Romer
Sam Barton
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
Dennis Bros
Berke & Korae
Ressow Midgett
R E O'Connor Co
Murray Bennett
PANTAGES (m)
"Priestess of Kama"
Edwin Keough Co
R J Moore
Weston & Leon
Spanish Goldinos
Louisville
KEITH'S (ubo)
Louis Simons Co

Memphis
ORPHEUM
Valerie Borgere Co
Fred Lindsay
Hale & Patterson
3 Leightons
Sharrp Johnson
Montambo & Wells
(Others to fill)
Minneapolis
MAJESTIC (orph)
Van & Beaumont Sis
Shaw & McCord
John & Mae Burke
Gardner 3
Diamond & Brennan
Girl from Milwaukee
Wilson & Pearson
2 Alfreds
EMPRESS (ac)
(Open Sun Mat)
3 Falcons
Mockport Sisters
Hallen & Fuller
Dick Lynch
"More Sin Than Usual"
CRISTAL (tbc)
Billy Austin
Geo & Marie Brown
Will H Fox
Toney Corbett 3
Henriette Belle is Co
ORPHEUM (tbc)
Roman Budwick
The Hartmans
Wilson & Lenore
Great Henri
Minneapolis
ORPHEUM
(Open Sun Mat)
Claude & Fan Usher
Fronson & Baldwin
Sharrp & Turek
Exposition 4
Valmont & Raynon
(Others to fill)
MILES (tbc)
Alpha Troupe
Murray & Hillian
Dave Austin Co
El Cota
Piccolo Midgets
UNIQUE (ac)
(Open Sun Mat)
Two Georges
Rathskeller 3
Mary Gray
Tom Nawn Co
Onip
Montreal, Can.
ORPHEUM
Cresy & Dayne
Abeart Troupe
Kirk & Fogarty
Wattson & Sandfield
Brooks & Bowen
Mile Tina
(Others to fill)
FRANCAIS (low)
McNamee
Rita Redmond
3 Brownies
The Lockwoods
Haywood Sisters
Merle
Newburgh, N. Y.
COHEN O H (low)
Gordon & Murphy
Brown & Moulton
Mrs Jan Co
Harry Thomson
(One to fill)
2d half
General Pisano
Rose & Moon
"Mel, How Could You"
Gee Jays
(One to fill)
New Orleans
ORPHEUM
"Beauty Skin Deep"
The Zellers
Thos Jackson Co
Muriel & Francis
John E Hazzard
Mullen & Conkan
Lennet & Wilson
New Rochelle, N. Y.
LOWE
Rose & Moon
Rush & Shapiro
Wood's Animals
2d half
Herbert & Dennis
(Two to fill)
Norfolk, Va.
COLONIAL (ubo)
Rohr L Dalley Co
R E O'Connor Co
Robbie Gordone
Bert Melrose
Buckley's Animals
(Others to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
"To Save One Girl"
Julia Nash Co
Mosher Hayes & M

Portland, Ore.
ORPHEUM
(Open Sun Mat)
James H Cullen
Nelson & Nelson
Panther Duo
Harry B Lester

Portland, Ore.
ORPHEUM
(Open Sun Mat)
James H Cullen
Nelson & Nelson
Panther Duo
Harry B Lester

Portland, Ore.
ORPHEUM
(Open Sun Mat)
James H Cullen
Nelson & Nelson
Panther Duo
Harry B Lester

Colonial (ja)
Daisy Harcourt
Twirling Tailbit
Casad Irvin & Casad
Bayes & England
Mathers
Five Lunatics
Marr & Evans
Riding Eldridges
2d half
Daisy Harcourt
Monkey Hippodrome
Pat W Miles Co
Louis Artoe Tr
U S Military Maids
Miller Bros
CROWN (ja)
Marie Hughes
Hart Cham & Lef
Patrick Miles Co
Louis Artoe Tr
2d half
Five Bonnell
Scott & Marks
(Others to fill)
WILSON (ja)
Archer & Ingersoll
Alex Kaminsky
"Xmas Capers"
2d half
Trevitt's Dogs
Alex Kaminsky
5 Old Veterans
Chenault
KEITH'S (ubo)
"Green Beetle"
Three Types
Blanch Beutler Co
Empire Comedy 4
Leona Stephens
Leon & Co
EMPRESS (ac)
(Open Sun Mat)
Cavada Duo
Sam Ash
Byron & Langdon
Joe Cook
Cleveland
KEITH'S (ubo)
Wm Faversham Co
Mr & Mrs J Barry
Cabaret 3
Rolandow Bros
(Open Sun Mat)
MILES (tbc)
Markee Bros
Aillon & Cullen
Anna Eva Fay
Italian Troubadors
Marion Munson
Columbus
KEITH'S (ubo)
Frank Sheridan Co
Henry Lewis
Swor & Mack
The Relines
8 Islanders
(Others to fill)

Dallas
MAJESTIC (inter)
(Open Sun Mat)
La Toy Bros
Craighill Sis
Shirley & Ward
Capital City 4
Chalahoo Guatemalans
Marshall Montgomery
Willey & Ten Eyck
Denver
ORPHEUM (low)
Geo Damers Co
Kelly Pollock
Demarest & Chabot
Maxime & Bobby
Chick Sale
EMPRESS (ac)
(Open Sun Mat)
Ladella Comiques
Nestor & Delberg
John R Gordon Co
American Comedy 4
Adas Family
Des Moines
ORPHEUM (low)
Doris Wilson Co
McMahon Diamond & C
Edna Showalter
Siegler & Matthews
Fields & Brown
The Goodalls
Eckert & Berg
Pauline
Detroit
TEMPLE (ubo)
Alice Lloyd
Doris Wilson Co
Gould & Aaby
Claudius & Scarlet
Lockett & Waldron
Chief Caupolican
2 Jokers
MILES (tbc)
Siegler & Matthews
Fields & Brown
The Goodalls
Eckert & Berg
Pauline
Duluth
ORPHEUM (low)
James H Cullen
Nelson & Nelson
Panther Duo
Harry B Lester

Grand Rapids, Mich.
COLUMBIA (low)
Will Oakland Co
6 Sullys
Violinsky
Knapp & Cornelia
Sorensen & McNece
(Others to fill)
Hamilton, Can.
TEMPLE (ubo)
Ethel Green
Rube Dickinson
Shirley & Ward
Richmond Mann
Wilson Bros
(Others to fill)
Harrisburg, Pa.
ORPHEUM (ubo)
Hyams & McIntyre
McCormac & Simpson
Hershel Hendler
Lewis & Dody
Prell's Dogs
(Others to fill)
Harrodsburg, Can.
POLIS (ubo)
Sam Bernard Jr
Grace De Mar
Williams & Wolfus
Brierre & King
Davis Family
(Others to fill)
Hoboken, N. J.
LYRIC (low)
Rogers & O'Donnell
Felix Haney Co
Jim Reynolds
Paul LaVan & Dabs
(One to fill)

2d half
Blake & Harvard
"Line No Resistance"
3 Escardos
(Two to fill)
Hot Springs, Ark.
PRINCESS (ac)
Two Lows
Leo Beardsley
Milton & De Long Sis
Lewis & Norton
3 Emersons
Los Angeles
ORPHEUM
Marie Lloyd
Ray Samuels
Cameron & O'Connor
Carlisle & Romer
Sam Barton
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
Dennis Bros
Berke & Korae
Ressow Midgett
R E O'Connor Co
Murray Bennett
PANTAGES (m)
"Priestess of Kama"
Edwin Keough Co
R J Moore
Weston & Leon
Spanish Goldinos
Louisville
KEITH'S (ubo)
Louis Simons Co

Indianapolis
KEITH'S (ubo)
Anna Held's Daughter
Cross & Josephine
Will Rogers
Marie Dorr
Jones & Sylvester
Keller & Wier
LYRIC (ac)
Todd Nards
Ronair & Ward
Kinkaid Players
Sax & Brennan
3 Harbys
Jackson, Mich.
BIJOU (ubo)
"Pinatore Kiddies"
2d half
Ramsay Sisters
Billy Sheer
"Fair Co-eds"
Clark & McCullough
"Visions La Flame"
Jackmanville
ORPHEUM (inter)
(Open Sun Mat)
Dave Wellington
Stan Stanley 3
Grace Wilson
Sachelsa's Band
One to fill
Kalamazoo, Mich.
MAJESTIC (ubo)
"Lovers Lunatics"
2d half
American Trumpeters
Tracy & Rose
"Passenger Wreck"
Moos & Frye
Shreck & Percival
Kansas City, Mo.
ORPHEUM
(Open Sun Mat)
Nance O'Neil Co
Murphy Nichols Co
Julius Tanen
Al Von Tiller
Amble Bros
EMPRESS (ac)
(Open Sun Mat)
Barton & Lovers
Katherine Klare
Richard Miller Co
Joe Whitehead
Sylvester
"Day at Circus"
Knorrville, Tenn.
KEITH'S (ubo)
Chp & Mable
Martini & Fabini
Gray Trio
Bert Hanlon
Barthold's Birds
Lansing, Mich.
BIJOU (ubo)
Tillie Abbott Co
Lillian Maynard
Lillian Doone Co
Silber & North
"Bower of Melody"
2d half
Rosa Romilli
Reiff Bros & Murray
Bachelors Dream
Norwood & Hall
Datto Free Co
Lincoln
ORPHEUM
Dr Herman
Eddie Leonard
Willa Holt Wakefield
Dooley & Sayle
(Others to fill)
Little Rock, Ark.
MAJESTIC (inter)
Rand's Dogs
Vera De Bassini
Stanley & Conover
Pearl Bro & Burns
Livingston 3
2d half
Two Lows
The Zellers
Milton & De Long Sis
Lewis & Norton
3 Emersons
Los Angeles
ORPHEUM
Marie Lloyd
Ray Samuels
Cameron & O'Connor
Carlisle & Romer
Sam Barton
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
Dennis Bros
Berke & Korae
Ressow Midgett
R E O'Connor Co
Murray Bennett
PANTAGES (m)
"Priestess of Kama"
Edwin Keough Co
R J Moore
Weston & Leon
Spanish Goldinos
Louisville
KEITH'S (ubo)
Louis Simons Co

Memphis
ORPHEUM
Valerie Borgere Co
Fred Lindsay
Hale & Patterson
3 Leightons
Sharrp Johnson
Montambo & Wells
(Others to fill)
Minneapolis
MAJESTIC (orph)
Van & Beaumont Sis
Shaw & McCord
John & Mae Burke
Gardner 3
Diamond & Brennan
Girl from Milwaukee
Wilson & Pearson
2 Alfreds
EMPRESS (ac)
(Open Sun Mat)
3 Falcons
Mockport Sisters
Hallen & Fuller
Dick Lynch
"More Sin Than Usual"
CRISTAL (tbc)
Billy Austin
Geo & Marie Brown
Will H Fox
Toney Corbett 3
Henriette Belle is Co

Burns Kilmar & Grady
Hartley's Wonders
(PANTAGES (m)
Open Sun Mat)
Riding Duttons
Rhoda & Crampton
Patsy Doyle
Duncan & Holt
Clara Stevens Co
Ogden, Utah
ORPHEUM (ac)
(Open Thurs Mat)
Patrick Frank & W
Spissell & Mack
Gladys Wilbur
Maxwell's Girls
Warren & Blanchard
Clark & Ward
Omaha
ORPHEUM
(Open Sun Mat)
Valeka Suratt Co
Sophie Bernard
Phillips & White
Hans Roberts Co
Lou Angel
Frank Pariah
Ottawa
DOMINION (ubo)
Homer Miles Co
Bison City 4
Sutton McIntyre & S
McCormick & Wallace
Ramsdell 3
(Others to fill)
Philadelphia
KEITH'S (ubo)
Chas Grapevino Co
Ed Wynn Co
Elida Morris
Cantwell & Walker
Morris Cronin Co
Burns & Fulton
Consl & Betty
The Peers
Pittsburgh
GRAND (ubo)
Anna Held
Lyndell Rogers & L
Harry A Ellis
Ernie & Ernie
4 Kasaras
Meredit Sisters
(Others to fill)
Port Jervis, N Y
Fert (shea)
Eli Dawson
Orlette & Taylor
Beulah DeBuse
Thomas 2d half
24 half
Taylor & Howard
Pique
Portland, Ore.
ORPHEUM
Eli & French
Harry Gilroy
Thomas & Hall
Ward & Weber
The Randalls
Kartell
EMPRESS (ac)
Eddie Marshall
Mae & Addie
Canfield & Carlton
Frank Mullane
Pekinese Troupe
PANTAGES (m)
Adgie's Lions
Milt & Dolly Nobles
Howard 3
Arthur Rigby
Richards & Montrose
La Toska
Providence, R. I.
KEITH'S (ubo)
Trizie Friganza
Fred J Ardath Co
Arthur Sullivan Co
Lal Mon Kim
Rempel Sisters
Chester Kingston
Adaple's Circus
(Others to fill)
Regina, Can.
ORPHEUM
1st half
Lillian Shaw
"Sargeant Bagby"
Wright & Dietrich
Weston & Ciaire
The Berrens
(Others to fill)
Richmond
LYRIC (ac)
Jack Kennedy Co
Redford & Winchester
Armstrong & Clark
Harry De Coe
Byal & Early
(Others to fill)
Rochester, N. Y.
TEMPLE (ubo)
"School Playground"
Belle Blanche
Kennedy No & Platt
Claude Golden
Merrill & Otto
Mabelle & Ballet
Vernie Kaufman
FAMILY (loew)
Kit Karson
Gertie DeMitt
Ann Walters Co
Irwin & Herzog
Marr & Robinson
Sacramento
EMPRESS (ac)
(Open Sun Mat)
Stalne's Circus
Mack & Atkinson
Edith Clifford
Kare
Kiernan Walters & K
Fanton's Athletics
Saxlawn, Mich.
JEFFERS (ubo)
"Going Up"

2d half
Brown & Jackson
Venita Gould
"When Women Rule"
Adams & Guhl
The Dorians
Saul Lake
ORPHEUM
(Open Sun Mat)
Gertrude Barnes
Binna Binna & Binna
Foster & Lovett
Louis Hard
Billy Rogers
El Capitaine
EMPRESS (sc)
(Open Wed Mat)
Boulding Gordons
Brown & Blyler
Rose Tiffany Co
Jennings & Dorman
Sebastian Merrill Co
McMabon & Chapelle
San Antonio
M JESTIC (inter)
(Open Sun Mat)
Mario & Duffy
Arthur Geary
Sager Migeley Co
Sutton McIntyre & S
Henshaw & Avery
Mack & Orth
4 Athletics
San Diego
SAVOY (m)
"In Laughland"
Elliott & Mullen
Leon Rogee
Frank Smith
San Francisco
ORPHEUM
Olga Netherland
John & Emma Ray
Herman Timberg
Clara Inge
Catalane & Denny
(Others to fill)
EMPRESS (ac)
Fred St Onge Tr
Ed & Jack Smith
Owynna & Gossett
Bessie Browning
"I've Got"
PANTAGES (m)
(Open Sun Mat)
Gunboat Smith
Walker's Girls
Granville & Mack
Clinton & Rogers
Magnani Family
St. Louis
COLUMBIA (ubo)
"Wrong From Start"
Liddle Chis
Cole & Denaby
Britt Wood
Miller & Stanley
Dagwell Sisters
Ioleen Sisters
PRINCESS (ac)
(Open Sun Mat)
Newport & Strik
Violin Beauties
"Their Get Away"
Grant Gardner
Oxford 3
St. Paul
ORPHEUM
(Open Sun Mat)
Ed Foye & Family
Nina
Bert Fitzgibbons
DeLeon & Davis
Mori Bros
(Others to fill)
EMPRESS (ac)
(Open Sun Mat)
3 Newmans
Kammerer & Howland
Clem Bevins Co
Cockland McReids & M
Robinson's Elephants
Scranton, Pa.
POLIS (ubo)
Howard & McCane
"Telephone Tangle"
Swiss Outman 3
Libonati
Joe & Lew Cooper
Howard's Ponies
Seattle
ORPHEUM
"Neptune's Garden"
Neville Gordon
Grouch & Welch
Monita 5
Van Haven
Pope Uno
(Others to fill)
EMPRESS (ac)
Zeraldas
Louis Granat
"The Punch"
Bob Hall
"Mermald & Man"
PANTAGES (m)
Barnold's Dogs
Farrows Lancaster Co
Tom Kelly
Wood & Lawson
Jerome & Carson
St. Louis City
ORPHEUM
Annie Kent
Conley & Webb
Lillie Hertlein
Leo Carrillo
Barrows & Milo
(Others to fill)
Spokane
ORPHEUM (ac)
(Open Sun Mat)
Ryan Bros
Williams & Segal
"Spiegel's Daughter"
Al Herman
"Harmony Girls"

PANTAGES (m)
(Open Sun Mat)
Lottie Mayer Girls
Lasky's "Hoboes"
Musette
Rackett Hoover & M
Cornelia & Wilbur
Springfield, Mass.
POLIS (ubo)
Herbert Germaine 3
Mabel Berra
Ed Morton
Reisner & Goran
Hal & Francis
Syranee, N. Y.
GRAND (ubo)
Belle Baker
"Woman Proposes"
Miller & Vincent
The Haasmans
(Others to fill)
Tacoma
EMPRESS (ac)
Will Morris
Thornton & Corlew
Dick Bernard Co
"Qualat Q's"
Orville Stamm
Mary N. N. N. N. N.
Terry Troupe
Harry Bulger
Betina Bruce Co
Tom & Stacia Moore
Juggling Wagners
Terry Haste, Ind.
CALIFORNIA (sva)
Geo B Reno Co
Franklin Batle
Cummings & Gladys
Kalma Co
Lloyd & Whitehouse
2d half
Milly Kent Co
Chung Hwa 4
The Langdons
Dolice Sisters
(One to fill)
Toledo
KEITH'S (ubo)
"Porch Party"
Imhof Conn & Cor
Melville & Higgins
Meredit & Sacozer
Walter James
(Others to fill)
Toronto
SHEA'S (ubo)
Louise Alexander Co
"Califfet's Bar"
McFarland & Mms?
Gordon & Rica
Cooper & Robinson
Robt E Keane Co
3 Bobbie Kane
Alexander Bros
YOUNG ST (loew)
Billie Seaton
Mori Bros
Friend & Lesser
The Criminal
Francis Murphy
Dancing Kennedys
Martineti & Sidello
Owen Wright
(Two to fill)
Utica, N. Y.
SCHUBERT (ubo)
Jas R McCann Co
Van & Schenck
The Grassers
Van Bros
(Others to fill)
Vancouver, B. C.
ORPHEUM
Roshan
Theo Roberts Co
Huford & Chain
McDevitt Kelly & L
Chas Weber
(Others to fill)
IMPERIAL (so)
Doruch & Russell
Harry Rose
"In Old New York"
Usher 3
Celle Eddid & G
PANTAGES (m)
Alley's Hawaiians
Cree
Togan & Geneva
Comer & Sloan
De Alberts
Washington
KEITH'S (ubo)
Virginia Harned Co
Nancy Haines Co
Heath & Millership
Lane & O'Donnell
Flaser & Green
Mosart Duo
(Others to fill)
Winnipeg, Can.
ORPHEUM
Bessie Wynn
Bob Haines Co
Matthews & Shays
Wheeler & Wilson
Hees Sisters
La Belle Oerita
EMPRESS (so)
Great Johnstone
Blyse Russell
Porter J White Co
Demarest & Doll
"Circus Days"
PANTAGES (m)
Vice
5 Clayton
Clayton & Lennie
Bob Finley Girls
Cycling Brunettes
Paris
OLYMPIA
"Miouic"
Alice O'Brien
Y Printemps
Rory Haines Co
Charlot Martens
H Dorville
Footit & Sons
Durafour
Max Berger
Sourillon
Jackson's Girls
The Wahnellys
Therese Aldibert
3 Marian
Mary & Gattier
Gaby Montbrousse
3 Poppene
R Berlin
Occultus

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.

New York, March 28.

Editor VARIETY:

The review in VARIETY dealing with "Judith of Bethulia," so far as I am concerned, is not correct. I thank you very much for the nice things said about me, but I consider myself in duty bound to ask you to please correct the statement that I produced "Judith of Bethulia."

D. W. Griffith staged "Judith," and when I called at the Biograph he was kind enough to project it for me. After seeing it there, I told Mr. Griffith I was very much afraid I could not have done as good a job of it.

Lawrence Marston.

New York, March 31.

To the Editor VARIETY:

I wish to ask you to give prominence to this letter which calls for the co-operation of artists to help in raising \$10,000 for "The East Side Home & Day Nursery" for destitute children. Towards this end, a benefit is to be held in the Grand Ball Room of the Waldorf-Astoria, Monday, April 20, and the admission fee of \$1 will be charged. This will entitle the holder

to the privilege of dancing free or of witnessing the special performances which will be given by artists who have kindly volunteered to give their services, each hour, in the Astor Gallery.

The proceedings will be opened by His Honor, Mayor, John Purroy Mitchel and Mrs. Mitchel, and will continue the whole day till 11 p. m.

Many hundreds of helpers are wanted in all departments and the services of the ladies are especially needed on this day, in the capacity of program sellers, and a thousand-and-one other methods of raising money in the sweet cause of Charity.

Alfred E. Henderson,
Director.

All offers of services may be addressed to me at Aeolian Hall (Suite 1128-1129), West 42d St., N. Y. City.

Carthage, N. Y., Mar. 28.

Editor VARIETY:

In VARIETY was a criticism of a team using the name of Hallen and Burt. As we have been recognized by that name for the past two years we feel it is not fair to us.

Hallen and Burt.

OBITUARY

Christiana Hackett, mother of Norman Hackett, died suddenly March 22 at her home in Detroit.

Giunio Socollo the character actor and of late a stock director, dropped dead at his apartments in New York City March 27.

San Francisco, April 1.

Theodore B. Ross, a pioneer manager of this city, and later on a politician more or less successful, was buried here March 10, his death occurring the previous Sunday in St. Luke's Hospital. His age was 96. The body was cremated.

"EXCUSE ME"—Olympic (2d week).
PRINCESS PLAYERS—Princess (3d week).
"ADELIE"—Studebaker (3d week).
"DADDY LONG-LEGS"—Power's (5th week).
"AT BAY"—Blackstone (3d week).
"SEVEN KEYS TO BALDPATE"—Cohan's (8th week).

PARIS.

"MA TANTE D'HONFLEUR"—Varietes.
"MR. BRETONNEAU"—and "DESTIN EST MAITRE"—Porte St.-Martin.
"TOUT O COUP"—Sarah Bernhardt.
"SAMO"—Opera.
"APPRODITE"—Renaissance.
"LE PETARD"—Gymnase.
"DIABLE O QUATRE"—Chatelet.
"BELLE AVENTURE"—Vaudeville.
"PELEINE ECOSAISE"—Bouffes.
"DEUX CANARDS"—Palais Royal.
"MANNEQUIN"—Marigny.
"LA GLU"—Gaites.
"ENVOLEE"—Deux Couverts"—Comed.—Fran-

"MIUSIC"—Olympia.
"ORGIE A BABYLONE"—Moulin Rouge.
"LEPERVIER"—Ambigu.
"JE NE TROMPE PAS MON MARI"—Albion.
"LA VICTIME" (Comed.)—Champs Elysees.
"FILLE DE FIGARO"—Apollo.
"PETITE BOUCHE"—Michel.
REVUES:—Femina, Folies Bergere, Cigale, Ba-Ta-Clan, Scala, Capucines.

SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SIXES"—Longacre (2d week).
"ALONG CAME RUTH"—Gaiety (7th week).
BARNUM & BAILEY—Garden (4th week).
"MADAME" Park (29th week).
GRAND OPERA—Century (28th week).
"GRUMPY"—Cyril Maude)—Wallack's (17th week).
"HELP WANTED"—Elliott (9th week).
"HIGH LINKS"—Casino (18th week).
"JERRY"—(Billie Burke)—Lyceum (1st week).
"KITTY MACKAY"—Comedy (12th week).
"LEGEND OF LENORA"—(Maude Adams)—Empire (14th week).
"MARRYING MONEY"—Princess (4th week).
"ON THE TENTMAKER"—Lyric (12th week).
"PANTHEA"—Booth (1st week).
PAVLOVA—Manhattan (April 6).
"PINAPORE"—Hippodrome (April 9).
"PRE O' MY HEART"—Cort (85th week).
"POTASH AND PERLMUTTER"—Cohan (34th week).
REPERTOIRE (Margaret Anglin)—Hudson (4th week).
"SAB"—Liberty (13th week).
"SEVEN KEYS TO BALDPATE"—Astor (28th week).
"THE BELLE OF BOND STREET"—(Sam Bernard & Gaby Deslys)—Shubert (2d week).
"THE CRIMINAL GIRL"—(Eldinge)—Knickerbocker (4th week).
"THE MIDNIGHT GIRL"—44th Street (7th week).
"THE MISLEADING LADY"—Fulton (19th week).
"THE QUEEN OF THE MOVIES"—Globe (13th week).
"THE RULE OF THREE"—Harris (8th week).
"THE SECRET"—Belasco (14th week).
"THE WHIRL OF THE WORLD"—Winter Garden (18th week).
"THE YELLOW TICKET"—Edginge (12th week).
"THINGS THAT COUNT"—Playhouse.
"TODAY"—48th Street (26th week).
"TOO MANY COOKS"—39th Street (7th week).

CHICAGO.

"PECK O' PICKLES"—American (5th week).
"HELP WANTED"—Cort (18th week).
E. H. SOTHERN—Garrick (2d week).

Chicago, April 1.

Jack Quinn, stage manager of the Auditorium, Spokane, died of heart failure, March 22. He was 66 years of age.

Kansas City, April 1.

James Findlay, father of Vera Findlay, died in Kansas City last week.

Fort Scott, Kas., died March 27.

Cincinnati, April 1.

Garrett Runey, 82, father of Clarence Runey, Ohio, Indiana and Kentucky representative of the Universal, died here March 28 of pneumonia. He is the sixth member of Clarence Runey's family to pass away in the last year.

Boston, April 1.

Mrs. Alfred A. Grady, the wife of Al Grady, the "Puffy Bear" in "The Poor Little Rich Girl," die tragically in her husband's arms from heart failure in the Hotel Hollis last Friday morning. She was better known as Minnie Higgins, a singer, and is the daughter of the first musical director to produce Rice's "Evangeline." Her mother and sister live at 527 Riverside drive, New York. She had played in "The Rose Maid," "Dick Whittington," "Buster Brown" and "The New-ly-Weds."

NEW ACTS NEXT WEEK

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

Carlos Sebastian and Dorothy Bentley,
Palace.
Flavilla, Palace.
Les Yost, Palace.

Mr. and Mrs. Pat. Rooney.
Songs, Dances and Talk.
28 Mins.; One (Special Drops).
Colonial.

It was some tired boy when Pat Rooney dragged himself off the Colonial stage Monday night after acknowledging the applause. It goes without saying that Mrs. Rooney (Marion Bent) was also weary but likewise elated. They had the toughest spot assigned them in many moons, following Mr. and Mrs. Carter De Haven, but hit it up hard, and having a new act which brought out all the Rooneys' active and dormant ability, the results were certain. The Rooneys have discarded their old newstand drop and subsequent patter about the papers and now have an exterior of the Nothingworth nickel and dime store. They appear from the shop with Miss Bent dropping one of her bundles and the eccentric, hopping about Pat picking it up. There's some snappy patter and a smart little song about Nancy and Clancy that fits. Pat and Marion then dance, and in evening clothes appear before a drop that shows the interior of a ballroom. Here they do some of the newfangled steps and fatten their average. As an encore Pat does a dancing imitation of an orchestra director. For this a mannikin orchestra is carried. Pat, in a red band coat, waves his arms and dances all around as he waves the baton. It makes a dandy encore. Pat also did a ventriloquist bit with a stage hand that was a big laugh. He used up all the old encore bits he ever employed. The new act makes the Rooneys work harder than ever before.

Mark.

The Brads (2).
"Sunshine Capers" (Comedy-Acrobatic)
10 Mins.; Two.
Palace.

The Brads appear to be English. The man recalls one of the Bradshaw Brothers, also from England. The woman is a contortionist, and the man is the same, with a comedy attachment. The act seems a little padded out. It opened the Palace show Monday evening. A trifle beyond the average turn of its kind.

Time.

Medlin, Clark and Townes.
Rathskeller Trio.
11 Mins.; One.
American.

Three men without a piano, but with dress suits, crinkled shirt bosoms and black silk watch-chains about the neck. Open with trio harmonizing, ballad solo, popular duet, trio number. Boisterous orchestration (plenty of brass). Good big small time act.

John.

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

Mme. Doree & Co. (11).
"Great Moments from Grand Opera."
36 Mins.; Special Sets.
Palace.

"Great Moments from Grand Opera" has been laid out along the lines (in its running) of Amelia Bingham's "Great Moments from Great Plays." A woman, badly made up, but with a nice speaking voice, informs the audience between the skits what's going to next happen, and why. "Carmen," "Il Trovatore," "Rigoletto" and "Cavalleria Rusticana" were briefly sung, all in 36 minutes, including the changes of sets. Johanna Kristoffy is the individual hit, second only to the ensemble choruses, in which the entire cast is very strong. The programing is made important, and the turn scored very big Monday night. They are a fair collection of singers for vaudeville. This, with the appropriate costuming for the characters and the furnishings, gives Mme. Doree's act an unusual "flash."

Time.

Gertrude Coghlan and Co. (3).
"A Lesson in Bridge" (Comedy).
20 Mins.; Full Stage.
Majestic (Chicago).

Chicago, April 1.

One-act comedy by William Hodge. Tells the story of a man's attempt to cure his wife of the bridge habit. She has been losing money. He writes her a blackhand letter, disguises himself as a blackhand and frightens her into promising that she will never play bridge again. There is not much to the sketch, but it does afford a few good laughs, and is admirably acted by Frank Losee, Gertrude Coghlan (who returns to the stage after five years' absence) and a young woman not named on the program, as the maid. Mr. Hodge produced the piece. It was rehearsed on tour with him while he was playing "The Road to Happiness."

Read.

Montrose and Sydel.
Singing, Dancing, Acrobats, Bicycle
Riding, etc.
14 Mins.; One (3); Full Stage (11).
American.

Man and woman, open with song, acrobatic stepping. Full stage for bicycle riding while he does some acrobatic stunts and tumbling. Good closing three-a-day turn.

John.

Players for the Greenwall.

New Orleans, April 1.

The following comprise the Stegner-Muehlman players opening at the Greenwall shortly: Charles Balsar, Robert Mackay, Ed. Nannery, Robert Robson, William Weston, Charles Fraser, A. O. Wardburt, Eleanor Gordon, Regina Connelli, Ellen Langdon, Margaret Lewis, Dorothy Sutton.

MARIE DRESSLER RESTING.

Los Angeles, April 1.

Marie Dressler is here trying to forget her trouble with the Gaiety management in 'Frisco. She is staying at a beach resort and unusually quiet, refusing to permit interviews in the local newspapers.

Husband Jack Dalton is in 'Frisco, fighting George Anderson, et al.

AMERICAN.

The show at the American Roof did not start till after 8.30 Tuesday evening, and with nine acts and a three-reel picture, wasn't over till 11.45. The picture is under Film Reviews, and Medlin, Clark and Townes, and Montrose and Sydel, New Acts.

Cliff Bailey, a barrel jumper, opened the show and has patterned his turn as closely as he dared after Bert Melrose. He dresses in the comedy kilts, gets his gloves caught in the same manner, does the bird in tree stunt and finishes with the table rocking, doing it with barrels. He's a good barrel jumper, but gets little out of the comedy, as he's a poor showman. All imitators are.

Milo's Models, with the three posers covered with a coating to resemble platinum, offer productions of famous statuary. Friend and Lesser's act in "one" is entitled to commendation for the exclusiveness and originality of its material. They develop a bit of comedy plot with a clever conversational song. Herman Lieb and Co. with "Dope" closed the first half.

Arthur Whitelaw, monologist, with his Clancy stories, parody and "Top o' th' Morning" recitation, pleased the audience immensely. Dorothy Rogers and Co., with her farcial "Babies a la Carte" seems to be as funny as ever to the American crowd. Haydn, Bertin and Haydn is the successor to the former Haydn, Borden and Haydn turn, the Bertin being a plump woman. The routine has been re-arranged, one brother doing straight to the other's English chappie, the woman doing a solo and also acting as a feeder. Miss Bertin might improve things a bit by wearing dress shields in her second gown.

John.

SHOWS CLOSING.

"Broadway Jones" closed its road tour Saturday night.

Little & Callahan's "Freckles" closed on the one-nighters last week. Thomas E. Shea and his repertoire company closed the road season Saturday night in Philadelphia.

In the west the following have closed for this season: "The Wolf," "Where the Trail Divides," "The Virginian" (No. 2), No. 1 disbanding April 4 and No. 3 ending its tour last week in Texas.

The Charlotte Walker show, "The Trail of the Lonesome Pine," at the conclusion of this week's engagement at the Grand opera house, will disband for the season.

The New York run of "Peg o' My Heart" will come to a close in May, when Laurette Taylor will go to Europe for a much needed rest.

San Francisco, April 1.

The Gaiety Company's "Merry Gambo!" company closed at the Morosco, Los Angeles, March 29, returning here for disbandment. Marie Dressler was not with the show, which held no drawing power without her.

Kansas City, April 1.

"The White Sister" closed Saturday in Paola, Kas., when the house manager seized the baggage and scenery for \$40 advanced.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"Pinafore"—Hippodrome (April 9).

BOWERY BURLESQUERS.

Hurtig & Seamon's "Bowery Burlesquers," on its seventh annual tour, has a quoted line on its program copy reading: "The show that made Burlesque famous." That may be an exaggeration, but it most certainly is a show that burlesque may well be proud of. At the Columbia last week it gathered more laughs than all the "blue" shows that have appeared there this season put together.

In order to do this they have a good book—good for burlesque at any rate—by Thomas T. Railey, with the dancing numbers staged by Dan Dody, a competent company and a neatly costumed chorus.

It is headed by Eddie Fitzgerald, Jack Quinn and Truly Shattuck. Fitzgerald as a "Tad" and Quinn with his "fly," "flip" talk, reinforced by their clever specialty, earned for them applause merited. Miss Shattuck as "a wealthy widow" was given numerous opportunities for the display of some rich gowns (no tights) and for her familiar and pleasing vocalizing. She looked and sang as well as she did when in musical comedy and vaudeville not so long ago.

The management is entitled to thanks for not confining the comedy to the featured names. Concerted work prevailed throughout. It seemed as if they were more than willing to give everybody in the company all the opportunities to "make good" that they felt they could tackle. For instance there was Harry Woods, a good Hebrew comedian, had the center of the stage as often as the people whose names were in big type. Then there was Jane May, a pretty and neat ingenue, who gave a good account of herself. Primrose Semon, the soubret, sang like Belle Baker and danced with vim and dash. George Snyder, the "straight," did several single and double specialties.

The current entertainment being offered by "The Bowery Burlesquers" may be set down as a very high burlesque standard.

John.

FRANCIS WILSON'S FARCE DULL

Reading, Pa., April 1.

"The Myd Mystery," a comedy farce in three acts, dramatized from J. Storer Clouston's novel by L. T. Bradley and Francis Wilson, was produced Monday night at the Orpheum, for the first time, under the personal direction of Mr. Wilson and his co-stars. Mr. Wilson was assisted by the members of the Orpheum Players.

The plot is weak and will no doubt have to be rebuilt before meeting success. The principal male roles are handled by Mr. Wilson as Mr. Myd and Arthur Elliot as the Bishop of Bedford. Amelia Gardner, as the wife of Mr. Myd, played her part fairly well. Of the Broadway stars that stood above all the others was Elsie Esmond as Eva Wilson, the resourceful parlor maid.

PANTHEA.

Zat Madame Pezrova is ze most exotic figure on ze New York stage zere can be little doubt. Her full white zroat has ze lines zat Praxiteles molded in his Aphrodite—her ruby lips retain zere poster redness even though "Pantzea" (as she pronounces it) makes her entrance rescued from the sea, and her Burne-Jones hair is given an extra Marcel or two by the waves of the Northumberland coast.

There she sits in the spotlight's white glow and mechanically jerks her shoulders to indicate cold, when her eyes fall upon Gerard, the young husband in the house of her rescuers. "Hello Gerard, I want you," and after upsetting the tray with highballs, Gerard flies with her as the curtain falls.

In the next act Gerard looks weak. The doctor, who laughs much and with his mouth only, says Gerard is suffering from "unproduced opera," so he must go away. "Pantzea" remains behind to get the opera produced; to do so she must sacrifice her pure soul by selling herself for a month to the baron who is "ze managaire." Before the opening of the piece it is made quite clear she is a woman in "seduced circumstances" so the "pure soul" stuff might more fittingly be renamed "poor soul." In return for her "soul" the baron promises to kill himself at the end of a month if he is still alive.

The end of the month arrives at the beginning of the next act. There is a gorgeous banquet scene in honor of Gerard's opera which has just been produced. All look happy—all except "Pantzea." She just sits at the table and pants. Her gown is superb. The guests call for a song as the act is short, but "Pantzea" refuses to sing "My Hero" in two voices—"non-non;" nor will she sing "Pretty Polly—"non-non." Instead she kills the baron when Gerard learns everything, because the baron says she is his. If the baron had been a gentleman he would have killed himself as he promised, but—. So "Pantzea" picks up a table knife and cuts his throat and then screams. Such screams have not been heard since Bernhardt learnt the wisdom of avoiding them. But "Pezrova" is young, and screaming does not hurt her "zroat."

The next act was the curtain calls. "Pezrova" nearly fainted nine times, just as she used to do in vaudeville after her Bernhardt imitation.

In the last act Gerard is packing pants to go away again. "Pezrova" stands in the doorway as a ray of Prussian blue moonlight plays upon her, and when he learns she must go to Siberia he goes with her, so that together they may melt the snows.

"Pezrova" can act; when she gets a great play she may be able to make people feel. But first it might be well for her to remember the advice of that king of literary tricksters—Pope—"to look in his heart and write." If Pezrova would only "look in her heart and act" her talents might place her where she belongs.

George Nash, who portrayed the baron, had all the "externals" in the way of make-up, but was altogether too virile in his impersonation of a decrepit rouse. Milton Sills, as Gerard,

COLONIAL.

It was worth a dollar of anybody's money to witness that merry stage battle waged at the Colonial Monday night with Mr. and Mrs. Carter DeHaven on one side and Mr. and Mrs. Pat Rooney on the other. It was a battle of stage talent. The audience applauded both families until their hands were blistered. Mr. and Mrs. DeHaven appeared first. They scored round after round of applause with their new act and there appeared to be little left for the Rooneys. The preliminaries had been well staged and the program makers helped matters along by announcing the Rooneys as Mr. and Mrs. Pat when heretofore it has always been Pat Rooney and Marion Bent.

The DeHavens and Rooneys come in for comparison by reason that they are young, feel proud of their domestic relations and family offsprings and are making their bread and butter by reason of their ability to entertain on the vaudeville stage. Their acts are wholly different with the De Havens making a speciality of double numbers and wardrobe while the Rooneys depend more on dancing with Pat working his legs like triphammers. The Rooneys had a harder row following the DeHavens.

The Colonial show as a whole was well received. In the running it shaped up much better than it appeared on paper.

The El Rey Sisters opened quietly but effectively with roller skating. Kramer and Morton did well "No. 2." The boys have some pretty old material and should brighten up the talk.

The Pedersen Brothers scored as usual. Winona Winter pleased in a mild mannered way with some songs and an impersonation.

Hermine Shone and company offered "The Last of the Quakers," by Edgar Allan Woolf. It's a story about a Quaker girl that goes contrary-wise to the straitlaced ideas of her grandparents. Of the Woolf output of sketches this one clogs up the machinery considerably. Inconsistent to a degree with the word "hell" used as a laughgetter, it doesn't pan out just right, although the Colonialites received it well Monday night. The Quaker dialect suffers at stages and some of Miss Shone's supporting players fell down with their characterizations of Quaker people.

After intermission came the A. Baldwin Sloane-Grace Field ballroom dance pictures. Little Billy was next with several new numbers, the best a recitation. Little Billy also danced.

After the DeHavens and Rooneys had fought from their respective corners, the Ishikawa Brothers (Japs) closed.

Mark.

played intelligently, but non-magnetically. Frank Hatch, as a musician-friend of Gerard's, was good. The remainder of the lengthy cast was very bad.

"Panthea," by Monckton Hoffe, is a poor play. It hasn't a chance. Jolo.

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

HAMMERSTEIN'S

The absence of a matinee show at all the Keith houses Monday afternoon had the effect of drawing a turn-away business at Hammerstein's. It is a cumulative bill, getting stronger and stronger as it progresses, with practically all the big hits on late.

Kramer and Paterson, a couple of strong men, open with some hand-to-hand work. The understander was formerly of Bellclair and Herman. Cooper and May, man and woman, wooden shoe steppers, filled in an early spot very acceptably. Wireless Telegraphy is pretty much the same act as shown on the Victoria Roof some years ago, but with another man "demonstrating." The present incumbent is not a good showman, and there is not enough of the turn in itself without the aid of a high-grade person to make the "talk."

Cadets de Gascogne, Italian quartet, offered a pleasing selection of familiar excerpts from grand opera, followed by Andy Rice with a mousethache and a fine routine of Hebrew monolog. Hyams and McIntyre put over a dainty, but not violent, hit, leaving a pleasant impression. Sam and Kitty Morton were the first big applause number, causing uproarious laughter. They have some new cross-fire material since last seen here.

Maurice and Walton were greeted demonstratively on their reappearance following an absence of a year, and after doing four "ballroom" dances took a number of bows and some flowers. Miss Walton now dresses in a black skirt less transparent than her former gown, the music is played by their own pianist, the card announcing the dances is placed in the center door and they now go in for more intricate stepping. The closing number, programed and carded as an eccentric one-step, has a whirlwind pirouette finish that is a knockout.

Ada Lane was out of the Jack Wilson act Monday night, suffering from a cold. The turn, nevertheless, scored very strongly. Wilson's voice appeared to be better than at any time in the past two years. At the conclusion of the act Monday night, while responding to insistent applause, a man seated in a box laughed peculiarly at the comedian's antics, whereupon Wilson remarked that he had met the man in an elevator during the day and removed his hat during the trip. That's taking liberties with people who pay to be entertained.

Lasky's "Red Heads" was the final vaudeville turn. It is the best act Lasky has ever produced. The gowns of the girls are an attraction in itself for the women, while the girls themselves should have a strong appeal for the male contingent. James B. Carson and Stewart Jackson, the two principals, score with their work and the lyrics are superior to those generally heard in vaudeville.

A quite indistinct feature picture, running perhaps 2,000 feet, of Mme. Bernhardt in "Camille," closed the show. Even the captions were very illegible. It is remarkable that almost the entire audience remained seated until it was concluded, all waiting for the much advertised "death scene."

Jolo.

PALACE.

The show dragged along Monday evening at the Palace. Everything seemed too long, from start to closing. Gertrude Hoffmann, with her 66-minute turn doing the latter. The large audience liked Gertrude for they remained to the finish. Miss Hoffmann has crammed into this act all she ever did before, with a few production bits from her own show. The act could easily be trimmed down, but Miss Hoffmann does nearly all the work in it.

Another long number was the Mme. Doree company (New Acts), taking up over 35 minutes in a kaliedoscopic operatic medley. The turn was "No. 3," with the Pathe Weekely opening the program, leaving the bill proper to commence at 8:30. The Brads (New Acts) started it off, followed by Charles and Fanny Van, who could advantageously cut down. The Vans have a bit of business with a camera that is their own. The position was early for them, and they varied in appreciation.

Miss Orford's Elephants, after a tour of the Orpheum Circuit, are back in the house they started from on this side. The animals went as well as when showing here last year. The man who runs the turn works the animals very well, doing so quietly and unostentatiously. Few in the house know he is handling them, the great majority believing it is the woman and good training—and the good training is there.

Just before the elephants, which closed the first half, came George McKay and Ottie Ardine, another two-act that holds the stage too long. McKay is doing some nice kidding, and Miss Ardine fits in very well, having considerable time to herself. The team did all right, but a faster working turn not quite so drawn out next season will stand them better instead.

Miss Hoffmann used up all of the second half, excepting Mae Murray and Clifton Webb (opening it), who did the "modern dances" with Europe's "Society Orchestra" (colored) that has a drummer who draws all the attention to himself. It is with consent presumably, but detracts from the class. It's the couple's third week at the Palace. They are dancing the "Bakst" and "Cinqunite," and getting away with it. Miss Murray was always handy in discovering new titles and steps, but she doesn't seem to give any attention to her facial makeup. That showed in streaks of red and white, with the lips very rosy.

Stmc.

ALLEGES TRIMMING.

Duluth, April 1.

John Richardson and Charles Pavey, owners of the Bijou, West End, are in court with partnership troubles. Richardson has petitioned for a receiver and accounting. He alleges he purchased the house in June, 1913, upon the solicitation of Pavey, who agreed to work for him for \$30 a week; that July 15 last Pavey threatened to leave unless he was taken in as a partner, which was agreed to; and that eventually, on the representation that Pavey had a purchaser, the house was transferred to Pavey.

FAMOUS PLAYERS CO. ANGLING FOR DAVID BELASCO'S PIECES

Success of "Good Little Devil" as Feature Film Will Probably Add the Legitimate Producer to F. P. List of Captures That Now Has Charles Frohman and Henry W. Savage. Adolph Zukor Comments on the Picture Business.

Upon the return this week of Adolph Zukor from his trip to the Pacific coast, he was asked how much truth there was in the report his company, the Famous Players, would shortly reach an agreement with David Belasco to reproduce the Belasco stage successes on the screen. Mr. Zukor replied he hoped to have Mr. Belasco with him, as the success of "A Good Little Devil" (a Belasco play) as a F. P. feature picture had been so signal he felt Mr. Belasco would have no hesitancy in lending his other legit hits to the camera.

The Famous Players but recently arranged with Charles Frohman and shortly before that with Henry W. Savage, besides having Daniel Frohman in the company. Through the connection made, the F. P. Co. has a long line of the best known legitimate plays, covering the entire range.

Speaking of his trip to the coast, Mr. Zukor said he had observed the feature film houses out that way were drawing an unusually nice class of people, with many of the theatres having automobiles standing outside. He also mentioned the 1,000-foot daily release had seen its day, even in the five-cent houses which would shortly have to give a two-reeler at least.

The Famous Players Co. produce only feature films. The Zukor concern was the pioneer in this, Mr. Zukor showing a sage foresight into the picture business when his opinions were decried in the day before the film commenced to display its possibilities.

The F. P. grades its features into three classes, A, B and C, according to quality, but much to his regret, said Mr. Zukor, he has found the exhibitor, as a rule, will not fix a standard price of admission, oftentimes raising the scale. Twenty-five cents, Mr. Zukor believes, should be the maximum price for any feature picture show, with the whole scale 10-25; and no feature film should run beyond five reels, if it is expected to hold interest throughout.

As the title of the concern indicates, it has always gone in for "names" of actors in the pictures. Replying to a query whether he thought a legitimate actor for a play he had become identified with could give a performance for the screen equal to the experienced picture player, Mr. Zukor answered in the affirmative, qualifying it somewhat by saying it depended to a great extent in both instances upon the director. If the director of a moving picture, continued Mr. Zukor, knew the tech-

nique of the show business from all angles, he would make any actor "get it across."

"Romance" is the great ingredient of a motion picture, according to Mr. Zukor, and the hardest to project into the audience. "Vice films" need worry no picture man, said the same authority. They will run themselves out as did the vice plays. Pictures are being pointed toward education and cleanliness, he added.

It will take about another year for the feature picture business to settle down, is Mr. Zukor's belief, and even during that time, he says, the tendency will be to increase the cost of production. Not alone the picture patrons will demand the best that may be given in film production, but the rivalry and the pride of the manufacturers will steadily push up the cost of a feature.

Mr. Zukor mentioned it jarred upon him to hear often that "pictures are hurting the show business." "Pictures are show business," said he, "just as much as any other part of it."

So far the F. P. Co. has shown 27 features, and has from eight to 11 in hand. While away, Mr. Zukor visited the company's plant at Los Angeles, where Edwin S. Porter is in charge. Mr. Porter is the technical director for the F. P. Co. Mr. Zukor wished to confer with him over the James K. Hackett picture of "Monsieur Beaucaire," a very important production, that calls for a trip to the original scenes in Europe, and also regarding the building of a studio in Long Island City for the Charles Frohman plays.

NEW BILL AT VITA.

One more week of "A Million Bid," the melo-dramatic movie feature at the Vitagraph. Easter Monday it will give way to a six-reeler, entitled "Mr. Barnes of New York," with Maurice Costello as the stellar character, the photoplay taken from Archibald Clavering Gunter's novel of that title.

Another picture to be shown will be "Love, Luck and Gasoline" (three reels), with Lillian Walker, John Bunny and Wallie Van, and a silent comedy, "The New Stenographer," in which prominent Vita players will appear.

Still Using Griffith Film.

Although David W. Griffith is no longer with the Biograph, that picture company has a series of features produced by its late director that they are hoarding up and releasing one at a time, which hoarding will cover a period of over a year.

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

G. F. SUED FOR \$50,000.

St. Louis, April 1.

The Film Advertising Co. has filed suit against the General Film Co. for \$50,000 damages for alleged failure to furnish lithographs and other supplies.

The petition states the G. F. agreed with persons now stockholders of the Film Advertising Co. to furnish the advertising material and this was done from July 1, 1911, until Jan. 1, 1914, it is alleged. Damages are claimed on the ground the alleged failure of the General company to continue providing advertising material has resulted in the plaintiff company being injured and run at a loss, it is averred.

"DOPE" IN U. B. O.

The United Booking Offices Feature Film Company has taken over the Herman Lieb feature film "Dope" and will hereafter have charge of all its theatre bookings.

The U. B. O. no longer handles the "By Fire and Sword" feature.

The offices of the U. B. O. picture managers and bookers will move from the sixth floor of the Putnam building to the Palace Theatre building in two weeks.

ANNA HELD SUIT SETTLED.

Anna Held's suit against the Kinemacolor Company of America for \$250,000 damages for displaying moving pictures of herself without her consent, thereby causing her untold mental anguish which could only be remedied by a quarter of a million dollars, has been settled out of court.

Miss Held's lawyers were willing to take \$15,000 in settlement of the claim for mental anguish, but agreed to a counter proposition of fifty per cent. of the profits of the pictures.

Eventually lawyers were delegated to examine the books to determine the actual profits. This occurred Monday. A heavy loss was shown and Kinemacolor is now demanding its share of loss on the picture, alleging Miss Held, being a partner, is liable for its losses as well as its profits.

FRENCH FILM STATISTICS.

Paris, March 18.

From customs statistics published for 1913 the French film business is booming. Prior to 1910 films were not classed in the receipts, but included as photographic accessories.

The actual imports and exports of films since that year are as follows:

	Imports.	Exports.
1910.....	\$1,801,470	\$1,289,435
1911.....	2,937,560	1,706,125
1912.....	4,574,300	3,665,845
1913.....	4,430,125	6,407,990

Eclectic Exchanges in Southwest.

St. Louis, April 1.

The Eclectic Film Exchange, said to be an eastern organization, which is invading this part of the country, has leased a store building at 3210 Locust street.

An announcement sent out by the Eclectic Co. this week stated another branch had been opened at 215 East 5th street, Cincinnati, with S. P. Hettyberg in charge.

"SAVIOUR" FILM FOR HOLY WEEK.

"The Life of Our Saviour," the Pathe Biblical movie production, was shown at the Manhattan opera house for the first New York exhibition, the picture being rushed in a week ahead of the regularly booked time in order to show its appropriateness at this religious period of the year.

The attendance the first half of the week was large to an appreciable extent, yet the distribution of much paper, especially to clergymen and church societies, resulted in the house being well "padded" at nearly every performance.

The picture will run one week at the Manhattan. Next week it will be shown at the West End, Royal (Bronx) and the DeKalb (Brooklyn), also playing any number of Shubert houses during Holy Week, the Shuberts booking the feature.

FILM AT OPERA PRICES.

Cleveland, April 1.

Moving pictures at grand opera prices are talked of for Cleveland this summer. The Euclid Avenue opera house will probably be the place selected for their exhibition.

LUBIN LEAVES FOR EUROPE.

Philadelphia, April 1.

Siegmund Lubin, head of the Lubin Manufacturing Co., sailed for Europe yesterday on the Lusitania, on an important business trip which will necessitate his presence abroad for about six weeks. Mr. Lubin will go directly to London, to visit his European exchange, and from there go to Paris and Berlin.

Mr. Lubin is accompanied by his daughter, Mrs. Ira M. Lowry, wife of the general manager of the Lubin company.

STRICT ON "NO SMOKING."

The burning of the interior of the Edison moving picture studio in The Bronx a few days ago, following closely upon the total destruction of the Eclair studio in Fort Lee, has resulted in all the other moving picture concerns exercising a strict observance of the "No smoking" regulation in their respective establishments.

WEIDENMEYER FOR BIGAMY.

Atlanta, April 1.

Joseph Weidenmeyer, an Atlanta picture man, is being held for trial in Savannah on a charge of bigamy.

It is charged he eloped with the cashier of one of his theatres, forgetting that he already had one spouse.

Photo Play Co., Latest.

The Photo Play Production Co. is the latest movie feature concern. E. K. Lincoln, formerly with the Vitagraph, will head the new company. Others engaged are William J. Sorelle and Edgar Lewis (formerly of the Reliance), producer.

Frank A. Tichenor, of the Manhattan Slide & Film Co., is general manager and treasurer of the Photo Play Co.

Among the proposed movie productions will be several picturized versions of Edward Peble's plays, the first subject being "The Littlest Rebel."

PHILLY PICTURE PROMOTERS SATISFY STRONG SYNDICATE

Earle-Mastbaum Crowd in Quakertown Acquire Hold of Four More Movies and Now Control Biggest Photoplay Houses in Pennsylvania. Half Million Deal Put Over. Philadelphia Busy Picture Center.

Philadelphia, April 1.

Four of the largest moving picture theatres in this city have been added to the chain owned by the Earle-Mastbaum syndicate through a deal in which approximately \$500,000 changes hands. The four houses are the Plaza (on the east side of Broad street, between Porter and Ritner); Century (Marshall street and Erie avenue); Park (Ridge avenue and 33d street); and the Imperial (60th and Walnut streets).

The Imperial is the largest picture house on one floor in this city, and the others are the biggest in their respective neighborhoods. All have been doing a top-notch business. The Imperial seats about 1,800, and the others hold 1,500 each at capacity.

All these theatres were formerly operated by the syndicate of which Charles O. Kruger, president of the Philadelphia Rapid Transit Co., is the head.

The syndicate taking over the houses controls the Globe, nearing completion at Juniper and Market streets; the Stanley, likewise nearly completed on Market street, west of 16th; the Palace, pop vaudeville, 1214 Market street; Victoria, pop vaudeville, 915 Market street; Savoy, 1210 Market street; Princess, 1018 Market street; Casino, 923 Market street; Auditorium, 218 N. 8th street, and the Market, 333 Market street. In addition the syndicate has two movie houses in New York, two in Atlantic City and another in Reading.

Another important change was in the Apollo theatre, 52d and Thompson streets, purchased by Samuel F. Wheeler, president of the Philadelphia Motion Picture Exhibitors' League, from Berman Brothers for a price reported close to \$100,000. The house has a seating capacity of 1,200. Mr. Wheeler also controls the 52d Street theatre and the Belmont theatre and is erecting a new house in Germantown. Jacob H. Mayerson has sold the moving picture theatre at 4817-19-21 North Broad street to Luciano A. Magazzi for a nominal consideration, subject to a mortgage of \$23,366.

Selig Shows "The Spoilers."

Chicago, April 1.

The Selig Film Co. gave a private exhibition of "The Spoilers," a nine-reel feature film, last week at Orchestra Hall. It was attended by a number of prominent public officials, newspaper men, etc.

Another "Napoleon" Trick.

A switch occurred in the booking arrangements at the New York theatre. The management had advertised and billed the presentation Sunday of a feature picture, entitled "The Rise and

Fall of Napoleon." The picture was said to be late in arriving from Chicago; a rapid hustling about unearthed the "Last 100 Days of Napoleon." Arrangements for its substitution were speedily consummated.

Jack Gleason's Giants-White Sox's World's Tour baseball pictures come to the New York, April 13.

SMALL HOUSES WILL GET 'EM

Said a "wise" moving picture man this week:

"The hundreds of so-called features being turned out for exhibition as attractions for houses charging 25 cents and over, that will not qualify for that grade of entertainment, will shortly begin to flood the five and ten-cent picture establishments, crowding out the single and multiple reels manufactured for that purpose.

"As a result, before long pictures will be offered to the smaller picture houses at any price."

NESBIT THAW FILM.

Los Angeles, April 1.

Evelyn Nesbit Thaw posed for moving pictures here with her dancing partner, Jack Clifford. The films were so good Mrs. Thaw had them projected at a local theatre.

Fred Mace (Majestic) claims to have closed a contract with Mrs. Thaw and Clifford for a series of pictures.

SHOWING CLASSIC FEATURES.

Los Angeles, April 1.

Arthur Maude and Constance Crawley, English players, will soon open a small theatre in this city for the sole display of classic photo plays.

It is said they are being financially backed by William Loftus, a California oil magnate.

Thomas Co. Incorporated.

Yonkers, April 1.

Articles of incorporation of the All-Star Studios, Inc., with Augustus Thomas heading the Board of Directors, have been filed with the County Clerk, at White Plains, N. Y. The company, which has its headquarters at Mount Vernon, will manufacture moving-picture films. Associated with Mr. Thomas are Harry R. Raver, Geo. J. Cooke, Philip Klein and Archibald Selwyn, of New York City.

Cashed In On Good Eggs.

A movie man out in Decatur, Ill., has the right idea. The other day he foisted an "egg matinee" and got away with it. Each kid that brought a perfectly good egg was admitted to the afternoon picture show and when the count-up came the photo play genius carted the hen food to a neighboring grocery and cashed in.

FIGHTING CENSORSHIP.

Pittsburgh, April 1.

Attorney Joseph Thompson was officially retained by the Motion Picture Protective Association Sunday for the purpose of fighting the state censorship law in effect today. The attorney will likely make a test case and fight it through the state courts. He will have the co-operation of the eastern end of the state.

James A. Delves and J. A. Wright were selected to fill vacancies in the committee of six which is at the head of the new association, and the organization was completed at the Sunday meeting.

The committee of six is to meet a similar committee from Philadelphia, and at the next meeting the salary of the secretary and dues of members will be determined.

The city council, having called upon Director of Public Safety Charles Hubbard for an answer to the charges of the Christian Social Service Union, the director informed the council the movies of the city are being censored more vigorously than ever before and intimated that the union should not interfere in the matter. The director also advised the council that he was willing to do away with censoring because he believes the national board in New York is capable and efficient. The director said it would be an imposition on the public to subscribe funds to the church union to run a motion picture crusade, as the necessary supervision is done by the police. The following rules were laid down by the director to the film men:

No picture, the basis of which is murder, must be shown.

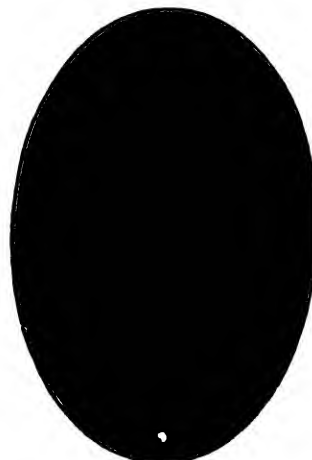
No picture which depicts premeditated crimes.

No picture which has to do with white slavery and immorality.

No picture that will exert a detrimental influence on the well being and good morals of the community.

The director also told the council he had enforced a rule that movie theatres must have some light and reports there are no dark houses now. Segregation of sexes is still unsettled.

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



HENRY G. SEGAL
General Manager of the
COSMO FEATURE FILM CORP.

FEATURES IN ROCHESTER.

Rochester, April 1.

Three of Rochester's six big theatres are housing feature films this week. The Lyceum and the Baker will return to regular road attractions next week, but the Shubert has decided to continue with photoplays. M. E. Wolff, manager of the Lyceum, has announced the Manhattan Players will return to his place again this summer. They made a decided hit last year. Vaughan Glaser will also play an eight weeks' season at the Temple. The Baker will have a 10-20-30 stock company as usual.

Lou Weed Assisting Murry.

Jules Murry's first assistant in the routing of picture shows for the new Shubert film concern is Lou Weed, formerly in the M. Reis office.

Toasting General Manager.

Wednesday evening at Mouquin's the Nicholas Power Co. banquetted its general manager, John F. Sterett.

NEW BUILDINGS.

Lynn, Mass., April 1.

James S. Barrett, former leading man with the Lindsay Morison Stock company and now with the Auditorium Stock company, this city, is the projector of an open air theatre and amusement pavilion soon to be erected at Lynn Beach. Several local business men with capital are associated with Mr. Barrett in his new enterprise. The pavilion, which will also include a dance hall, will be located in close proximity to Ocean Park, where the New England league baseball games are played. It is hoped to have the new amusement attraction open in June with a New York summer musical attraction.

Baltimore, April 1.

The contract for the erection of the Hippodrome has been let, a Baltimore firm, the Singer-Pentz Construction Co., winning the contract in competition with contractors from New York and Philadelphia. Work will start at once and the playhouse will be ready in October. It will rise on the site of the old Rutaw House, one of the famous hostleries of the South. The Hippodrome will cost \$225,000 and will be erected by Peares & Schack, owners of the Victoria and the Lord Baltimore theatres. It will have a capacity of 3,000.

Bosom Bros. are erecting a \$30,000 picture theatre in Abzon, O.

The report is around that Cleveland real estate men are going to build a theatrical hotel in Huron road, which it will be possible for actors and actresses to cook and serve their own meals and do their own housework.

The Wayside Realty Co. (Inc.) has taken a 21 years lease on the entire block front on the east side of Broadway from 184th to 185th street (200x280) from the Riverside Drive Realty Co. (A. C. & H. M. Hall) and will build a two-story building, containing a theatre, dance hall and ten stores. The Wallingford Amusement Co. has leased the theatre.

The Beacon Photoplay Corporation has accepted plans and specifications for a new \$25,000 picture house at the northeast corner of Bushwick avenue and Hancock street, Brooklyn.

The Mills Brothers Co. will build a \$15,000 movie on the west side of Broadway, north of Decatur street.

Plans have been filed for the construction work on the picture house, costing \$15,000, which Philip and Benjamin Menschel will build at 300-308 East 9th street.

The Yorktown Realty Co. plans an open-air movie costing \$3,000 in the Bronx. In Brooklyn an open-air theatre will be built at Eighth avenue and 49th street by Alex. Underhill, costing \$1,000.

In Ridgewood (Brooklyn) Baldessane Livotta has plans ready for a \$15,000 movie at Covert and Greene avenues.

A frame air dome, costing \$300, for Far Rockaway, by M. A. Harrison.

Stout City, Ia., April 1.
Ground has been broken for the \$100,000 Empress, to be four stories, with seating capacity of 1,800, the largest in the city. The opening in September will mean first-class vaudeville. The Sullivan-Considine Circuit will book it. Harry Holmes is the manager.

Long Branch, N. J., April 1.

Harvey M. Phillips, manager of the Broadway, announces he will construct an open air theatre on the lot adjoining the big theatre and has selected "Moorish Garden" for the name.

DOPE.

"Dope" as a six-reel feature film relating to the drug habit just misses being "education" through the manner in which the subject has been treated, and places itself in the "vice" class from the better. Herman Lieb, over-reaching in a few scenes.

The first and worst of these is that showing the mother of a boy, who left a pleasant home with her son because she could not secure maintenance, and she is seen drinking in the back room of a saloon and arrested for soliciting, being freed upon the promise to leave town, taking her boy, who has grown large enough to be a telegraph messenger, back to New York where the mother joins a "coke sniffing party" that ends in a row. The final part brings about the death of John ("Slim") Rogers, Jr., the son of the wholesale druggist, and the mother (sister to Slim and wife of Rogers' partner) in the retail drug store where the illicit sale of cocaine had been going on. The husband, Blinky, is led to the store by his now recovered son, and sees his wife in the back of the body of her brother, his death having occurred from a revolver shot by a crooked pal. The brother had been but lately released from prison, receiving ten years for murdering his father, that also happened in the drug store. After the people are found in the drug store by the husband, who knows it is the result of the drug habit, the husband accuses the druggist of bringing about the end, but he, in turn, accuses a business associate of the druggist, bearing the name of the wholesale firm of which the husband is a member.

This and other situations in the six-reeler are founded upon and have been adapted from Mr. Lieb's novel, "Dope." The story of the playlet Lieb was the druggist—in the film he is the bad boy of the family—and as such rapidly falls down in the social scale until meeting his death. As a picture in six reels "Dope" is rather interesting in the illustration of a legitimate way the menace of drugs. It has not the sensationalism of "The Drug Terror," something to "Dope's" credit, and the picture moves quickly enough, being very well staged for the time. The subject is treated on the unclean portions of "vice" sections of the film, Mr. Lieb would have had a feature he could have made extravagant claims for. The part holding the mother on the streets suggests too much of the picture of a strike one as an unholly exaggeration, in this particular instance. The direct story, as in the Lieb sketch, makes a connection between the wholesale and retail druggist, and in each case brings the distribution to the wholesaler. "Dope," as a picture, will instill fear of insidious drugs, and for that purpose alone would have been worthy were the "vice" scenes absent.

Mr. Lieb, the principal player, gives a fair performance, fluctuating so, with a continuous comment at hand, that he aged the role without an apparent attempt to give it sufficient youthfulness. Later in the picture, when he became addicted to the drug had her good and poor moments also, but in the majority of the scenes did very well. Miss Hall, however, often made up too sharply. Ernest Trux, who was the "good" little fellow, played the part of that little, took the son, and played it lifelike. Christine Blessing gave expression to the role of Mrs. Rogers, particularly in the scene where her daughter became intoxicated. William H. Tucker and Gordon Mervale were the elderly husbands and partners in the wholesale drug firm. The film has not been elaborately produced. Much of the playing is done in the studio. Few "supers" were required.

"Dope" as a feature is going to be a matter of personal opinion as to value and merit. Exhibitors who handle "vice" pictures can use this one; those who make it a rule not to will have to decide whether they will chance it.

Sims.

WOMAN AGAINST WOMAN.

"Woman Against Woman," a Klav & Erlanger photo play in three reels, was shown at the American the first half of the current week. As a piece of photo-play art it would be difficult to indicate a weak spot in the acting, lighting or in the story, which is the line of play, it is a gloomy, mawkish subject despite the excellent manner in which it is treated, and as such, cannot hope to bid for anything but popular-priced consumption.

Two sisters of a prostitute man engaged in some sort of occupation that looks like removing rocks from empty lots designed for building operations. The elder, and not quite so pretty, is named Bessie, the younger and prettier one, Miriam. Bessie goes to the city named Rachel. She asks John to accompany her to a party, but he refuses and elects to escort Bessie. Rachel is furious and vows vengeance. John pays a visit to Bessie and tells her to marry him. Father is caught in a premature blast and is killed. The two sisters are compelled to seek employment. At the suggestion of Rachel, all three go to the city in search of employment. Bessie goes to the drug store, the next day dressed up in finery and asks the two sisters to go joy-riding with a pair of men-about-town, named Crooke and Craven. "We haven't time," she answers, and she is much worried. Miriam accepts Rachel's invitation to dine out one night with the two men; Rachel tips off the men to meet them; they go to a cabaret. Let's have supper in a private room. Meantime Bessie goes to the drug store, worried. Miriam is pined with drugged wine and left alone with Craven, Rachel returning to the lodgings with Crooke, who leaves her at the door. (End of Part I.)

Scene II. Rachel comes in and asks for her sister; is jeered at, Miriam finally crawls home and tells her sister "all." Bessie confronts Rachel and almost chokes her to death. Landlady rushes in, turns out the men, happens to find Rachel with a gun and baggage. Rachel sends for the seducer who visits the sisters and offers "reparation" in the form of money. Bessie slaps his face,

scorns his money and orders him out. Sisters go for an outing in the park and there meet Rachel. Crooke and Craven out, horseback riding. Craven is thrown from his horse, carried into a rectory, sisters follow in and Craven, repentant, marries the girl on his death-bed. Miriam becomes a mother. The rich Mr. Chesterton is then seen paying for the unfortunate girl or more correctly "peaking, widow." She pleads to her sister: "Keep my secret." Chesterton "sees child and Bessie says: 'It's mine.' " Bessie wants to marry Miriam, so Miriam takes child to old widow to care for it. Bessie III, goes home to rest up and when restored to health, married John at about the same time as Ches. marries Miriam. Miriam writes Bessie to look after the child as she fears her husband might find out. (End of Part 2.)

Rachel reads of Bessie's wedding, follows her and sees her visit the child. Rachel tells John to take him to the house and bids him look into window where Bessie is seated with child. John rushes home furious (they live with mother) and Bessie follows shortly. Confronted, says: "I can't tell." John goes out and gets sound. Mother tells truth about Bessie. As John emerges from saloon he encounters Rachel and Crooke. The men quarrel; Crooke draws gun; they struggle; Rachel attempts to separate them; gun is discharged, Rachel killed and police find Crooke with revolver in his hand and pinch him. Meantime Miriam lives in luxury. Mother calls and demands Miriam set Bessie right with John, who has gone home to sober up. John tells the truth and John agrees to adopt the child and keep mum. Everybody is happy, including Ches., who is happy too because he doesn't know he's the goat. Some mighty good accident, especially John, with the two girls giving him a close run for honors. Jolo.

TRIUMPH OF RIGHT.

This is a Punch film in four parts, a melodrama very much of the old school, with modern touches. The subject is a woman loved by one of his chief associates. They have a little girl and are living happily. The unsuccessful suitor goes away to forget. Before going he takes wife and another employee on a joy trip. The husband and "the other" is a deep-dyed villain who has been making improper overtures to the wife. While in the woods, wife awakes her ankle and the unsuccessful suitor picks her up in his arms, whereas the villain takes an snapshot of them, apparently enjoying illicit occlusion. Wife writes the departing friend asking him to call that night, in a perfectly innocent way, saying her husband would not be home until late. Villain steins this letter, tears it up, and so its meaning can be wrongfully construed, and leaves the note with the snapshot so husband will find it. Husband denounces wife and she, too proud to explain, leaves the house at the end of the night. Villain, friend, while experimenting in the laboratory of the business establishment, is blown up through the machinations of the villain. Husband lives alone with his little daughter for 15 years from this time, when the child has grown to womanhood. Villain has become a professional rake and gambler. Is invited to a house party and recognizes the hostess as the wronged wife, living under an assumed name. Villain writes her an assumed name that his wife (whom he believes to be dead) is alive and this would prove an obstacle to the daughter's marriage (she is courted by a young army officer), and demands blackmail as price of silence. Hearty goes to wife's home and again makes overtures, and is ordered out. He says to her: "Your daughter's happiness depends upon your answer. Will you be mine?" Not knowing answer, what the pet to her daughter is, she pretends acquiescence and as he kisses her upon the back of the neck she takes paper from his pocket, which tells of the girl's betrothal. Believing himself "in right," villain takes wife on his arm and how he caused her husband to renounce her. She casts him off in a rage. When husband gets villain's blackmailing letter he writes his wife not to interfere with child's happiness and through his bankers he writes to her any allowance she may demand. But she wants to see her child (a la "East Lynne"). Husband writes blackmail to call and arrange for his silence. Wife calls first. They meet. Daughter and her affianced enter, wife grabs child to her arms, husband tears child away. Villain is announced. Husband sees it is his former associate, pays him a sum of money, then wife, who has been placed in an adjoining room, rushes out and confronts him, telling "all." Husband gives him a sound thrashing and wife intervenes, fearing for serious bloodshed. Wife is told to leave the place, when the husband takes a revolver at villain and compels him to write "I am tired of life. Forgive me," while he does the same. He hands heavy one of the revolvers. They are to fight a duel in the dark, each with a loaded gun in mouth (Sturges Holmes stuff). Villain is killed; (Sister is a complete family reconciliation. The duel at the finish is the "big" thing. Jolo.

G. F.'S EARNINGS

The gross takings of the General Film Company last year were over \$30,000,000. The major portion of this sum was paid out to the various manufacturers releasing through the G. F. agency. A bid of \$4,000 was recently made for a single share of stock.

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

LAUDER PICTURES ON ORPHEUM?

San Francisco, April 1.

The Harry Lauder talking pictures may become a feature attraction over the Orpheum Circuit. Morris Meyerfeld, Jr., president of the circuit, is reported as having been very favorably impressed with the display at the Savoy, and is negotiating with William Morris.

The Lauder pictures closed Sunday night at the Savoy, opening next Sunday at the Orpheum, Oakland, for the week as an added attraction.

Mr. Morris is due to leave here for New York April 7.

The Savoy will be dark Holy Week, reopening Easter Sunday with feature films probably. Former manager W. A. Mackenzie is now in sole charge of the house.

Progressive Co. Has Started.

The Progressive Motion Picture Corporation has opened offices in New York and is preparing in its City Island studio its first release, entitled "The Master Crackman," in five parts, with Harry D. Carey in the title role. Carey's western drama, "Montana," will be released shortly, following "The Master Crackman."

The corporation also has in preparation a series of comedy features.

ASBESTOS FIREMEN.

There's an ambitious, hard-working man in New York by the name of Roberts, whose inventive turn of mind may make him the most talked of man of modern times. On the other hand, if his pet idea fails to go through to anticipated perfection, he may be the laughing stock of the world.

Roberts is so convinced that he has an invention that will revolutionize the present day of fire fighting that he already has 4,800 feet of film made showing to what uses the invention can be extended. He plans 1,200 feet more, and in this additional part will have men jumping in and out of fire traps as though they were made of asbestos instead of being real human beings.

Roberts has invented a non-inflammable suit which a fireman can wear and penetrate a burning building, pay no heed to the scorching, seething, hissing, crackling flames and emerge from their depths after the fashion of the three men in Biblical times who were cast into the hot furnace.

Fire Chief Kenlon, of the New York Fire Department, is understood to have become interested in the Roberts discovery.

While the picture is intended to show Roberts' invention in real tests the film is also expected to pick up a piece of change in rapid movie transit.

RELEASED NEXT WEEK (Apr. 6 to Apr. 13, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIS:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph..... V	G. N. S. P..... G N	Imp..... I	Geumont..... G
Biograph..... B	Rame..... R	Gem..... Gem	American..... A
Kalem..... K	Solax..... Sol	Bison..... Bisi	Keystone..... Key
Lubin..... Lu	Eclitico..... Ecl	Chrystal..... C	Reliance..... Rel
Pathe..... Pthe	F..... F	Nestor..... N	Master..... M
Selig..... S	Lewis Pannatta..... L P	Powers..... P	Thanhouser..... T
Edison..... E	Gt. Northern..... G N	Reolair..... Reol	Kay-Bee..... K B
Keeney..... S-A	Dragon..... D	Rex..... Rx	Broncho..... Br
Melior..... M	Edison..... E	Stratford..... Strat	Domino..... Dom
Miles..... Mel	G. N. X. X. G N X X	Victor..... Vic	Mutual..... M
Ambrosio..... Amb	Blanco Features..... BI	Gold Seal..... GS	Princess..... Pr
	Luna..... Lu	Joker..... J	Komo..... Ko
		Universal Iks..... U I	Beauty..... Bs
			Apollo..... Apo
			Royal..... R
			Lion..... Ln
			Hepworth..... H

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

APRIL 6—MONDAY.

MUTUAL—Like Father, Like Son, 2-reel dr. A; Keystone, title not announced. Our Mutual Girls, No. 12, dr. Rel.

GENERAL F—The Master of the Strong, dr. B; The Cabaret Dancer, 2-reel dr. K; Pathe's Lady No. 27 (West) and No. 28 (East), Pthe; The Adventure of Kithley No. 8 (The Cruel Crown), 2-reel dr. S; Cherry, com. V. Clarence and Percy's Sailing Party, com. E; Baby Some, Spiritualist, and The Cabby's Nightmare, split-reel com. Mel.

UNIVERSAL—Out of the Far East, 2-reel dr. I; The Seat of Trouble, com. and A Glimpse of the Oil Regions of Texas (scenic), split-reel, P; Scooped by Cupid, com-dr. Vic.

APRIL 7—TUESDAY.

MUTUAL—Retribution, dr. Be; Majestic, title not announced; A Debut in the Secret Service, dr. T.

GENERAL F—The Black Mask (First of "The Man Who Disappeared" Series), dr. E; The Price of His Honor, dr. S-A; A Son of the Sea, 2-reel dr. K; Whiffles' Night Out, com. and The Ancient Ruins at Thebes (travel), split-reel, Pthe; A Mix-Up on the Plains, com-dr. S; Memories That Haunt, 2-reel dr. and Pups on a Rampage (Zoological), V; All in the Air, and The Bully's Doom, split-reel com. L.

UNIVERSAL—Get Out and Get Under, and An Undesirable Suitor, split-reel com. C; The Mystery of the White Car, 2-reel dr. G. S.; The Mystery Ice Has His Ups and Downs, com. U. I.

APRIL 8—WEDNESDAY.

MUTUAL—A Happy Coercion, com. A; Shorty's Sacrifice, 2-reel dr. Br; Komic title not announced.

GENERAL F—Andy and the Hypnotist, com. E; Captured by Mexicans, 2-reel dr. K; The Bargain Hunters, com. S-A; The Grafters (cartoon) and The Termite, The Insect Architect (educ), split-reel, Pthe; "Fraid Cat, dr. V; The Rube, com-dr. S; Lord Algy, 2-reel com. L.

UNIVERSAL—The Drug Traffic, 2-reel dr. Ecl; The Star Boarder, com. J. A. Gypsy Romance, dr. N; Universal Animated Weekly, No. 108, U.

APRIL 9—THURSDAY.

MUTUAL—The Colonel Orderly, 2-reel dr. Dom; The Fatal High Sea, com. Key; Mutual Weekly, No. 68, U.

GENERAL F—When a Woman Guides, dr. B; Snakeville's New Sheriff, split-reel, Pthe; The Root of Evil, 2-reel dr. L; Fine Feathers Make Fine Birds, and Batty Bill Wins a Baby, split-reel com. Mel; The Greater Love, 2-reel dr. Pthe; The Fire Jugglers, dr. S; The Little Sheriff, west-dr. V; Pathe's Weekly, No. 28 (West) and No. 29 (East), Pthe.

UNIVERSAL—Where There's a Will There's a Way, com. I; Pretzel's Baby, com. Frut; The Ruby Circle, 2-reel dr. Rx.

APRIL 10—FRIDAY.

MUTUAL—The Cashier Girl, dr. K. B.; Too Much Turkey, com. Fr; The Second Clue, dr. A.

GENERAL F—The Impersonator, 3-reel dr. E; In the Moon's Ray, 2-reel dr. S-A; Gertie Gets the Cash, and Hubby's Night Out, split-reel com. K; Red Head Introduces Herself, and All Mixed Up, split-reel com. S; An Easter Lily, com. V; On the Brink, dr. L.

UNIVERSAL—Her Moonshine Lover, com. N; The Baseball Fan, com. and Protecting New York's Millions from Fire (educ), split-reel, P; The Little Mall Carrier, 2-reel dr. Vic.

APRIL 11—SATURDAY.

MUTUAL—The Godfather, 2-reel dr. Rel; Keystone, title not announced; Hubby's Surprise, and It Came by Freight, split-reel com. R.

GENERAL F—The Chinese Fan, dr. E; The Treachery of Broncho Billy, dr. E, west-dr. S-A; At His Expense, com. L; Detective Kelly, 2-reel dr. Pthe; The Girl from Prosperity, 2-reel com. V; Under Desperation's Spur, dr. K; Hickville's Finest, and Snags and Robbers, split-reel com. B; Hearst-Selig News Pictorial, No. 15, S.

UNIVERSAL—Schultz, the Paper Hanger, com. J; Polson, dr. Frut; Dangers of the Veldt, 3-reel dr. B101.

FILM FLASHES

William Gillette is to become a movie actor. He has been engaged by the Life Photo Film Co. to play in "Secret Service."

The Apex has a new detective thriller entitled "Queen of the 40 Thieves" running through four parts.

April 10 the Famous Players Co. will release "The Redemption of David Corson." Charles Frederic Goss' pictured novel, with William Farnum in the title role.

"The Sparrow," with Mlle. Poiraire featured, has arrived in New York.

"Quincy Adams Sawyer" has been made into a four-reeler by the Puritan Special Features Co.

The first of the D. W. Griffith releases under the Mutual's direction will be "Home, Sweet Home," a five-reeler, which will have the combined picture forces of the Hellance and Majestic companies.

"The Blue Mouse," with Midge Leasing featured, will be released shortly by the De Luxe Attractions Co.

The Criterion is getting "The Outlaw," a multiple feature, ready for the factory getaway.

"The House of Correction" (Union Features) is a three-reeler with Mona Villeneuve featured.

Roscoe Arbuckle and Charles Chaplin are now getting more of the Keystone comedies since Ford Sterling jumped to the Universal.

The Universal announces that it has just purchased a ranch near Los Angeles, reported price being \$100,000.

George Ade is among the latest of the popular writers to fall for the movies. He is said to have signed a contract to have some of his works done into photoplay form by the D. W. Griffith Co., now on the Coast. Maybe an "Artie" series will be gotten out by the Griffith concern.

When the new George Kleine movie on 42d street opens its doors William E. Raynor is slated to handle its management. Raynor is the New York representative of the Kleine concern.

"Should a Woman Tell?" at Hammerstein's for the past two weeks, has been made into a movie feature.

The movie reproduction of the Shuberts' spectacle "America," taken at the Hippodrome by the All-Star Feature Film Co., is expected to be ready for the first exhibition next Saturday. The second of the Shubert pictures will be started upon a camera production of "The Whip," which is also slated for immediate release on the state rights plan.

"My Official Wife," pictured from the novel and play by Richard Henry Savage, a Russian story, in six parts, has just been turned out of the Vitagraph workshop. It was first produced in stage form by Robert Cutting and Minnie Seligman. This big feature is slated for presentation at the Vitagraph. In it are Clara Kimball Young, Harry Morey, Earle Williams, Roger Lytton, with James Young, stage director. The Imperial Russian Dancers appear in the Clair's ballroom scenes.

"The Monster and the Girl," a four-part feature which the Solax has just released, has a fire at sea, a fight on a cliff with a plunge to the rocks below and a fight between two men in midair clinging to a swinging cable. Alice Blanche directed it.

Leon Kalmar, lately with the George Kleine office, has gone west to handle one of the Edison talkers.

Harry Lambert says all the agents out of work should grab a good feature film and take to the wilds. He's out in the woolly with a Paul Rainer African Hunt picture. Harry says the movies for one thing, can't complain of dressing rooms long jumps or extra shows.

"Love's Old Dream," which the Vitagraph has tackled only its regular release service with John Bunny and Florida Finch featured,

was written by Roy L. McCardell. This is the first McCardell scenario to be made into movies by the Vita although he has written a thousand or more photoplays.

A new movie, seating 300, will be opened in Collum, Ill., April 23.

Myra Dumont is at the University Hospital, Philadelphia, suffering from a broken leg and serious internal injuries. Miss Dumont was walking near her home in Philadelphia when she slipped on an icy pavement.

The Motion Pictures Apparatus Co. (Inc.) has gotten out neat little pamphlet calling attention to the many things the Praetich Kine-Kameras can do.

A premature explosion forced Ralph Stuart, George Middleton and J. A. Fitzgerald to leap from a schooner along the Maine coast where they were getting ready for one of the big scenes in the forthcoming "Hearts of Oak" feature film. The Government wrecking crew helped Wray Physioc, director, to reach the shore where examination showed him to be burned about the face and neck. Violet Homer, the leading woman, was the first one saved from the schooner by the life-saving crew. All this excitement happened March 25. Another scene will have to be rehearsed.

"Damon and Pythias" is the title of a four-reeler the Universal has in course of movie preparation on the Pacific Coast.

The new Ford Sterling comedy pictures to be produced under the direction of the Universal will be known as the Sterlings.

"Trapped in the Great Metropolis," containing 500 scenes and having more than 400 characters, has been released as a movie feature by the Rolands Feature Film Co. The "special" was staged under the personal direction of George J. Rolands.

The date for the opening of the new Strand (Broadway and 47th street) has been set for April 11. The first big movie feature to be shown will be "The Spoilers," taken from Rex Beach's novel of that title. The second photo drama will very likely be "The Sea Wolf" from the Jack London story. The press bureau, operated by Arthur F. Ward, announces a continuous program from noon each day until eleven o'clock at popular prices.

Katherine La Salle plays the title role in the Life Photo Film Corporation's forthcoming release of "The Banker's Daughter." Other prominent players are Ethel Phillips, Ethel Wayne and little Mab Ray.

J. Walter Lamb, formerly with the World's Special Film Corporation, connected with the Buffalo office as traveling representative, is now in charge of the Syracuse office of the Cosmo Film Corporation.

Mack Sennett and Mabel Norman are back as co-comedy stars with the Keystone.

The Mutual Weekly scored a homer when it took a movie of the special "Peg o' My Heart" performance given in New York State Prison at Dannemora.

William Gardwood, leading man with the Majestic Co., has transferred his affections to the American and will hereafter play "opposites" to Vivian Rich.

Lois Webster, who directs conjointly with Phillips Smalley in making Rex photoplays, is on a fortnight's vacation in San Francisco.

"The Last Supper," Leonardo di Vinci's famous painting, is being reproduced as a movie feature by the American Co. Sidney Ayres is playing Christus.

The Mograph Motion Picture Co. is a new concern busy taking animated views of scenes in the western section of San Francisco known as Forest Hill, situated just beyond the famous "Twin Peaks." Walter McGinn is manager and Zelma D. leading woman. The company's initial film effort is entitled "The Flirt."

The California Motion Picture Co., the directorate of which is composed of San Francisco millionaires, has selected the suburban town of San Rafael as the scene of its operations. Work on the construction of a studio there is reported to have lately been commenced.

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The T. & R. I. M. Play Co., Inc., sent out a second company of "The House of Bondage" last week, opening to capacity in Jersey City. Both companies will play out the remainder of the present season. Joseph Byron Totten is president of the T. & R. I. M. Play Co.

Fire broke out in the Kosy, Salem, Mass., March 27. The interior of the house was pretty well charred. The loss is not covered by insurance.

"Three Weeks," the Elinor Glynn novel and play, is to be pictured in a feature idea which Harry S. Goldman has up his sleeve. He plans to send a company to Italy and Switzerland to get the real color for the movie production.

Harry Leonhardt and Gus McCune have fully established their eligibility to the Screen Club. They have bought the state (New York) rights for the "Judith of Bethulia" feature film.

The Eclair announces that it will rebuild on the Fort Lee studio site where its former quarters were burned.

Col. Jasper Ewing Brady, chief signal officer in the Cuban campaign with Gen. Leonard Wood and General Lawton, is writing six new pictures for the Vitagraph.

Dick Broderick is in charge of the Detroit office of Warner's Features.

George A. Holt, leading man with the western Vitagraph Co., is the father of a son.

The work of photoplaying "The Right of Way," Sir Gilbert Parker's story, by the Colonial Film Corporation, under T. Hayes Hunter's direction, is planned to start May 1. Hunter also has plans under way for the movie production of Booth Tarkington's "The Gentleman From Indiana."

The Montauk, Brooklyn, which has been playing the big legits, houses its first movie production next week.

J. T. McCaharan, who has been holding down the management of the Chicago office for the George Kleine Co., has resigned.

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

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(WYNN) MAJESTIC THEATRE BUILDING
In Charge

MAJESTIC (Lyman B. Glover, mgr.; agents, Orpheum).—Three featured acts in the bill, consisting of Henry E. Dixey, Gertrude Coghlan in a new act and "Wrong from the Stars," one of Everett Shinn's travesties. All three passed nicely Monday afternoon before a fair house. Charles and Anna Glocker, water jugglers, opened the bill. Five musical Germans were on in second place, where they distinguished themselves in a rattling program. Gallagher and Carlin were in "D" place with their nautical sketch, and they reaped a big

harvest of hearty laughs. The act is very familiar, but it still is a favorite. When Billy Gould swung onto the stage he was greeted by applause and he with his team-mate, Belle Ashlyn, did not have any difficulty in making a clean-up. They did not offer any new material, and the act was the same as seen at the Palace a week or so ago. Miss Coghlan was on in "F" place with her new offering. She received an abundance of flowers over the footlights and was greeted with

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much applause. Corelli and Gillette, who do a neat acrobatic act on a quiet order followed. They worked easily and were applauded throughout. The Gardiner Trio, a man and two women, danced prevailing dances, and closed with a cowboy effect that had the merit of being novel, at least. The dancers were well received. Mr. Drey told a few tales, gave imitations of melodrama and vaudeville and recited verses. "Wrong from the Start," a ludicrous travesty on melodrama, had closing spot. This is not as funny as his "More Sinned Against than Usual" but it did get a good many laughs. **Read.**

PALACE (Harry Singer, mgr.; agent, Orpheum).—There is a little too much song to the Palace bill to make it strictly good, the numbers being bunched in the center of the program, dragging the show around the finish. A dramatic sketch or something in the way of a novelty would have helped matters out. Dupree and Dupree opened with a cycling turn, introducing some two high unicycling that comes close to the best in vaudeville. They were better fitted for a closer on this particular bill since the Juggling Mowatts, who held that number, were unable to keep them seated. Britt Wood, second, carried some more comedy talk to help out his time, for with a little stronger and longer routing, topped off with his musical effort, he would become a candidate for a better position on a big time bill. "Motoring," with some new people since last seen here, took its usual share of laughs, followed by Yvette and her violin. Her novel back drop did much to bring her over the Five Tullies writer. The Information Bureau are here again for the twentieth time, going as well or better than ever. It's a wonder some production hasn't landed the soft shoe dancer. He would tear this up, up some with a troupe, beating him. Incidentally, there happened to be two other dancers on the same bill, Laddie Cliff and Tyler Brooke. Cliff doing his eccentric hard shoe steps. Sully, who came before the other two, left a much better impression, and himself suggests the production idea. Stuart Barnes, one of the very few in vaudeville who pays particular attention to his material and keeps it up to date, happened to be the evening hit, although Young Cliff did not overlook any applause. The English youngster, like all good comics, probably labors under the impression that he is quite as good with the soft stuff, and introduced a recitation for an encore when the gallery wanted dancing. It was a good recitation. Liane Carrera (Anna Held's daughter), with Tyler Brooks and a sextet of show girls, was tried and convicted before she ever made an entrance. Her billing killed her chances and what the billing didn't do, her French dialect, which might have been acquired on Goose Island, for all it sounded like French, did do. The girl has a certain amount of natural talent, and in developing it by easy stages, someone conceived the brilliant idea of completely killing her chances with a big time route and the sympathetic billing. **Wynn.**

McVICKERS (J. G. Burch, mgr.; J. L. & S.).—Mayor Lew Shank, who tells how he bought potatoes and sold them to his neighbors in Indianapolis, had star spot and made good in his homely way. He was greeted with much warmth. "The Rake-Off," a crook play by Dan Kusel, who acts one of the roles, got on early in the bill where it stirred up considerable interest. Fitch Cooper, who does imitation of music instruments and barnyard animals, was really funny, easily, but he has a style all his own. The Musical Coopers get considerable melody out of kegs, barrels and other lumber, and make a sudden change from a cooper shop to a parlor and back again. The young woman in the bill did too much in the parlor scene. The Four Cook Sisters passed in their usual style. Axel Christensen, who is Chicago's own czar of ragtime, played numerous selections, and after being called back several times, sang a song. Roeders posed before a purple curtain, forming some good pictures, and later did some lifting and other feats of strength. The Empress Quartet tried to be funny, and once or twice got over a few laughs. They sing a tune a part of the time and have fairly good patter. The bill was interspersed with pictures and it moved along smoothly at the last show Monday night.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, Earl J. Cox).—Circus acts had the card this week, and some were excellent. Orville and Frank did foot juggling that got the house in no time at all. The act is sure fire. The La Fayette, a man and woman, do work on the trapeze that puts them in a class by themselves. They did some foot swinging that caused gasps. The Martells, a bike act, might also come under the head of circus turns. This was swift and to the point. Hendrick's Bellelele Co., seen in a school act, was one of the high points of the bill. The little company offered some light comedy, and at times the circus acts and the school act were typed. Bernard and Lloyd offered some neat patter, and Hill and Dale, a tall man with a diminutive woman partner, also talked and sang with much effect. The Robinsons, a man and woman and two men, sang grand opera selections with vim and gusto. They offered numerous familiar Italian songs and displayed good taste. The bill worked through smoothly at the first show Monday morning and the house was packed by noon. **Read.**

HALSTED EMPRESS (Harry Mitchell, mgr.).—"More Sinned Against than Usual," a travesty, had headline place. This is familiar to vaudeville audiences and has elements of humor that appeal to the cultivated taste more than to the common run of humanity. The act has been seen in the "loop" theatres where it created much enthusiasm. It is a season that has been changed in a few particulars, and the chances have brought it nearer to the understanding of the average mind. It is well acted. Dick Lynch, who formerly played the sheriff in this act, has now branched out as a monologist, and is making good. He told Irish stories with a good brogue, and closes with a little dance. He was one of the big hits of the bill Sunday night. Fred Hallen and Mollie



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GAUMONT

Fuller and their company did very well with their sketch "On the Road to Zanesville." This is a comic skit, and it was put on as an extra added attraction. The Three Falcons opened the show with gymnastic act. The act is neatly dressed and has several elements of surprise. The comedy man is good. The Moscrop Sisters, on a second place, sang and danced and passed easily. One girl appears dressed as a man, and later changes to a charming girlish costume, and the effect is good. Self U. Illinois plays the accordion with dash and spirit. He wears a white uniform, has long black hair, and gets by as well as any of the long tribe of accordion players who are now treading the boards. **Read.**

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Kolb & Dill, much success in "Pick o' Pickets."

BLACKSTONE (Augustus Pitou, mgr.).—"At Bay," a strong play getting good results.

COHAN'S (Harry Ridings, mgr.).—"Seven Keys to Baldpate," still strong magnet.

CURT (U. J. Herriman, mgr.).—"Help Wanted," drawing big, fifteenth week.

GARRICK (John J. Garrity, mgr.).—"E. H. Sothern opened Monday in 'If I Were King.'"

ILLINOIS (Will J. Davis, mgr.).—"Last week of 'The Marriage Market.'"

LA SALLE (Joseph Bransky, mgr.).—"Last week 'September Morn.'"

OLYMPIC (George C. Warren, mgr.).—"Excuse Me," opened Sunday.

POWERS (Harry J. Powers, mgr.).—"Ruth Chatterton meeting with success in 'Daddy Long-Legs.'"

PRINCESS (Frank Phelps, mgr.).—"Princess Players in repertoire."

STUBBINS (H. Lederer, mgr.).—"Adele," attracting fair crowds.

FINE ARTS (Albert Perry, mgr.).—"Last week of 'Prunella.'"

VICTORIA (Howard Brolaski, mgr.).—"Little Women."

IMPERIAL (Kilmt & Gazzolo, mgrs.).—"The Newlyweds."

NATIONAL (John J. Barrett, mgr.).—"The Master Mind."

Nadell and Kane, a double turn for several years, have split.

Tango contests have been inaugurated at McVicker's for Tuesday night.

Charles E. Kohl, Mort Singer and Judge Trade have fallen for the tango craze.

Lee Kind is one of the treasurers in the box office of the La Salle opera house.

"The Midnight Girl" will come to the Park in five weeks according to the latest plans.

"The Trojan Women" was played this week at the Little Theatre by the Maurice Browne players.

Gene Greene will appear at McVicker's next week before going to London to fill an engagement.

The Gaiety, Springfield, Ill., went to the rack last week. It was booked by Jones, Link & Schaeffer.

Halton Powell has a new tabloid out called "Dollars and Dimples." It began at Waukegan, Ill., last week.

CLAIRE WHITNEY

LEADING LADY
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Leon Blank and Rosie Carp will come to the Empire Theater week with their company to play a repertoire of Yiddish plays. The engagement is scheduled for five weeks.

The Washington, Belleville, Ill., was ordered closed by the health authorities because of a small pox epidemic. The house is booked through the T. B. C. office by Don Stuart.

T. C. Gleason, producer of numerous Chicago shows, will put the stock shows on at Lakeside Park in Denver this summer for Will T. Gents. Arrangements were conducted this week.

Jane Elwyn, who has been doing a copy of Bert Levy act, recently signed an agreement to discontinue the practice. Levy enjoined Miss Elwyn while she was playing the Wilson Avenue Theatre.

Messrs. Weber, Beck & Frazer, with Eva Tanguay road show, have been booked to appear at George Whitting's cabaret show at Coney Island this summer. This will be their third season at that place.

Opening for the week in the "loop" theatres include: "Excuse Me" at the Olympic, opening Sunday; E. H. Southern in "I Was King," at the Garrick, opening Monday, and "Any Night" at the Princess, opening Sunday night.

An actor's colony, the dream of every real estate agent, is being formed at Cedar Lake, Ind., about a mile out of Chicago. Among those who have already subscribed are Natalie Ferrari, Ella Glickman, Dr. Max Thorek, Yalto Duo.

H. C. Danforth has established a new ten per cent. office in town, listing attractions for vaudeville, parks, fairs, expositions, theatres, banquets, clubs, lodges, cabarets and picnics. Danforth was formerly a prominent middle-western manager.

"Three Twins," a tabloid operated by Boyle Woolfolk has arrived in Chicago for repairs. The show closed in Peru, Ind., and came in to reorganize. Internal dissensions are given as the cause for the temporary lay off. Thomas Whiffen is the manager.

Ross and Ashton announced a parody duo-

logue as their own origination at the Kedzie last week; Violinsky has started proceedings against Frosini, claiming infringement on one of his ideas, and Mr. and Mrs. Vernon Cole, society dancers at the Boston Oyster House.

Harry Knowles, first representative for the White Rats' Actors' Union in Chicago, is at present engaged with Helen Gardner in an independent picture concern. The latter, till the last local representatives of the organization, is with the Six Abdallahs, now on the Pantages time. All is an acrobat.

Mrs. Hazel Seymour (Seymour and Williams) is in the American Hospital where she underwent a serious operation. Mrs. James Thornton is also confined to the hospital and under the care of Dr. Max Thorek. Fred Eberts, manager of the Great Northern Hip, was operated on this week. Ethel Sadler of the "Monte Carlo Girls," has been discharged from the institution, cured.

Although to all outward appearances, the Chicago opera house is still intact, a peep behind the exterior walls reveals that the old landmark is a thing of the past. House-wreckers have demolished the interior of the building, leaving only the Clark street front and the lobby on Washington street. The balance will fall May 1, to make way for the annex of the Conway building.

The newly organized Old Friends Club of America met at King's Restaurant Thursday eve (March 26) for a "Dutch lunch." About 50 members present, the majority making short addresses at the request of Henry Myers, the toastmaster. James S. Hutton reported that George Cohan had sent in 30 names for membership and that applications were being received from all parts of Canada, Australia and the states.

Some have recently suggested George Levey might inaugurate a monster "Home Coming Week" at his Indiana theatre and to further his mad scheme, proposed the following program: Chesterfield Herzog's Stallions; Berzack's Circus; Princess Bonita; Don Fulano; Maseppa; Mms. Bedini's Horses; Rhoda Royal and "Dynamite," the bucking mule. Yea, Ceril, of course there's a point to it. The Indiana is a reconstructed literary stable.

Billy Link has received a telegram from Judge Will H. Morris of Seattle, in which it

is stated that Billy Link, Jr., was arrested there last week on a charge of having been implicated with Edward Lamontagne in the murder of a Pierce County farmer. The young man, who is but 17 years of age, was incarcerated at once and discharged. He has been playing with a repertoire show on the coast. It was proved young Link had nothing to do with the case in any way.

SAN FRANCISCO

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Marie Dressler has lately been enjoying a sojourn at Ocean Park, Cal.

The recent closing of Marie Baker with the Bailey and Mitchell dramatic stock company in Seattle, is reported.

Collectively as an organization, the hotel men of San Francisco have agreed not to increase rates next year beyond the schedule now in effect.

Lee Price, formerly house manager of the Broadway, Oakland, has gone to Sacramento to manage the Grand, now playing the Bert Levey brand of vaudeville.

Jimmy Grainger, Pacific Coast representative of the Edison Kinetophone Co., returned here last week from a trip of several weeks up north with the "talks."

Mazie Kimball, who recently concluded her entertaining activities here with "The Candy Shop" at the Gaiety, has in Los Angeles last week visiting friends with the "Merry Gambo!" company at the Morocco theatre.

J. G. Rosenthal (not J. J. Rosenthal), coast representative and organizer of theatrical shoe peddlers, was married here Feb. 10 to Bernice Raymon Kohn of Ogden, and formerly of a Gaiety theatre musical-comedy.

Recent and late arrivals here from vaudeville engagements in Australia are Mr. and Mrs. Gene Green and Charles Straight, the former's accompanist; Diamond and Beatrice, Martin Kubanik and Co. and Dixie Southern.

Louis Lissner, for several months past identified with the management of the Gaiety, in this city, has lately gone on the road with the Gaiety Company's production of "The Girl Before the Counter." He is "back with the show."

In addition to Broderick O'Farrell, Barbara Lee and Jack Fraser are in the interesting cast of "The Law," premiered last week here at the Republic and which is the literary effort of H. L. Gaites, a local daily newspaper editor.

While on a visit to this city recently in company with his wife, Edward Hoen, a theatrical manager of Fresno, Cal., was stricken with paralysis of his right hand and arm. He was able to return to his home and his recovery has since been reported.

While portraying the role of a prisoner in the "Hanged" vaudeville sketch in Pantages' March 23, Herman E. Wilmering was arrested and locked up in the city prison on a charge of failing to support his wife and two-year child. This is said to occur about every time the actor gets a new part to play.

James A. Duncan is reported in the Oakland, Cal., city jail after having been allowed his liberty on \$2,000 bail while a charge of bigamy was pending against him in the superior court of Alameda county. The second incarceration is understood to have been the result of an altercation with his wife, Nellie Lamore.

Mrs. Douglas Crane, who recently scored a moderate success at the Alcazar in "Her Soul and Her Body," a new play by Louise Closser Hale, is to begin a Coast road tour in that vehicle Easter Sunday under the personal direction of Frederic Belasco. At present the actress is recreating on the Burnham ranch in the Tamalpais Valley, this state.

George Webb, formerly with the Mitchell and Bailey stock company in Seattle and lately in Pasadena, where he owns considerable property, is scheduled to sail from New York with a company of dramatic players on a trip to Honolulu, where they are to play a ten weeks' engagement. A repertoire of two bills a week will be offered. The personnel of the company will include Olga Gray and Guy Hittner.

Commencing last Sunday a new policy of continuous entertainment has been put into effect here at the Empress where the Sultan Considine attractions appear. A picture program continues from 11 until 2.30, when the regular vaudeville show runs for a couple of hours or more. Then it is pictures again until time for the first evening variety performance. It is expected the results will show a material increase in the box office receipts.

It has developed that the late two weeks' engagement here at the Tivoli Opera House of the Chicago Grand Opera Company has been a loser financially, and John C. Shaffer, a director and member of the executive committee of the opera company, is credited with blaming the failure chiefly to Mayor Rauh in vetoing the plan for a municipal opera house. As a result of it all the director has announced the famous musical organization will not again be sent to this city except upon a guarantee against heavy loss.

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NEW YORK CITY

A party of "movie" adventurers sailed from here March 27 in a small yawl on a voyage along the Southern Pacific Coast. At the wheel was Captain J. H. Syberg, experienced navigator and soldier of fortune, and in the cabin were two photographers and S. W. Wall, a writer. The ostensible purpose of the trip is to visit the Gulf of Lower California, the Mexican coast and out-of-the-way islands, to secure moving picture subjects. It is understood that the material secured is to be used here next year in one of the concessions at the Panama-Pacific Exposition.

Bert Levey is planning to take a little deserved and needed rest and will probably set sail from here next week for Honolulu, there to indulge in a vacation trip of a few weeks through the Hawaiian Islands. It is not altogether improbable that some amusement booking deal between here and the Hawaiian metropolis may develop as a result of the visit. Levey suddenly developed an ailment of his eyes a few weeks ago, resulting, it is believed, from overwork and eye strain, and although his condition now is practically normal, the temporary defect of his vision sound-ed to him a warning that he is going to heed with a brief respite from his arduous and con-fining labor and duties.

Articles of incorporation have been filed recently in Portland, Ore., of an organization known as the Theatrical Benevolent Association of the United States and Canada. Its formation dates back to a little over two months ago at an informal meeting of theatrical folks in the property room of the Baker theatre in the Northland city. A No. 2 lodge is reported in process of organization in Los Angeles. The officers of the No. 1 lodge in Portland are: President, H. B. McCabe; vice-president, E. B. Oblander; recording secretary, James A. Biles; financial secretary, A. La Brache; treasurer, Frank Paine; sergeant-at-arms, Harry Thorne; marshal, Charles Bennett; trustees, George L. Baker, F. E. Van Rens and Theodore Henkel.

LOS ANGELES.

By GARDNER BRADFORD.

ORPHEUM (Clarence Brown).—Week 23. Beatie Clayton, unappreciated headliner: "After the Wedding," with Eva Taylor, laughing success; Foster and Lovett, novel fun makers; Billy Rogers, capital; Louis Hardt, athlete turn, taking headline honors; Alcide Capitaine, gymnast; Welcome and Welcome, acrobats, and Binns, Binns and Binns, complete poorly balanced bill.

EMPRESS (Dennis Worley).—Week 23. A bit of surprise features. Sebastian Merrill and his "Tip Yaps," a cycle novelty, really good; Jennings and Dorman, smart and up to date; Alfred Latell, some dog; "Cheating the Devil" would be good in capable hands; Bounding Gordons, compel applause; Brown and Blyler, clever.

PANTAGES (Carl Walker).—Week 23. "Way above the average." "Twenty Minutes in Chinatown" and "College Town," the latter by Keefe, Caxton and Cameron, divide first honors; Hughes Musical Trio, excellent; Schrode and Mulvey, save act with getaway dance; Nanne and Belle, fair; Chas. Leonard, imitations, ordinary.

HIPPODROME (Lester Fountain).—Week 23. Dr. Carver's Diving Horses and Two Feathers, town talk; Lander Stevens-George Cooper Co., hit with scene from "Sapho"; That Singing Four, splendid; Hazel Edwards, real baby voice; Hastings and Orlando, Palmer and Robinson, entertaining.

REPUBLIC (Al Watson).—Week 23. Margaret Favar's Dancing Girls, dashing success; Jap Troupe, tight rope, sensation; Two Specs, out of place on bill; Phil Godfrey, comical acrobat; The Kaplers, and Moore and Clarke, musical features; Palean, fair ventriloquist.

The Girl in Red who rode the diving horses in Dr. Carver's act at the Hippodrome was so seriously injured last week in making the 40-foot plunge that Two Feathers had to be drafted from the other Carver show to complete the engagement.

Morgan Wallace, for some time director of Morosco's Burbank company, resigned last week owing to differences with Adolph Philipp, author of "Auction Pinocchio," shortly to be presented here for the first time in English.

Hugh Ford, the stage director, is in Los Angeles. He says he is to forsake the legit to work for the Famous Players Co. in the movies. He is here to get an insight into picture making, and is then going to take James K. Hackett to Europe and stage "Mons. Boucaire" and other shows.

Both the Mason and the Morosco are dark this week, the first having "Uncle Tom's Cabin" for its next attraction and the latter "The Girl Behind the Counter."

Florence Stone and Dick Ferris have signed for summer stock at Long Beach, opening at the Benteley Grand April 11.

Charley Alphin will open his Alphine theatre April 6 with a girl show for an indefinite run.

"Rita's Romance," in which Oliver Morosco hoped to send Selma Paley to New York, has been shelved. It was neither a failure nor a wildfire success.

Evelyn Thaw, at the Majestic, was a twenty thousand dollar engagement. The Stratford-on-Avon Players, at the Mason, barely made expenses.

All last week, in the lobby of the Majestic, a huge Victrola played the music of the Al Jolson show, which comes this week, to the never ending line-up of the Thaw sale.

John Blackwood, whose Little Theatre project ended in failure after four weeks, has obtained a license to conduct a big tango academy. Lunch hour dancing will be a feature.

Charles Harris, manager of the Bickel and Watson company, is back in the box office of the Gaiety in San Francisco.

L. E. Bohmyer, Pacific Coast impresario, is out of the Auditorium. He is trying to negotiate a deal for another church-theatre property, the new Trinity Methodist church. If he succeeds he will book only the big concert stars, and may later on try his luck again with grand opera.

Frank Egan reopens the Little theatre in another week as a Children's theatre. A fairy fantasy, "Wan of the Woods," will be the initial attraction. Egan is negotiating with Marguerite Clark and hopes to bring her west to head his new company.

"Auction Pinocchio," the Adolph Philipp farce, goes on at the Burbank, Morosco's producing house, next Sunday.

The Century reopens next week, as the Alphin, and will be devoted exclusively to musical burlesque. Charles Alphin is the new lessee, having taken over the house from J. A. Quinn, the local picture magnate. Reece Gardner, late of the Gaiety company, is engaged as juvenile.

"The Traffic" (No. 2 road company) closed here Saturday night after two weeks' starvation business. Walter Newman, sponsor for the troupe, has decided to try the one-night stands along the coast, and he probably will get back a little of the money he lost on the local engagement.

Mrs. Marion Emsay, a local picture actress, attempted suicide in Denver because she was "hungry and blue and owed a \$800 board bill." She swallowed iodine tablets, but will recover.

William (Billy) Lorraine, musical director and founder of the Musical Directors' Association of America, has come here for several months' rest. He will continue to grind out music copy in his newly-fitted bungalow just the same as if he were back on Broadway.

PHILADELPHIA.

By J. J. BURNHAM.
KEITH'S (Harry T. Jordan, mgr.; U. B. O.).—William Faversham in "The Squaw Man" easily took first honors. The star is well supported, special praise being due to the diminutive juvenile, Elsa Ruegger, who, not so many years ago on the straight concert platform, played her cello beautifully. This fact as well as the headliner might be called "classic," and might not be considered gay enough for a vaudeville house. But Miss Ruegger ended with "Annie Laurie," playing high and low, and that in itself was a fine bit.

SEMI-ANNUAL DUES

OF THE
WHITE RATS ACTORS' UNION
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AND
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ARE NOW PAYABLE

Stepp, Goodrich & King, though they do the sextette from "Lucia," have a distinctly different type of musical act, and it went across. Fisher & Green in "The Partners" registered, although it displayed a striking family resemblance to "Potash and Perlmutter."

"Rube" Dickinson was rewarded with an abundance of laughs with his familiar monolog. Bert Melrose's clown act was appreciated and the Charles Kasrac Co. of acrobats received attention. The Mozart Duo appeared a bit too serious in their operatic numbers, but pleased. Kramer & Ross, well received.

WILLIAM PENN (William W. Miller, mgr.; agent, U. B. O.).—Surrounded by a company of five clever players Sam Bernard, Jr., is the headliner this week in a humorous sketch called "Nonsensical Nonsense." His work won applause. Leipzig, magician, has some real new work that pleased. Frosini was one of the hits. Fred and Adele Astaire kept everybody interested. Lewis and Dody have a good burlesque number. Redford and Winchester were well received.

LYRIC.—DeWolf Hopper, in Gilbert and Sullivan operas, opened Monday night with the "Mikado." House good.

GARRICK.—Mabel and Edith Tallferro, in "Young Wisdom," opened Monday night.

CHESTNUT STREET OPERA HOUSE.—"The Rainbow," by The Orpheum Players.

ADLPHI.—Doris Keane in "Romance," last week. Stay here marked by satisfactory houses.

BROAD.—David Warfield in "The Auctioneer," last week. Drow very well; big houses.

LITTLE THEATRE.—Annie Russell in "School for Scandal."

METROPOLITAN.—"The Whip"; attendance not diminishing.

WALNUT.—Fiske O'Hara's second and last week.

ORPHEUM.—Thomas E. Shea in repertoire.

FOREST.—"A Thousand Years Ago." Good house.

CASINO.—Burlesque "The Social Maids." Good house Monday night.

EMPIRE.—Burlesque "American Beauties." Business average.

TROCADERO.—Burlesque "The Military Maids." Business good Monday.

GAIETY.—Stock Burlesque. Business average.

DUMONT'S.—Stock minstrels. Average houses.

Bert Crossman and Grlie are dancing at the Continental Hotel cabaret.

The ball of the Theatrical Employees' Association Friday night at the Harmonie Hall was a bright and glorious affair. Chorus girls from the burlesque shows were advertised as the leading feature and drew all the place could hold. Bobby Morrow, manager of the Trocadero, led the grand march.

An organization of theatrical clearers has been formed in this city and is known as the Theatrical Clearers Union. More than 150 members have been enrolled. The officers are: Joseph Heron, president; John Fox, vice-president; Robert Coler, secretary; Harry O'Keefe, treasurer, and Robert Speakman, business agent.

On the charge of stealing a picture machine to recover an alleged debt of \$8, George Dickinson, formerly manager of a movie house in Camden, was arrested and held in bail for court. He claimed the owners of the house refused to pay him some money due.

Miss L. Otis Tabler, a pianist of this city now playing at Dad's Hotel, is forming a women's orchestra to play the summer resort hotels.

BOSTON.

By J. GOOLIE.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville.

LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew).—Vaudeville.

NATIONAL (George Hay, mgr.; agent, U. B. O.).—Revival of "The Runaways," by the Morton Opera Co., which will play for several weeks to big business. Special act named "The Lake of the Amazons" has been added, together with a treadmill race with real horses and jockeys, making the biggest performance for the money in the history of the city. Opened Wednesday night to 3,200 audience.

HOLLIS (Charles J. Rich, mgr.).—"The Poor



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Little Rich Girl.—Business taking a sudden slump. April 13 will bring Mrs. Fiske in "Mrs. Bumstead-Leigh," which has never played here.

COLONIAL (Charles J. Rich, mgr.).—"The Little Cafe" doing good business through heavy advertising campaign, but will probably close earlier than originally anticipated.

PARK (Charles J. Rich, mgr.).—"Fannie's First Play" starting on its fifth week to excellent business. Good for at least three weeks more with strong week ends.

TREMONT (John B. Schoffel, mgr.).—"The Dummy" opened to surprisingly good house but not good for more than two weeks, with David Warfield in the revival of "The Auctioneer" definitely billed as the underliner.

CORT (John E. Cort, mgr.).—"Pretty Mrs. Smith" drawing heavily, but arousing some adverse comment from New England patrons as being a trifle too risqué and broad. Good for several weeks more.

PLYMOUTH (Fred Wright, mgr.).—"Under Cover" playing since Christmas matinee still drawing heavily, but will finish out the season. Threatens to break every Boston record for a total box office taking.

BOSTON (William Wood, mgr.).—"In Old Kentucky" opening for run with a company of 100 and a spectacular race scene at a maximum scale of \$1.

SHUBERT (E. D. Smith, mgr.).—"Little Miss Brown" hit hard by Lent and will close this week, which is its second. Next week will bring an emergency booking in a feature film. Following this Blanche Ring for an indefinite engagement.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law" still playing to practical capacity and good until the close of season. It will probably be retained at this house.

WILBUR (E. D. Smith, mgr.).—Doris Keane in "Romance" to open the house Easter Monday.

CASTLE SQUARE (John Craig, mgr.).—"Stock." "The Charity Ball" for a single week with house practically sold out in advance because of appearance of Mary Young (Mrs. Craig). Next week will bring "Rip Van Winkle" with John Craig in the titular role. This is far out of Craig's line and he has been plugging hard to make good.

LOBBE (Robert Jeannette, mgr.).—"Mutt and Jeff in Panama" on its second week to good business at popular prices. This house is seriously contemplating abandoning small time vaudeville and going onto the combination circuit permanently. Lack of satisfactory attractions is the only handicap at present, apparently.

HOWARD (George E. Lothrop, mgr.).—"The Monte Carlo Girls" with Cora Livingston, writer, heading house bill.

GRAND OPERA (George E. Lothrop, mgr.).—Jack Reid's "Progressive Girls." Best business in past few weeks in history of house which plays Progressive shows on percentage.

CASINO (Charles Waldron, mgr.).—"Morocco Bound." Best business since house was built.

GAIETY (George T. Batcheller, mgr.).—"Belles of Beauty Row." Excellent business. "Columbia Burlesques" last week, rated as one of the best burlesque shows seen here this season. Gaiety is only burlesque house in town which does not allow smoking, and the loss in male patronage is fully offset by the women which the house is going after hard, as is the Grand opera house which has smoking, however, and had to cut rates to women to get the business.

An eleventh hour switch came at Keith's this week when Percy Warian in "The Boon's Mate" was cancelled at the last hour and Helen Page in "The Understudy" substituted. Illness was given as the reason.

The first performance on any stage of the new play by A. E. Thomas, named "The Force," to be given Friday afternoon (April 3) at the Plymouth with an all-star cast has received the services of Margaret Wycherly. Together with Jane Cowi, she will carry the principal female roles and William Courtenay will head the male contingent.

Mrs. Jack Gardner has presented to the new Toy theatre on Dartmouth street two stairways and an iron balustrade valued at upwards of \$10,000 to start a little more speed in the subscriptions among the society patrons who are financing the new project.

The Cort theatre Thursday and Friday matinees of this week will have an amateur performance of "Beau Brummel" given by Wellesley College Girls to raise funds to erect a new building.

Fred Doherty, who handles the publicity for the Dr. Lothrop interests, is featuring tango contests every Wednesday night at the Bowdoin, which is playing small time vaudeville and which is rumored as being a Progressive burlesque house next season. The tango with souvenir and gold prizes is drawing heavily and is an absolutely new contest in this city although old, of course, in New York. In addition Doherty had added new life to the amateur contests Friday night at the Grand by the use of enormous "motto cards" easily read from even the gallery and really funny. He has had several requests from other cities for the motto inscribed on them and has cheerfully supplied Progressive Circuit houses.

Charles Winston, press agent of the National, last Friday night pulled one of the best stunts in years when he had one of the girls who vanish in the big tank faint and be apparently rescued by another heroic member of the company. The girl went through with it even to going to the hospital and this convinced the papers it was on the level. He secured a barrel of space.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred E. Moore, mgr.).—Philadelphia Orchestra, with Mrs. Teresa Carreno, Venezuelan pianist, assisting soloist. March 30. Madame Yorke and her French players in repertoire (French), March 31-April 3. Mile. Pavlova April 4. Mme. Olive Fremstad April 5.

SAVOY (John Callahan, mgr.).—Calismath Stock Co. in "The White Sister," Leah Hallack in title role.

KEITH'S GARDEN PIER (Jake B. Isaacs, mgr.).—Opens Monday afternoon, April 6, with vaudeville, headed by Dottie. Other acts are Baby Helen, White Hussars, Roller Skating Girls, Milton Pollock and Co., Hoey & Lee, Raymond & Bain, Marengo & Delton Bros., pictures.

NIXON (Harry Brown, Jr., mgr.).—Edwina Barry & Co., Morse & Hill, Warren & Adzoni L'Aligon, Earle's September Morns, Diving Nymphs and feature picture.

Eugene L. Connolly, of Pittsburgh, general press representative of the Harry Davis enterprises, is in this city looking after the preliminary press work of the Garden Pier theatre.

Louis W. Cline has been retained as the press representative of the New Garden Pier (Keith's) theatre.

The Million Dollar Pier tango contest, last Friday night, brought out the greatest field of entrants for both the professional and amateur to compete since the inauguration of these dance events. Ten judges were required to decide Stephen Mathews and Isabel Burdick as the winners. Harry Rice and Mrs. Elsie Uble, winners the week previous, while having a galaxy of eccentric and acrobatic stunts that would have done credit to stage professionals, were shifted to second place by the feverish whirl of Miss Burdick. One of the features of the Rice-Uble combination was a flying whirl, in which Mrs. Uble clasped her partner round the neck and he whirled her horizontally for over a minute.

Mrs. Thomas Pierce, former wife of the prominent Boston clubman and friend of Adele Richie, is spending the winter season here.

Mme. Gadski, who will sing at the Nixon Easter Sunday night, is resting in this city.

Gertrude Rennyson, the Boston prima donna, is the Savoy attraction for Easter Sunday.

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SHUBERT, BROOKLYN

Chicago, Ill., March 24, 1914.

Mr. Fred Lewis,
435 State St.,
Brooklyn, N. Y.

Dear Friend Fred:

Yours received and replying to yours regarding burlesque mind reading you did in your act while playing for me at Joliet and Bloomington, will say that I remember same very distinctly.

The above engagement you played for me was the last of April, nearly six years ago. McWatters and Tyson were on the same bill, but instead of playing split weeks between Joliet and Bloomington will say that we were not splitting the shows at that time. You played a full week at Joliet and a full week following at Bloomington.

With best wishes to yourself and wife, I remain,

Sincerely yours,

(Signed) LEW M. GOLDBERG.

New York City, March 23, 1914.

Mr. Fred Lewis,
of Lewis & Chapin,
Brooklyn, N. Y.

Dear Sir:

In regard to your question as to how long, to my knowledge, you folks have been doing burlesque mind reading, will say that about six years ago I booked your act over the Interstate Circuit out of the Chicago office in conjunction with Madame Zenda, your wife's sister, who does a straight mind-reading act.

At the time I know you were doing burlesque mind-reading, because it was stipulated that you were to follow Mme. Zenda on the bill and burlesque her offering. The reports of all managers on the circuit assured me that this program had been faithfully carried out, so I know positively you did burlesque mind-reading six years ago.

Yours truly,

(Signed) B. S. MUCKENFUSS.

The originals of the above letters are now in possession of Will J. Cooke. We print the above letters to show that we did burlesque mind-reading in our act more than six years ago, and we have used it off and on since that time at our own discretion, but not continuously. We cannot see where we are pirates or choosers because we are again doing burlesque mind-reading in our act. We are doing our own version and using our own material. We are both members of the White Rate and if anyone thinks we have taken any of their material or ideas, we will welcome an investigation by that organization at any time, and abide by its decision.

LEWIS AND CHAPIN

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NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Inferior show. Three Collegians, lack histrionic ability; Josephine, Dunfee, most ambitious number; Aust in Webb's sketch, splendidly acted; Relow, pleasing; Rex's Comedy Mule, uproarious laughter; Andrew Mack, barely passed; Ben Beyer Co., old-time cycle act.

TULANE (T. C. Campbell, mgr.).—"Within the Law," moving drama by a one-night stand company, profitable business.

CRESCENT (T. C. Campbell, mgr.).—Paul Gilmore in "Captain Alvarez."

LYRIC (Chas. Gramlich, mgr.).—Stock burlesque.

LAFAYETTE (H. C. Fourton, mgr.).—Dobertys, Belzac & Baker, Traviolas, Mimic Four.

HIPPODROME (Lew Rose, mgr.).—"The Brazilian Widow."

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Orpheum closes May 10.

Eleanor Gordon will be leading lady of the S. & M. Players, opening a stock season at the Greenwall April 11 in "The Woman." Phil Rilly acts as man of all literary work.

Francisco Piceto will furnish and lead the band at Spanish Fort, the coming summer. The resort opens May 8.

Arthur B. Cohen, employed at the Tulane, died last week.

The Hippodrome has been unionized in a stage hand way.

Vice picture at the Crescent next week. "Kismet" at the Tulane.

Edward Seamans has been engaged as stage director of the musical stock company which opens at the Crescent, May 8. It is quite probable

able Abe Seligman will act as business manager of the theatre.

Walter Brown, formerly press representative of the K. & E. houses here and widely known in theatrical circles, has accepted a lucrative position with the United Fruit Co.

ST. LOUIS.

By P. ANFENGER.

COLUMBIA (Harry D. Buckley, mgr.; agent, U. B. O.).—Double headline billing, but favor equally divided among Bickel & Watson and Cecil Lean & Cleo Mayfield; Paul Conchas, Vera McCord & Arthur Shaw, Two Alfreds, "Girl from Milwaukee," The Leightons, Violin-lady.

GRAND (Harry Wallace, mgr.; W. V. M.).—Berlo Sisters & diving models, Johnny Adams, Kent's Seals, Alvin & Kenny, Marie Dreams, Hayama Japs, Arthur Truelli, American Harmonists.

HIPPODROME (Frank L. Talbot, mgr.).—Military Maids, "Big Bob," Fanchon Sisters, Scott & Wilson, Keefe, Love & Thorne, Morales Trio, Madell & Corby, Jane Elwyn.

KING'S (Charles Crawford, mgr.).—Wagner's Dogs, Golding & Keating, Blm. Bonn, Burr, La Dolne, Cromwells, first half.

PRINCESS (William Flynn, mgr.; agent, S.-C.).—Marie Stoddard, James T. Doyle & Co., D'Arville & Dutton, Torelli's Circus, Frank Morelle.

EMPRESS (C. P. Heib, mgr.).—Five Rose Maids, Cummings & Gladings, Harry Hargrave & Co., Burkhardt & White, Harlon & Clifton, first half; McKayon Sisters, Earl & Meal, Floyd & Whitehouse, Great Lester, Ade-lyne Lowe & Co., last half.

PARK AND SHENANDOAH (split); William Flynn, mgr.;—"Enchantment of Crocodile Isle," Florence Russell, Connelly & Naulty, Myrtle Langford & Co., first half at Park; Mlle DaMela, the mysterious; James F. McFarland, Irish wit; Leichiti-Weber Four, Tom

Ural & Dog, gymnasts, first half at Shenandoah.
OLYMPIC.—Robert Hilliard in "Argyle Case," Business bad.
SHUBERT.—"Life of Our Saviour" (picture), released early account of "The Lure" being taken off.
AMERICAN.—"The Divorce Question," repeat from high priced house.
STANDARD.—"Rosey Posey Girls."
GAYETY.—"Girl's from Maxim's." Flitz-simmons and Bob, Jr., featured.
GARRICK.—Picture.
NEW GRAND CENTRAL.—"Clothes" (picture).

CINCINNATI.

By HARRY MARTIN.

GRAND (John H. Havlin, mgr.; K. & E.).—Nazimova; April 8, "Garden of Allah."
LYRIC (C. Hubert Heuck, mgr.; Shubert).—"Passing Show of 1913"; April 1 and 5, week, picture.

GERMAN (Otto E. Schmid, mgr.; stock).—29, "Im Wunderschoenen Monat Mai."

WALNUT (Willis F. Jackson, mgr.).—Return of "Shepherd of the Hills"; April 5, "Oscar 666."

EMERY AUDITORIUM.—April 2, "The Thunderbolt," by students of Cincinnati School of Expression, for benefit of Associated Charities.

MEMORIAL HALL.—April 1, piano recital by Harold Bauer.

OLYMPIC (McMahon & Jackson, mgrs.).—"French Models," with Demetral, the wrestler. GAYETY (Charlie Arnold, mgr.).—"Trocadero Burlesques."

STANDARD (A. L. Riesenberger, mgr.; stock).—Burlettas, "A Romantic Marriage," and "Americans in Venice." Princess Zuleika, dancer. Zamora Sisters, aerialists.

ODEON.—March 30, song recital by Jerome Uhl, Jr.

EMPRESS (George F. Fleh, mgr.; S.-C.).—Todd Nards opened, good acrobats; Gehan & Ryder, fair voices, but crowd liked them; Ronair & Ward, conventional seashore sketch, went well; Kinkaid Kitties, featured, have one real girl comedienne, weak on voices, though pleasing; Savoy & Brennan, got best reception; female impersonator gave audience hysteria; Three Harbys, ice skaters, don't do enough, woman is good, one man's comedy not a help.



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LYCEUM (Harry Hart, mgr.; agent, Sun).
—Della & Templeton, Wright & Weaver, Two Franks, Emma Stuart.

John Havlin, owner of the Grand opera house, will return from Miami, where he has been spending the winter, this week.
The Kemper Log Cabin Association has offered a prize of \$25 for the best scenario illustrating an event in the early history of Cincinnati, and plans to present it at the Zoo next summer.

Harry Bridewell, lithographic artist, won first prize in the competition to see for the best design for next season's Lyric program.
Jerome Uhl, Jr., basso of the Century Opera Co., New York, came home to this city last week to see his father, who is ill. The younger Uhl gave a song recital at the Odeon Monday night.

PITTSBURGH.

By GEORGE H. SELDERS.

GRAND (Harry Davis, mgr.; agent, U. B.

NIXON (Thos. Kirk, mgr.).—"The New Henrietta" opened to good house. 6, "The Madcap Duchess."

DUQUESNE (Harry Davis, mgr.; stock).—Constance Collier's farewell in "Oliver Twist" filled the house. 6, "Madam Sherry."

PITT (Wm. McVicker, mgr.; stock).—Lizsie Hudson Collier opened engagement in "The Duke of Killcrankle" to good house.

ROWLAND (P. B. Jones, mgr.; stock).—"Prince of Liars" opened to good house.

LYCEUM (C. R. Wilson, mgr.).—"Busy Izzy." 6, "Darktown Follies."

GAYETY (Henry Kurtzman, mgr.).—"Behman Show."

VICTORIA (George Schaffer, mgr.).—Robinson's "Crusoe Girls."

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Jack Norworth, easily best hit in headline spot; Maude Muller & Ed Stanley, comedy honors; Bert Levy, excellent; Nonette, fine; Alfred Bergen, enviable; Cole & Denahy, fair; Sprague & McNeece, pleased; Conroy Divers, entertaining.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Pauline, hit in headline spot; "The Kidnapping of Bianca," excellent; Leonard

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O.).—Louis Mann & Co., great hit; Imhoff, Conn & Coreene, scream; Cabaret Trio, pleased; Arthur Stone, blind musician, ovation; Travilla Brothers, excellent; Burns & Fulton, good; Leona Stephens, good; Diero, charmed; Keller & Weir, good.
HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—"Aladdin's Lamp," scored; Dixie Harris, good; Arthur Houston & Co., uproarious; Eggleston & Marshall, excellent; Saunders & Von Kunz, pleased; Hallen & Hunter, scored; Lizzie B. Raymond, good; The Seaburys, fair; Delaphone, amazed.
SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—Dr. MacDonald, hit; Five Dixie Daisies, good; Douglass Washburn & Co., clever; Sampson & Relly, scored; De Renzo & La Rue, good; Rice Brothers, comic.
ALVIN (J. P. Reynolds, mgr.).—Forbes-Robertson in "Hamlet" filled the house. 6, pictures.

Kane, fine; Siegel & Matthews, good; LaCota, fair.
EMPRESS (William Raynor, mgr.; agent, S-C.).—Tom Nawn & Co., excellent; Onalp, good; Rathskeller Trio, good; Two George, fair; Mary Gray, pleased.
ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Alpha Troupe, registers heavily in feature spot; Matthews & Hall, excellent; Lawrence Players, good; Coleman & Mexia, fair; The Russells, entertaining.
DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Rose Stahl in "Maggie Pepper," Good business. "The Traffic in Souls" films follow.
SHUBERT (Charles C. Newton, mgr.).—Shubert Theatre Stock company in "Man and Superman," first time in stock here. Excellent business.
PABST (Ludwig Kreiss, mgr.).—Pabat Ger-

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GAYETY (J. W. Whitcomb, mgr.): Rose-land Girls.

The Davidson has booked the San Carlo Grand Opera company for the week of April 12, while the Chicago outfit has the Fabst for April 21 and 25.

AUSTRALIA.

By MARTIN C. BRENNAN.

HER MAJESTY'S—Revue—"Come Over Here." Big.

CRITERION Fred Niblo and Josephine Colan in "Never Say Die."

ADELPHI—"Pride of the Prairie."

ROYAL Julius Knight and Irene Brown in "Diplomacy."

PALACE American Burlesque Co. farewell week. Double bill on, "The Grafters" and "A Day at the Races." "Land of Nod," after successful Melbourne season, opens at the Palace Saturday. The Six American Exposition Dancers (local act) arranged for the production. Big feature.

TIVOLI—Tom Davis Trio, Two Hobbs, Waterbury Bros. and Tony Marshall Crosby. Solimo Braatz, Vivian Tailleur, Margaret Kios, Tailleur Andrews and Jack Shields. Business big.

NATIONAL—Fine bill, big hit, all American acts, headed by Kukukli, violin virtuoso. Other successes are Greater City Four, Aerial Bartlett, Biff and DeArmo, Norwood and Dare, Jessie and Dollie Miller, Juggling Norman Vevan and F. L. W. Le. Captain Hirsnick and Co., Moran and Cahill. Capacity nightly.

Tom Geoffreys, stage manager at the Tivoli for the past three months, has now gone. His place is taken by Marshall Crosby, transferred from the Adelaide house.

The Fuller-Brennan Circuit will declare a five per cent. dividend next month.

Tango Teas are all the rage in Sydney, and Melbourne is following suit.

Ben J. Fuller has definitely decided that the two-day is to be inaugurated in the principal houses on the circuit. Melbourne has been running them to a small profit for nearly 12 months and with a system of publicity shortly to be introduced by H. H. Marcusa. There is every possibility of the scheme catching on.

An all-star program will go over for the opening of the Elbow theatre new F. B. house in Melbourne. The old Gaiety will revert to pictures.

Jolly Marie, who, as Miniature Marie, was a London favorite, seems now to have come in "on spec" from South Africa last week. She gave a try-out at the Tivoli, but on a question of salary failed to connect. She will revert to her former title and will try the F. B. management next week.

Eme Fay is off the National bill, suffering from acute gastritis. She is in a very low state at present and her medical advisor recommends a diet not altogether in keeping with the invalid's volatile spirit. Unless this is adhered to he prophesies a regular breakdown.

Word comes through that "Within the Law" has not caught on as extensively in N. Z. as was the case here. At the same time there was every indication of the show getting the crowds ere long.

Irving Sayles, the best known and most popular figure on the Australasian vaudeville stage, dropped dead in Christ Church (N. Z.) two weeks ago. He had never known any serious illness and was chattering to his friends just before he died. Born in Quincy, Ill., U. S. A., Feb. 16, 1872, he came to this country with the Hicks-Sawyer Colored Minstrels in 1888, and had been here ever since. Eighteen months ago the team of Sayles and Warton was formed and the act was playing the Fuller-Brennan time when Sayles passed out. Deceased was at one time a champion foot-runner and was also an authority on horse-racing.

Hugh D. McIntosh has converted the downstairs Tivoli bar into a real American saloon. All the fittings, glasses, etc., together with the manager and bar-tenders, were brought from the States. The new venture is doing the business of the city.

Incessant strikes are beginning to affect business at the theatres. At present the pant trade is held up and many other kindred organizations will be "out" within the next few weeks. No month goes by without an industrial upheaval.

ATLANTA.

By R. B. McAW.

FORSYTH (Hugh Cardoza, mgr.; agent, U. B. O'Leary), dramatic hit. Raymond & Cawley, many laughs; Stan Stanley Trio, nicely; Grace Wilson, big; Trau-Atlantic Trio, good (Harry Clarke, Atlanta boy, friends whooping it up for him); Binns & Burk, satisfactory; Mang & Snyder, please.

ATLANTA (Homer George, mgr.)

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MEYER'S GUARANTEED MAKE-UP BEST MADE

Eddie Vail, formerly of the Hackett Stock Co., has joined the Eddie Black Players.

Sun Bros' circus, which wintered in Macon, took to the road this week.

BUFFALO.

SILEAS (Henry J. Carr, mgr.).—Featuring the bill Marie McFarland and Mary McFarland, singing classic program. Very refined and more than pleased. Extra is "Celluloid Sara," scored a big hit. Louis Alexander and Clive Logan, with own cabaret orchestra, pleased. Alexander Bros., took well; Three Bohemians, entertaining; Cooper & Robinson, did well; Robert Emmett Kean and Gordon and Rica conclude bill.

TECK (John R. Olshel, mgr.).—"The Bird of Paradise." Return. Denore Ulrich and Paul Wilson starring. Indication for a heavy week. Next week, picture.

STAR (P. C. Cornell, mgr.).—Julia Sander-son made her first Buffalo appearance as a star in "The Sunshine Girl." A triumph in musical comedy in which Miss Sander-son scored heavily, excellent company and well received. Next week, first half, Ethel Barrymore, last half, "Damaged Goods."

LARIC (H. Marcus, mgr.).—"The Criminal," protean drama, playlet with Mark Linder and Co., very good; Marr & Robinson, pleased; Emily Egomar, dainty and clever; Eddie Gardner and Irwin & Herzog complete bill.

MAJESTIC (John Laughlin, mgr.).—"The Dartmouth Follies," headed by J. Leubrie Hill and cast of 60, played to packed houses first of week. Next, "Busy Lizzy."

ACADEMY (M. S. Schlesinger, mgr.).—Featuring bill in Inex McCauley & Co.; Landry Bros., Gerlie DeMitt, Johnnie Wood, McNamee, Valtose & May.

GAYETY (John M. Ward, mgr.).—"The Cracker Jacks."

GARDEN (W. F. Graham, mgr.).—"Girls from Joyland."

COLUMBIA (Mrs. Stella, mgr.; agent, Griffin).—New theatre doing great business. Florence Newton, pleased; Elfreda Lemmery, satiated.

JUBILEE (Agent, Griffin).—Marry Kelley, took well; Dream Doll Co., scored.

SENECA (Agent, Griffin).—Walter Pike, exceptionally good.

FULLMOR (Geo. Rosing, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Van & Clark, clever; Paul Wenzel, laughs; Lator & Mack, scream; John Hunniford, unusually good; Polish stock company in tabloid drama, had success.

WHITE (L. White, mgr.; agents, McMahon & Dee; rehearsal 6).—Edna Smith, entertaining and received well.

HAPPY HOUR (J. Papardo, mgr.; agent, Griffin).—Juvonette, novelty musical; Laura Martiere, clever character songs.

STRAND (Harold Edel, mgr.).—Eugene Walters' five season theatrical sensation, "Paid in Full," in picture. "Judith of Bethulia," Easter offering; "Dollie of the Dailies," April 5. Exclusively feature pictures draw capacity houses continuously.

KEITH'S (Geo. Davis, mgr.).—Picture house-keeping exceptionally good features, "Chelsea 1730," "The Passover Miracle" among this week's offering.

FRONTIER—Recently erected in resident section of city and doing capacity business. Feature films exclusively.

FAMILY—"Strangers of Paris," in picture. Draw big houses daily.

ALLEDALE—"Days of Days," "The Leech of Industry" and "The Vicar of Wakefield," in picture. Good business.

JUBILEE—"Lost in the Mid-Ocean," "The Celebrated Case," "Judith of Bethulia" and "Through Fire to Fortune," in picture. Exclusive features, illustrated song, excellent orchestra, business fine.

PREMIER—Daniel Frohman production of "The Pride of Jennico," Mary Fuller in "Dolly of the Dailies," "The Brass Bowl," Mary Pickford in "A Good Little Devil." All picture feature productions drawing good.

PLAZA (Slotkin, Rosing & Michaels, mgrs.; agents, McMahon & Dee; rehearsal, Mon. and Thur. 1).—Clive, Joy & Clive, big hit; Mike Dowd, humorous; Syngall & Co., sensational; DeKostel, big hit; satisfied; Senzill, remarkable; Charlan & Charlan, graceful.

ABBOTT (Max Jacobson, mgr.; agent, Griffin).—May Kelley, fine; Laura Martiere, clever.

AMHERST (Sol Swerloff, mgr.; agents, McMahon & Dee; rehearsal, Mon. 6).—Eugene Emmet, clever; Harry Hanson, ordinary; Great Monogage, fair; playing to usual good business.

KENMORE (Smith, mgr.; agent, Griffin).—Walter Pike, excellent; John Nolan, very good. Featuring pictures draw well.

WALDEN (C. A. Stevens, mgr.; agents, McMahon & Dee; rehearsal 6).—Baby Humphrey, big hit; Great Weber, marvelous.

SAVOY (J. Papardo, mgr.; agent, Griffin).—Florence Newton, pleased; John Nolan, good.

GRANT (Chas. Riener, mgr.; agents, McMahon & Dee).—Handsome Harry, took well. Tango contests and feature films help business.

ORIOLE (J. Neff, mgr.; agent, Griffin).—Walter Pike, excellent; Jones & Jones, exceedingly clever; John Nolan, very good; Musical Island, unusual.

BROADWAY (Broadway Amusement Co., mgrs.; agents, McMahon & Dee; rehearsal 6).—Lator & Mack, went big; Weber the Great, entertaining.

EMPIRE (William Rusher, mgr.; agents, McMahon & Dee; rehearsal 6).—Charles Saunders, real surprise.

City ordinances prohibiting the production of plays or vaudeville on Sunday, every theatre in the city is doing a capacity business, both afternoon and evening, showing feature pictures.

The board framework which has enclosed the front of the Olympic theatre for the past few months was torn away yesterday, disclosing a beautiful white tile front which undoubtedly is the most attractive front on a theatre in the city. The management will rush the remodel-

ing of the interior as fast as possible and hope to have the new theatre open to the public by the last of the month. Pop vaudeville will be the program.

DETROIT.

TEMPLE (C. U. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Claude Golden, very good; "School Playgrounds," good musical skit; Merrill & Otto, good; Lo-Ve & Wilber, good athletes; Ma-Belle, classic dancer; Belle Blanche, hit; Three Equills, great.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—Anna Eva Fay, creates interest; Italian Troubadours, good; Cullen, fair; pleased; Marke Brothers, fair; Rollo & Rollo, pleased.

PALACE (C. A. Hoffman, mgr.; agent, Earl Cox).—Coar Simpson & Co., good; Barber & Jackson, encored; Aerial Harwoods, very good; Zenita, big; Three Rezan Sisters, good; Lee Alvarez, good; Evans & Wagner, good dancers; Collins & Dustin, pleased; Two Kerns, fair; Warren & Brockway, enteratining.

FAMILY (J. H. McCarron, mgr.; agents, U. B. O.).—Jane Weir & Co., Miller & Williams, Mona Gallini, Western Baker & Co., Josie & Willie Barrows, Cora Hall, Gilbert & Graham, Dixon & Dixon.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—McGregor & Bailey, poor; Alsagex, very good; Nat Warrington, good; Grogolis Brothers, clever; Welling-Levering Troupe fair; The Marshes, good; Billie Burns, pleased; Hayes & England, fair.

COLUMBIA (Eddie Murphy, mgr.; agent, Sun).—Criterion Trio, fair; Russell Players, good; Barrett & Earle, did nicely; Jean Macneau & Co., excellent; Bettina Sheldon, enteratined; Hansone, mystifying; Hazard & Ebert, fair; Seven Komical Characters, featured.

WASHINGTON (Frank Whitbeck, mgr.).—"The Man from Mexico."

DETROIT (Harry Parent, mgr.).—"Sweethearts."

GARRICK (Richard H. Lawrence, mgr.).—"Within the Law," with Helen Ware. Third time this season. Big business.

LYCEUM (A. R. Warner, mgr.).—"The Common Law."

LYCEUM (A. R. Warner, mgr.).—"The Common Law."

Dr. Cook is booked for the Palace April 6.

John H. Kunsky, who operates no less than a half dozen theatres in Detroit, is to build a dance hall and skating rink at the corner Woodward and Second. The roller rink, for next floor and the dancing hall on the second floor.

The Gayety will again have summer burlesque at the end of the regular season.

KANSAS CITY.

SAM S. SHUBERT (Earl Steward, mgr.).—"The Traffic." Fair week.

ORPHEUM (Martin Lehman, mgr.).—Valencia Surratt & Co., very big, encoring; Anna Showalter, wonderful voice; Doris Williams & Co., good; McMahon, Diamond & Clemence, big; Six Samaritans, good; Annie Kent, laughs; Barrows & Milo, good.

EMPERESS (Dan McCoy, mgr.).—Hando-Philands, went over in line style; Walsh-Lynch, Co. clever rural sketch; Leonard & Louie, agile; Luigi Del Oro, tuncful; Burk & Harrison, bright pair; Ross Brothers, good.

HIPPODROME (Ben F. Rist, mgr.).—Young Hackenschmidt, June Roberts, La Joe Trotter, Neal & Neal, Lillian & Panter, Hunter & Ross, Port & Delancey, Bros. Bolger, Gene & Arthur.

GLOBE (Cy Jacobs, mgr.).—Kaufman Troupe, headlined; Jere Sanford, fair; Barry & Wilhelm, clever team; Fred & Eva Mozart, a novelty in snow shoe dancing; Paul Frawley, holdover; Stone & King, roars; Edgar Berger, twister.

Brand (A. Judah, mgr.).—"Little Lost Sister."

AUDITORIUM (Meta Miller, mgr.).—Stock.

GAYETY (Burt McPhall, mgr.).—Mollie Williams & Co.

WILLIS WOOD (Roy Crawford, mgr.).—"Rector Girls."

Kathryn Durkin, who has been the biggest card draw in Kansas City has ever had, is going into vaudeville. She will open on the Orpheum Circuit next week.

"The Brown Men of Mandamio," a sketch written by George H. Bowles, a Kansas City newspaper man, and Frank Cobb will open on W. V. M. A. time next week with a Kansas City cast.

Phil White, a Kansas City boy, was back last week with Dave Marion's show.

Julius Singer, of the World's Leader Features, fell in the Empress lobby one day last week and the injury to his head needed three stitches.

Allie Weeks is back with the Meta Miller Stock Company at the Auditorium after a long vacation.

Cy Jacobs is in Chicago this week arranging summer bookings for his Globe Theatre.

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MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—"Les Miserables," picture, week March 30. McIntyre and Heath, April 6.

SHUBERT (A. G. Bainbridge, Jr.).—Florence Roberts in "Gloria." Excellent houses.

ORPHEUM (G. A. Raymond, mgr.).—Eddie Fox, Lillian Herlein, Harry B. Lester, Irene Timmons and Co. La Belle Oterita, Kelli Duo, Pantzer Duo.

UNIQUE (Jack Elliott, mgr., S.C.)—Robinson's Elephants, Kammerer & Howard, Three Newmans, Coakland, Melville-Mills, Clem Bevens.

MILES HIPPODROME (W. F. Gallagher, mgr., T. B. C.).—Benjamin Fay Mills, former Minnesotan, headliner; Capt. Sigbee's

Horse, Pierce and Roslyn; Leslie Thurston; Hardell Co.

GAYETY (Wm. Koenig, mgr.).—"The College Girls."

BIJOU (Blaising & Hiltcheck, mgr.).—Blaising Stock company in "Texas." Well done. Good business.

SPOKANE, WASH.

By JAMES E. ROYCE.

ORPHEUM (Joseph Muller, mgr.; agent, S.C.).—Week 21, Dorach & Russell, showy act; Harry Rose, passed; "In Old New York," good headliner; Usher Trio, liked; Mile. Cecilie, Carr and Eldred, applause.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 22, The De Alberts, pretty number; Togan and Geneva, man a whirlwind; Comer and Sloane, got over; Danny Simmons, laughs; Allsky's Hawaiians, hit.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 22, first half, Bartini and Jackson, the Mottins, Jessica Clement; second half, Sadie McDona and Co. in "Cafe de Luxe," Abrams and Budnick, Jessica Clement, pictures.

The American Theatre Corporation, a new local concern, has taken over the leave on the American, which has been in the hands of creditors of the Advance Amusement Co. since the death of Thomas J. Noonan. William Ewart has been installed as manager. Films will make up the programs for a time.

Two suits, demanding judgment in an aggregate of \$68,850, have been filed in the Superior Court here against Alex Pantages, Lolo Pantages, his wife, and E. Clarke Walker, manager of the local Pantages theatre, who are accused of turning over the assets of the Pantages Amusement Co. to the Pantages Theatre Co. without payment to other stockholders. The plaintiffs are M. H. Egginton, C. H. Rodenback and Mrs. Thomas G. Thompson.

Helen MacCorquodale, Spokane society girl, played her second week at the Pantages, aided this time by Russell Summers, instead of Ralph Sweeney.

The opening day at the Orpheum has been shifted from Sunday to Saturday and tryout night from Friday to Thursday.

The Empress, former home of Sullivan & Considine vaudeville, has been shifted from a 10-cent feature film house to a 5-cent house.

After being without a symphony orchestra for several years, Spokane is now facing a prospect of being supplied with two. One of the organizations, under the direction of Leonardo Brill, already is holding rehearsals and has about 30 members, all professionals. Now George A. Stout, backed by a committee of business men, has started the formation of an orchestra to include both professionals and amateurs.

ST. PAUL.

By O. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—Horace Golden, Sophie Barnard, Lou Anger, Paul & Boyne, Aerial Lloyds, Hess Sisters, Nelson & Nelson.

EMPERESS (Gus S. Greening, mgr.).—Ellis Nowlan & Co., pleased; Porter J. White & Co., well liked; Demarest & Doll, good; Bijou Russell, found favor; Great Johnson, interest big.

PRINCESS (Bert Goldman, mgr.).—Frank Rush, Flying Kays, Jack Bessey & Co., Leonard & Haley. Business continues gratifying with bills unusually strong.

GRAND (Theo. L. Hayee, mgr.).—"Follies of the Day."

METROPOLITAN (L. N. Scott, mgr.).—2-4, Local Elks Cabaret Minstrels. Week 6, Pictures.

SHUBERT (Frank Priest, mgr.).—Huntington Players in "Graustark." Big business. Next, "Sins of the Father."

TORONTO.

By WARTLEY.

ROYAL ALEXANDRIA (L. Bolman, mgr.).—"Bought and Paid For" opened to a fine audience and scored a great success. Kappelen Macdonell, who plays the leading feminine role, is a Toronto girl and she received a great reception. Forbes-Robertson in repertoire week of 6-13.

PRINCESS (O. B. Sheppard, mgr.).—Ethel Barrymore in "Tante." "The Quaker Girl" 6. SIBBIE'S (J. Shea, mgr.; agents, U. B. O.).—Clark & Hamilton, splendid; Cressy & Dayne, old favorites, received a cordial reception.

Chief Caulpichen, made a good impression; Ryan & Lee, clever; Charles Thompson, dexterous; The Faber Girls, enteratining; Three Shelvey Boys, pleased; Hopkins & Axtell, good.

GRAND (A. J. Small, mgr.).—"The Round Up." "The Common Law" 6.

LORE'S YONGE STREET (J. Bernstein, mgr.; agent, Lew).—"The Delya, graceful; Bigelow, Campbell & Raydon, good; Ros-Tantor Players, clever; McMahon & Wayne, pleased; Frey Twina, enteratined; Viola Duval, catchy; Frank Rae & Co. in skit, a fun maker; Neil McKinley, funny; Oliver Orlando Troupe, sensational; Haywood Sisters, good.

GAYETY (T. R. Henry, mgr.; Columbia).—"Vanly Fair." "The Happy Widows" 6.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Geber & Kew, Goodfellows & Davis, Angel & Dorian, Wood & Co. Jack Conroy.

STAR (Dan F. Pierce, mgr.; Progressive).—"The Broadway Belles." "High Life Girls" 6.

PARK (D. A. Lochrie, mgr.; agents, McMahon & Del. The Drains, Harry Mason, George Whitney, Roy & Wilson, DeLoes & Pearl, Jack Senzel, Jack King, Van & Howard.

RAVEUR (W. L. Joy, mgr.; agent, Griffin).—Daley & Thomas, Mack & Fox, Ames & Corbett, Marlow & Appleton, Clayton, Jack La Mar.

CRYSTAL (C. Robson, mgr.; agent, Griffin).—Hill & Jeanette, Keefe & Alberts, Baldy Strange, Geo. DeSelle.

A. M. A. (C. Wellman, mgr.; agent, Griffin).—Sweeney & Rooney, Fenner & Fox, Verber Brown.

PEOPLES (S. Aboud, mgr.; agent Griffin).—Sweeney & Brown.

CHILDS (G. Maxwell, mgr.; agent, Griffin).—Wilson & Brown, Conroy & Murphy.

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Adler & Arline Palace London Indef
Adams care Marinelli Berlin
Abdallah 4 Majestic Houston
Adas Family Empress Denver

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Ambrose Mary Morocco Los Angeles
American Comedy 4 Empress Denver
Anthony & Rosa Gaiety San Francisco
Ash Sam Empress Cincinnati
Athletas 4 Majestic San Antonio
Azard Paul Troupe Babcock Billings

B
Barde 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 1493 Bway N Y C
Biblos The Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crocker Her Majesty's
Melbourne Aus
Brucks Seven 104 E 14th Tausig N Y
Bromson & Barty N Y
Brooks Wallie Variety N Y
Bruce & Calvert Liberty Girls B R
Bunce Miss care Cooper 1416 Bway N Y C
Byron & Langdon Empress Cincinnati

C
Carlette M 314 Livingston St Bklyn N Y

Walter L. Catlett

Burbank Theatre, Los Angeles, Indef.
Management: Oliver Morocco

Ca Dora 3 Riverside Ave Newark
Clarke & Bergman 131 George St Brooklyn
Claudius & Scarlet Variety N Y
Cross & Josephine 403 Palace Bldg N Y
Crouch & Welch Variety N Y

D
D'Arville Jeanette Montreal Indef
Davis Ethel & Co Pantages Edmonton
Day at Circus' Empress Kansas City
De Alberta Pantages Vancouver B C
Demarest & Doll Empress Winnipeg
Dennis Bros Empress Los Angeles
Devine & Williams Variety N Y
Dingle & Emeralds Marinelli 1493 Bway N Y
Dorsch & Russell Imperial Vancouver B C
Dosen & Gordon Pantages Edmonton
Doyle John Empress Chicago
Doyle Patsy Pantages Oakland
Duncan & Holt Pantages Oakland

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Ellott & Mullen Savoy San Diego
Ellis Harry Grand Pittsburgh
Emersons 3 Majestic Little Rock
Emmett Grace 17 Avon St Somerville Mass
Empire Comedy 4 Keith's Cincinnati
Ernest 1 Variety N Y
Ernie & Ernie Grand Pittsburgh

F
Ferry Wm (The Frog) Casino Kursaal Cairo
Egypt
Fields Teddy Variety N Y
Fields W C Tivoli Sydney Australia
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y

Sig Franz Troupe

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Frevoll Fred Variety N Y
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Geary Arthur Majestic San Antonio
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Graham & Dent New Amsterdam N Y
Granat Louis Empress Seattle
Granville Taylor 350 W 56th St N Y
Gray Mary Unique Minneapolis
Green Ethel Temple Hamilton
Gwynn & Gossett Empress San Francisco
Gygi Ota Variety N Y

H
Halligan & Sykes Variety N Y

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Harrah Great Keith's Cincinnati
Havilans The Variety Variety N Y
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
Imhoff Conn & Coreene Keith's Toledo
"In Laughland" Savoy San Diego
"In Old New York" Imperial Vancouver B C
Ingills & Redding Variety N Y
"I've Got It" Empress San Francisco

J
Jackson Thos & Co Orpheum New Orleans
Jennings & Dorman Empress Salt Lake
Jerome & Carson Pantages Seattle
Johnstons Musical Empire Middleboro
Johnstone Great Empress Winnipeg
Juggling D'Armo Pantages Edmonton
Juggling Wagners Pantages Tacoma

K
Kammerer & Howland Variety N Y
Kara Empress Sacramento
Kayne Agnes Variety Chicago
Keaton 1 Keith's Louisville
Keller & Wier Keith's Indianapolis

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Keough Edwin & Co Pantages Seattle
Keuling Edgar Louis Variety N Y
Kiernan, Walters & Kiernan Empress Sacramento

Kinkaid Players Lyric Indianapolis
Kingston World Mindell Orpheum Circuit
Klare Katherine Empress Kansas City
Kurrie Roosters Amalgamated South Africa

L
Lamberti Variety London
La Dent Frank Variety London
La Deodina Empress Ft Wayne
La Toaka Phil Pantages Portland
La Toy Bros Majestic Dallas
"Lawn Party" Majestic Dallas
Leonard Bonnie 330 Townsend Ave New Haven
Lewis & Norton Majestic Little Rock
Livingston 3 Majestic Little Rock
Littlejohns The Variety N Y
Lora Savoy San Diego
Lowes Two Majestic Little Rock
Lynch Dick Empress Milwaukee

M
Manny & Roberts Variety London
McCree Jule Columbia Theatre Bldg N Y
McDermott Billy 301 W 109th St N Y C
Merodith Sisters 330 W 51st St N Y C
Merreson Mile Variety N Y
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nards Todd Lyric Indianapolis
Nawm Tom & Co Unique Minneapolis
Nible & Spencer 363 12th St Bklyn N Y
Nicol Bros 1590 Amsterdam Ave N Y
Nestor & Dolberg Empress Denver
Newmans 3 Empress St Paul
Newport & Stirk Princess St Louis
Norman Mary Majestic San Antonio
Norton & Earle Majestic Fort Worth
Norwood & Hall Bijou Flint Mich

O
Oakland Will & Co Columbia Grand Rapids
O'Connor R E & Co Empress Los Angeles
Olivetti Troupe Variety N Y
Onalp Unique Minneapolis
Oxford 3 Princess St Louis

P
Pearl Bros & Burns Princess Hot Springs
Peers The Keith's Philadelphia
Pekinese Troupe Empress Portland
Pekianian Troupe Empress Butte
Pellock Milton & Co Variety N Y
"Porch Party" Keith's Toledo

R
Reisner & Gore Variety N Y
Renards 3 Variety N Y

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Stanley Stan Union Ave & Oak Lane Phila
Stanton Walter Variety N Y
St Elmo Carlotta Variety N Y
Stevens Lee 13 Englewood Chicago
Stoddard & Hines 116 S 7th St Hannibal Mo
Sutton & Caprice Liberty Girls B R
Sutton, McIntyre & Sutton Dominion Ottawa

T
"The Pumpkin Girl" Dominion Ottawa
Terry Troupe Pantages Tacoma
Texico Variety N Y
"The Punch" Empress Seattle
"Their Get Away" Princess St Louis
Thomas Mr & Mrs Fred Bayshore L I
Thernton & Corlew Empress Tacoma
Thurston Howard 8 & H 1402 Bway N Y
Tiffany Rose & Co Empress Salt Lake
Togan & Geneva Pantages Seattle
Torrelli's Circus Empress Chicago
Tracey & Rose Majestic San Antonio
Travolas The Princess Hot Springs
Trevato Morris & Fell 1493 Broadway N Y

V
Valli Muriel & Arthur Variety N Y
Van Billy 4613 Forest Ave Madisonville O
Van Billy B Van Harbor N H
Vielinsky Variety N Y

W
Warren & Blanchard Orpheum Ogden
Wartenberg Bros Lyric Calgary
Waters Tom Empress Ft Wayne
Wellington Dave Orpheum Jacksonville
Weston & Leon Pantages Los Angeles
White Fort J & Co Empress Winnipeg
Whitehead Joe Empress Kansas City

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BURLESQUE ROUTES

WEEKS APRIL 6 AND APRIL 13.

American Beauties 6 Gayety Baltimore 13 Gayety Washington.
A Trip to Paris 6 Olympic Cincinnati 13 Majestic Indianapolis.
Beauty Parade 6 Gayety Minneapolis 13 Grand St Paul.
Beauty, Youth & Folly 6 Columbia Indianapolis 13 Star & Garter Chicago.
Behman Show 6 Star Cleveland 13 Empire Toledo.
Belles Beauty Row 6-8 Holyoke O H Holyoke 9-11 Empire Albany 13 Miner's Bronx N Y.
Ben Welch Show 6 Casino Boston 13-15 Holyoke O H Holyoke 16-18 Empire Albany.
Big Gaiety 6 Empire Hoboken 13 Casino Philadelphia.
Big Jubilee 6-8 Empire Albany 9-11 Worcester Worcester 13 Gayety Boston.
Billy Watson's Big Show 6-8 Bastable Syracuse 9-11 Lumberg Utica 13 Gayety Montreal.
Bon Ton Girls 6 Orpheum Paterson 13 Empire Newark.
Bowery Burlesquers 6 Empire Brooklyn 13 People's New York.
Broadway Belles 6 Garden Buffalo 13-15 Army Binghamton 16-18 Van Culler O H Schenectady.
Broadway Girls 6-8 Jacques Waterbury 9-11 Park Bridgeport 13 Westminster Providence.
College Girls 6 Grand St Paul 13 Gayety Milwaukee.
Columbia Burlesquers 6 Star Brooklyn 13 Empire Brooklyn.
Crackerjacks 6 Corinthian Rochester 13-15 Bastable Syracuse 16-18 Lumberg Utica.
Crusoe Girls 6 Empire Cleveland 13 Olympic Cincinnati.
Dandy Girls 6 Englewood Chicago 13 Haymarket Chicago.
Follies of Day 6 Gayety Milwaukee 13 Folly Chicago.
Follies of Pleasure 6 Victoria Pittsburgh 13 Empire Cleveland.
French Models 6 Majestic Indianapolis 13 Gayety St Louis.
Gay New Yorkers 6 Columbia Chicago 13 Gayety Cincinnati.

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lumbia New York.

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11 Van Culler O H Schenectady 13 O H Am-
sterdam 15 Lawler Greenfield 16-18 Empire
Holyoke.

Girls from Maxim's 6 Willis Wood Kansas 13
L O 20 Englewood Chicago.

Girls from Starland 6 Gayety Pittsburgh 13
Star Cleveland.

Girls of Follies 6 Opera House Amsterdam 8
Lawler Greenfield 9-11 Empire Holyoke 13
Howard Boston.

Golden Crook 6 Gayety Detroit 13 Gayety To-
ronto.

Happy Maids 6 Haymarket Chicago 13 Cadillac
Detroit.

Happy Widows 6 Gayety Toronto 13 Gayety
Buffalo.

Hasting's Big Show 6 Casino Brooklyn 13 Or-
pheum Paterson.

High Life Girls 6 Star Toronto 13 Garden
Buffalo.

Honeymoon Girls 6 People's New York 13
Music Hall New York.

Howe's Lovemakers 6 Empire Newark 13 Em-
pire Philadelphia.

Jack Reid's Progressive Girls 6 Gotham New
York 13 Olympic New York.

Jolly Girls 6 People's Philadelphia 13 Victo-
ria Pittsburgh.

Liberty Girls 6 Star & Garter Chicago 13
Standard St Louis.

Marion's Dreamlands 6 Gayety Montreal 13-15
Empire Albany 16-18 Worcester Worcester.

Marion's Own Show 6 L O 13 Gayety Minneap-
olis.

Militant Maids 6 Broad St Trenton 13 People's
Philadelphia.

Miner's Big Frollic 6 Empire Toledo 13 Co-
lumbia Chicago.

Mischief Makers 6 Trocadero Philadelphia 13
Broad St Trenton.

Mollie Williams Co 6 Gayety Omaha 13 L O
20 Gayety Minneapolis.

Monte Carlo Girls 6 Grand O H Boston 13
Gotham New York.

Parisian Beauties 6 Gayety St Louis 13 Willis
Wood Kansas City.

Queens of Paris 6 Westminster Providence 13
Casino Boston.

Queens of the Cabaret 6 Olympic New York 13
Trocadero Philadelphia.

Rector Girls 6 L O 13 Englewood Chicago.

Reeve's Big Beauty Show 6 Standard St Louis
13 Gayety Kansas City.

Robie's Beauty Show 6 Gayety Cincinnati 13
Buckingham Louisville.

Roseland Girls 6 Polly Chicago 13 Gayety De-
troit.

Rose Sydel's 6 Music Hall New York 13 Em-
pire Hoboken.

Rosey Posey Girls 6 Gayety Kansas City 13
Garet Omaha.

Special Maids 6 Murray Hill New York 13-15
Jacques Waterbury 1618 Park Bridgeport.

Star & Garter 6 Gayety Washington 13 Gayety
Pittsburgh.

Tango Girls • Cadillac Detroit 13 Star To-
ronto.

Taxi Girls 6 Casino Philadelphia 13 Murray
Hill New York.

The Flirting Widows 6 Howard Boston 13
Trocadero 6 Buckingham Louisville 13 Co-
lumbia Indianapolis.

Vanity Fair 6 Garden Buffalo 13 Corinthian
Rochester.

Watson Sisters Show 6 Columbia New York 13
Star Brooklyn.

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B

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Bernard Dollie (C)
Bernard Julie (C)
Bernard & Nel (C)
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Biers Leo

C

Caloway Tom (C)
Camille James
Campbell Art G (C)
Campbell Morris
Carpenter Will II
Carr Ernest
Carr Thomas
Clark Mui
Clear Sky Chief (C)
Clifton Helen (C)
Cook & Hamilton

Black Vera
Block Joe
Bolger Elmer (C)
Bolton & Parker
Bonessati Troupe (C)
Borden Eddie
Boss Peter
Bostwick F R (C)
Bowers Joe
Boyd Billy (C)
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Brown Ada
Bruce Dan
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Lamb Irene
Lambert Steve
La Rene Family (C)
Lauder Geo S
Lawrence Madge
Layden Mr H
Leask Emily R
Le Brun Billy
Leeds Mrs Harry
Le Mae George
Leone Tiny (C)
Le Page Collis (C)
Le Page Collis (SF)
Le Roy Al
Lesag Mrs J K
Lesso Mrs Tom
Lester H E
Levan Harry S
Lewis Henry
Lewis J B
Lieb Herman
Linton H B
Linton Mr & Mrs H
Little Joseph (C)
Loeb Sam Loo
Lorimer Mac
Lorraine Ted
Lovell & Lovell (C)
Loveland Carl H
Lowrie Miss J (C)
Lubin Dave (C)
Lubin Pat

M
McAuliffe Harold (P)
McGafferty Pat
McGafferty H J (C)
MacClellan Ellis
McLean Ted
McLennan Eva J
McNamara Billy

N
Neff John
Nelson Chester
Nelson Mr E
Nelson Walter
Newmann The
Nolan John (P)
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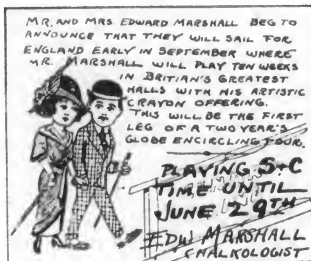


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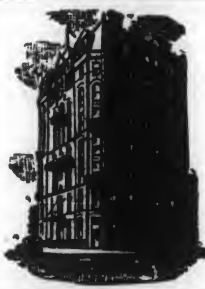
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VOL. XXXIV. No. 6.

NEW YORK, FRIDAY, APRIL 10, 1914.

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The cover features a central starburst portrait of **HARRIET JANSEN**. Surrounding this are four circular portraits: **MARGUERITE SNOW** (top left), **MAY WYLARD** (top right), **NAOMI CHILDERS** (bottom left), and **ROBSON** (bottom right). The design is framed by two columns and laurel wreaths. On the left column is a shield labeled **Dramatic**, and on the right is a shield labeled **Variety**. At the bottom center is a small illustration of a piano and musical instruments, with the text **EDDIE M. MILLER N.Y.** below it.

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VARIETY

Vol. XXXIV. No. 6.

NEW YORK CITY, FRIDAY, APRIL 10, 1914.

PRICE 10 CENTS

MIDDLE-WESTERN SITUATION HAS GOOD OUTLOOK NEXT SEASON

**Loew-Sullivan-Considine Deal Will Considerably Clear Up
Booking Conditions Around Chicago. Claude
Humphrey and Sam Kahl Coming East to Book
for "Association" Managers on Play or
Pay Contracts.**

Chicago, April 8.

Just what effect the recent Loew-Sullivan-Considine deal is liable to have on next season's booking situation in the middle-west is still problematical, but the unusual and early activity noticeable about the Western Vaudeville Managers' Association must have a meaning of its own; likewise the announcement that Sam Kahl and Claude Humphrey will leave for New York Saturday, deputized by the several "Association" managers to issue next season play-or-pay contracts for the various circuits booking through the W. V. M. A.

Heretofore the "Association" has found it convenient to carry open books right up to within a few weeks of the new season's opening, principally because the supply far exceeded the demand, but Loew's acquisition of the S-C string has given the situation another angular twist and the law of supply and demand is very apt to undergo a reversal, at least insofar as Chicago is directly concerned. That a talent panic is imminent, through the migration of desirable three-day acts to the Land of Loew and Promise, seems highly practical, and this despite the abolition of the J. L. & S. agency, one of the "Association's" formidable competitors.

Several weeks ago VARIETY printed a review of the local situation, advising eastern acts not to invade the middle-west on mere promises that held nothing definite beyond an opening, basing the opinion on actual conditions existing at that time. The speculative artist generally came, looked around and left town disappointed, the experience having a reaction on the reputation of Chicago as a booking center in

general and the W. V. M. A. as a booking agency in particular.

The proposed trip of Humphrey and Kahl is to overcome this condition and to encourage direct dealing between the artist and the manager. They intend to issue contracts running from 10 to 30 weeks, according to the act and the salary. It looks as though the "Association" and local United officials will need between three and four hundred acts next season, figuring ten acts to a week (split weeks), and averaging the total at 30 weeks, but this quantity will be considerably reduced through the presence of a large number of tabloid productions. The two bookers will spend about a month in the east making their headquarters in the United Booking Offices.

In former seasons, particularly the one now ending, the "Association" managers have been partially dependent upon the S-C circuit for attractions, indirectly of course, by securing a large number of available turns at Kansas City, the closing point of the S-C time, but with the new order of routing in effect this avenue of supply will be cut off. One local ten-center sagacious enough to realize this advantage, thrived on a booking arrangement with Billy Atwell and Irving Cooper, handling their entire list for "Association" routing after they had closed for S-C. The Loew deal automatically suspended this mutual connection since the Loew road shows will travel the through route via the Jones, Linick & Schaeffer circuit.

Accidentally, the Loew move relieves Aaron Jones of considerable worry, now that he is assured of next season's attractions. Up to the actual

(Continued on page 6)

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.

FAVERSHAM'S REPLY.

Cleveland, April 8.

William Faversham, appearing at Keith's Hippodrome this week, had little comment to make on the interview given out by Robert Mantell at Cincinnati last week in which Faversham was denied credit for being a good actor of Shakespearean parts. "Let the public judge who is the best," said Faversham. "It concerns me not that which others say of me. I am content to play the shows I choose. An actor could do better things than make unfavorable comment about others in his profession. Paid critics give the public all the reports that are needed."

PICTURES IN STUDEBAKER.

Chicago, April 8.

April 20, Jones, Linick & Schaeffer will take over the Studebaker for a four-month term, inaugurating a straight picture policy at a quarter admission scale. The initial attraction will be the recently released nine-reel Selig film, "The Spoilers," by Rex Beach.

The lease is held by the Lakeview Amusement Co., which sub-leases to J. L. & S. for the summer months ending Sept. 1, when it reverts to two dollar attractions booked by Klaw & Erlanger.

Sam Lederer will continue to manage the house. "Adele" is the present attraction at the Studebaker, having still another week to run.

One of the terms of the transaction is that pop vaudeville will not be installed and it is understood that not even the inevitable ill songster will be added to the show.

\$3,000 ASKED, TOO MUCH.

The vaudeville managers have pronounced \$3,000 a week as too much for the act Richard Carle, Hattie Williams and Co. want to present in vaudeville. It will be an excerpt from "The Doll Girl," the show the players are now with and which closes its season April 25. They are prepared to open the Monday following.

About \$2,250 is said to be the figure the managers like, but they may go to \$2,500 for the "names."

BLANCHE BATES RETIRING.

Cincinnati, April 8.

Blanche Bates is getting ready to quit the stage. The reason is Frances Creel, aged five months, the actress' daughter. "Just another season or a part of a season and I intend to retire and devote myself to the baby and my husband, George Creel," Miss Bates says. She is very homesick for New York, where the husband and baby are.

"OUR WIVES," WITH MUSIC.

"Our Wives," by Helen Kraft and Frank Mandel, produced last year at Wallack's by Jos. M. Gaites, is to be made into a musical comedy, with lyrics by Henry M. Blossom and music by Victor Herbert.

It is to be presented in New York next season by a prominent manager.

Spectacle in Ringling's.

Chicago, April 8.

Ringling Brothers' circus will begin its annual engagement at the Coliseum, Saturday night, April 11. "Solomon and the Queen of Sheba" is the spectacle.

LONDON REVUE PRODUCTIONS BRING SERIES OF TROUBLES

Maud Tiffany "Walks Out" of Palace Rehearsal. Shirley Kellogg and Ethel Levey Have Go At Hippodrome. Bonita and Lew Hearn Kept Out of There. Wayburn Breaks Some Ceilings. Provincial Managers Will Book Only Tested Revues.

(Special Cable to VARIETY.)

London, April 8.

Preparations for the new revues scheduled for several of the big musical halls have not been progressing smoothly. The contrary appears to be the situation and all sorts of rumors of clashes are reported about town.

Maud Tiffany walked out of the new Palace Revue because she was given but one song and there is said to have been a series of battles there from the beginning of the rehearsals. The show is announced for the week of April 20. It will feature Elsie Janis. Walter Passmore has been engaged to join the cast.

An incessant conflict is being waged at the Hippodrome. Shirley Kellogg is reported to have been allotted four numbers in the new edition of the Hip Revue before Ethel Levey knew there was to be a new edition. Lew Hearn and Bonita were suggested for the Hippodrome, but Miss Kellogg publicly objected and the team was not signed up. Isabel D'Armond and Frank Carter remain at the hall at an increased salary, though Miss Kellogg again refused to let Miss D'Armond have a number to herself. Martin Prown has been engaged for the Hippodrome and joins immediately.

Ned Wayburn's rehearsals of his strenuous buck dancing have resulted in the falling of three ceilings in as many rehearsal halls the past week. He is making ready for his production of a revue called "The Honeymoon Express."

The big new Empire revue is scheduled for presentation about June 15.

Provincial managers now state they will book no more revues without they are first tested. Some time ago any would draw owing to the novelty, but now so many have been seen, the bad ones haven't a chance. At least four revues are "flopping" in the provinces at the present time.

"SARI" FOR LONDON.

(Special Cable to VARIETY.)

London, April 8.

Hugo Baruch & Son, George McLellan and the Shuberts have formed a partnership to produce "Sari" here in the fall, having secured the English rights from Henry W. Savage.

GOOD SHOW AT ALHAMBRA.

(Special Cable to VARIETY.)

Paris, April 8.

The program at the Alhambra for the first half of the current month is headed by Willard, The Man Who Grows, who went over nicely. Others succeeding are the Wirth Family, Seeley and West, Cunningham and Marion. Dufosse, French singer, and a brother of Polaire, was applauded.

The remainder of the acts are Lucille,

with her cockatoo; Rebla, the juggler, who again returns here; Horace Horner, carried over from last fortnight's show; Violet King, violinist; Garden Sisters; Speedwell, humorous painter; Mignon and Frassetto; Harry Moore, singer.

It is a good show lacking a big attraction (although Willard may become that), with English musical acts predominating.

REJANE RETURNS IN "CONCERT."

(Special Cable to VARIETY.)

Paris, April 8.

After a prolonged postponement, Rejane, fresh from an Oriental tour, produced at her house the French version of Hermann Bahr's "Concert," by Remon and Pierre Veber. The work met with little success at the premiere.

The translation is indifferent, but Rejane is excellent; also Marcel Simon.

MANAGERS URGING SMOKING.

(Special Cable to VARIETY.)

London, April 8.

An "agitation" is on for the smoking privilege in legitimate theatres before the Lord Chamberlain by some of the managers. All managers are in favor of permitting people to smoke in theatres where the managements do not object.

The musical comedy houses will probably be the first to take advantage of the proposed ordinance if it is granted, which seems likely this time.

LE PETARD, COMEDY SUCCESS.

(Special Cable to VARIETY.)

Paris, April 8.

Henri Lavedan's new comedy, "Le Petard," was produced at the Gymnase April 2, and is a success. The plot relates the love affairs of a rich draper.

It is well interpreted by Lucien Guitry, Gauthier, Mmes. Simone and Desclos, and met with a warm reception.

TIRES OF PROCRASTINATION.

(Special Cable to VARIETY.)

Paris, April 8.

After seven years' struggle, Antoine has resigned the management of the Odeon because of official procrastination in the payment of the extra subvention recently voted. Antoine is probably liquidating.

MORAL REALISTIC REVUE.

(Special Cable to VARIETY.)

Paris, April 8.

"The Revue Realiste" is the title of a production at the Folies Dramatique. It is claimed to portray life as it really is and leads the spectator to several modern resorts, at the same time being perfectly moral.

Jeanne Bloch holds the big role. The show, which is fair, will have a run at the popular house.

"WARM" REVUE GETS OVER.

(Special Cable to VARIETY.)

Paris, April 8.

Rip and Bousquet are responsible, as usual, for the new revue produced at the Theatre Femina, April 3. It met with a cordial reception and is a success, nicely played by Signoret, Magnard, Renee Balha, Marguerite Deval. Edmee Favart formerly listed for the revue, remains at the Capucines.

The title is "Tres Moutarde" and it is a trifle warm, but that doesn't mean much here.

Jean Charlot is managing director of this fashionable little house, with Riche-mond temporary manager for the revue.

POPULAR AUTHOR MAKING HAY.

(Special Cable to VARIETY.)

Paris, April 8.

Tristan Bernard is making hay while the sun shines. He is writing for all the Paris houses while his popularity holds. He appeared with Sarah Bernhardt recently as a real live actor at a benefit show. Now he presents a new play at the Theatre Antoine, in collaboration with Marnier, entitled "La Force de Mentir." This met with a fair reception at its premiere March 28.

On the same bill is a two-act farce by Armon and Gerbidon, "La Tontine," which got over nicely. Irene Bordoni is amusing in the role of an American girl.

SHORT LIFE PREDICTED.

(Special Cable to VARIETY.)

Paris, April 8.

"Y a de ca" is the title of a revue presented by Flateau at the Cigale, April 4. The production is signed Hughes Delorme, and just got over. It will not hold the stage at this house very long. There are so many "new revues" at the Cigale that it is hard to keep track of them.

Miss Compton (not Fay Compton), Leonora la Bella, Albany, and Mary Massart do their best to make "Y a de ca."

NEW MUSICAL WORK FAIR.

(Special Cable to VARIETY.)

Paris, April 8.

Manager Charbonnel presented "Madame Roland," a new musical work by Bernede, Choudens and Fourdrain, at the Gaité, April 2, which got through fairly. Marie Charbonnel is in the title role. The tenor, Vezani, has the role of Brissaud. He, Charbonnel and Cotreuil sing nicely.

Casino De Paris Lyrical House.

(Special Cable to VARIETY.)

Paris, April 8.

Nuibo, of the Opera, is in pour-larley for the unfortunate Casino de Paris. He proposes to make a cheap lyrical house here, on the lines also proposed for the Coliseum. Both will probably materialize.

"Diplomacy" Moving.

(Special Cable to VARIETY.)

London, April 8.

"Diplomacy" moves to the Prince of Wales, April 20

"Juxbaron" With Music Liked.

(Special Cable to VARIETY.)

Berlin, April 8.

At Nollendorf theatre, "Juxbaron," with Walter Kollo's music, was well received.

SAILINGS.

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

April 4, Erics (Pennsylvania); April 7, Jack Haskell, John B. Tip-pett, Owen McGivney, Mr. and Mrs. Max Hart (Mauretania); The Sandwinas (Kr. Wilm. II);

April 9, Rigoletto (Kaiserin).

April 15, Frank Tinney (Imperator).

San Francisco, April 8.

April 7 (for Australia), Mr. and Mrs. George Westin, Mr. and Mrs. Emil Goit, Mr. and Mrs. Harry Lyons, Harrington Reynolds, Mr. and Mrs. Fred Benson, Mr. and Mrs. Carl Lamy, Mr. and Mrs. Lee Hayes, Fred Swift, Maurice Lamy, Edward Lamy, Arthur Lamy, Mr. and Mrs. Ross, Mr. and Mrs. E. Brinkham, Bobby Blue, Agnes Steele, Mr. and Mrs. Albert McGovern, Walter Fenner, Paul Byron, Geo. Leary, Jessie Arnold, Grace Reading, Jimmy Clabby (Ventura).

April 8 (for Honolulu), Mr. and Mrs. George Webb, Mr. and Mrs. Guy Hitter, Mr. and Mrs. Frank Bonner, Mr. and Mrs. Jack Belgrave, Mr. and Mrs. Herbert Prior, Miss M. Baker, Miss D. Kelton, Geo. Berrell, Huron Blyden (Wilhelmina).

Paris, March 30.

March 27 (For South America), Paco and Ruscart, Zora, Great and Good.

COLISEUM TRYING INNOVATION.

(Special Cable to VARIETY.)

London, April 8.

The Coliseum is to try a policy of running plays in installments shortly, using one act of a popular play every week.

The two starters will probably be "The Third Degree" and "The Woman in the Case."

VAUDEVILLE TO OPERA.

(Special Cable to VARIETY.)

Paris, April 8.

The unfortunate Coliseum reopened last week as a popular opera house under the direction of Puget and Montclair. Ferrier and Varney's well-known musical comedy, "Les Mousquetaires au Couvent," served as the inauguration program.

It did nicely with Mmes. Van der Noot, Alice Costes, Morzier, MM. Montclair, Elain, Raveau, etc.

It remains to be seen if the public will patronize opera more than vaudeville at this house.

AMERICAN ACTS THE BEST.

(Special Cable to VARIETY.)

Berlin, April 8.

At the Wintergarten the American acts are going much better than the advertised headliners. Morton-Jewell Troupe and Sterzelly with dog, doing about equal; Cowboy Jupiters closely following Argentina Perzina's parrot; Jumper Teddy Amann, Arabelskaja, ventriloquist, and Les Pollos are going well.

Olga Desmond and Yvonne Dubel are indifferently received.

ODD, BUT INTERESTING, OPERA.

(Special Cable to VARIETY.)

Berlin, April 8.

At the Hamburg Stadttheater, Schrecker's opera, "Der Ferne Klang," is interesting, though odd. It was well received.

"COPYING ACT" IN CIRCUS CAUSED FATALITY, SAYS GEER

Originator of "Looping-the-Loop" on a Swinging Trapeze Alleges Barnum-Bailey Circus Accident Resulted Through Attempt to Imitate His Aerial Turn. Ella Hackett, Practising Between Performances, Falls to Ballet Stage and Dies Immediately. "Trick Impossible for Girl To Do," Geer Says.

The death of Ella Hackett in the Barnum-Bailey arena at Madison Square Garden the afternoon of April 1 was indirectly due, charges Edward Geer, to the attempt made to "copy" his aerial act, known as "A Trip to the Clouds." Geer opened the season with the circus at the Garden March 21, and remained with it a week. He performed what he terms "Looping-the-loop on a swinging trapeze," and states he accomplished the feat only after continual practicing for six months, also claiming the origination of the trick.

Upon his dismissal from the circus engagement, Geer says employees of the show informed him instructions had been given to duplicate his apparatus, and that Miss Hackett, formerly a Hippodrome (races) rider, with the show had been assigned to complete the "copying." "It's an impossible trick for a girl," says Geer.

Miss Hackett, the daughter of a New York physician, and who had a sister in the circus, was about to start practice for the feat, between the afternoon and

an attraction that might prove a feature or be talked about to attempt to "copy the act," as an economical move. Geer has made a statement that appears herewith, regarding the accident.

GREENWOOD'S "DUMP" BOOKING.
Louise List, a cabaret entertainer, now in New York, reports the following experience:

"I was booked into the Haymarket, New Orleans, for three weeks by Charles Lowe, agent for George B. Greenwood's Theatrical Agency of Atlanta. The name of the place was not mentioned, but I was assured by Mr. Lowe it was a strictly high class place. Jumping from Jacksonville, having finished a circuit of the Montgomery picture houses, I found the Haymarket had an unsavory reputation. Lowe urged me to stick it out, and I tried to do so, only to be 'fired' after three nights' work—and work it was too, hustling for drinks, dancing and singing.

"The proprietor of the place told

EDWARD GEER'S STATEMENT.

This is to certify that I was engaged by the Ringling Bros. to appear with the Barnum & Bailey Circus. After appearing one week I was let out and my apparatus was copied, and it was in rehearsing an act copied after mine on the same style rigging, loop the loop on a swinging trapeze, that Ella Hackett was killed, this being my absolute and positive belief as to how and why the accident occurred.

EDWARD GEER.

Sworn to before me this 4th day of April, 1914.

JOS. ROBINSON,

Notary Public 3262, New York County.

night performance Wednesday of last week. While on the bar near the roof, she seemed to lose her footing and fell to the ground beneath, striking on the boarded stage used for the ballet of the spectacular at the opening of the show. The girl, age 19, died within five minutes afterward. Her sister was in the Garden at the time, watching her.

As the illustration shows, the trick was accomplished by the performer, while the trapeze was moving back and forth, making a complete swing around, standing erect on the bar of the trapeze.

It has not been unusual for circus managements when believing it had

me I was no good. While admitting it to be true concerning that line of work, I declined to abide by his decision and sued for my full salary. The employees of the place testified to my inability to fill the position satisfactorily; nevertheless, I was given a judgment."

EASTER WEEK BILL AT A. C.

Atlantic City, April 8.

The Savoy will put on a special Easter week vaudeville program starting Monday. It will have Irene Franklin for a headliner. Rice and Cohen and Frank Stafford and Co. are other acts engaged by Louis Wesley for it.

Orpheum, Haverhill, Sold.

Haverhill, Mass., April 8.

The Orpheum has been disposed of by Louis B. Mayer to the New England Amusement Co., which recently secured the Scenic Temple, a picture house, here.

SHOWS IN BUDAPEST.

(Special Cable to VARIETY.)

Budapest, April 8.

Formerly Budapest had the world-wide renown of being a coffee-house city. Nowadays it is a veritable variety city, there being in every nook and corner a variety, a "sing-hall," cabaret or at least a Cinema. In spite of the spring-like weather at present, which is awakening the desire to pass free hours in the open air, all entertainment establishments are doing good business, partly due to the fact that everywhere first class attractions are inviting our public.

On the first class stage, the Favorosi Orfeum, the public is being made acquainted with the newest dance, "La Furlana," which is forcing out the erotic "Tango," prohibited in aristocratic and military quarters.

In the Royal Orfeum the famous Cinema actor, Herr Psylander, draws, whilst in the recently erected dancing palaces, the Palais de Danse and Jardin d'Hiver, both equipped with the utmost luxury, the so-called viveurs of Budapest have their rendezvous.

There is here from America a wandering circus company, working in the style of the great show of Barnum and Bailey. They are the advantageously known Konyoto Brothers, who are affording excellent performances, offering a Wild West show, very picturesque, hitherto only seen in pictures.

The economical crisis is still burdening the country.

BARON ROTHSCHILD'S PLAY.

(Special Cable to VARIETY.)

Paris, April 8.

Baron Henri de Rothschild's comedy, seen in London last year, was produced at the Marigny last week, under the title of "Le Talion," and not "Le Caducee."

It met with a good reception and is well played by Juliette Margel, Maria Dhervilly, Lillian Creuze, Harry Baur, Janvier, Francen, Gallet and P. Stephen.

It will run until the vaudeville season commences at this house, end of this month.

Russian Ballets Again.

(Special Cable to VARIETY.)

Paris, April 8.

During the Russian ballet season at the opera next month a new production, "La Legende de Joseph," by Richard Strauss, will be put on, with Leonide Massine in the leading role. Fokine is superintending the production.

Young Cort Visiting London.

(Special Cable to VARIETY.)

London, April 8.

Harry Cort, son of John Cort, here on a pleasure trip accompanied by Carl Reid, late manager of the Anna Held Road Show, sails for home April 12 on the Prinz Friedrich Wilhelm.

MAX HART GOING TO COLLECT.

Max Hart sailed Tuesday on the Mauretania for a hasty trip to London. While over there he will endeavor to effect a settlement of the money due him from Ernest Edelsten for commissions on American acts booked in England through the Edelsten agency.

PARIS AGENTS COMBINE.

(Special Cable to VARIETY.)

Paris, April 8.

In view of the new police regulations for the issuing of licenses to theatrical agents in Paris, which goes into force at once, the vaudeville men are forming a protective syndicate, to which only reputable firms will be admitted. The organizing committee consists of H. B. Marinelli, Jean Charlot, G. Pasquier, Pitau, Delian and Buyssons. The subscription is to be \$200, sufficiently large to keep the very small agencies, which abound in Paris, out of the new combine.

The police orders, based on a law of 1852, compelling theatrical agencies to obtain a license, say the owners of such agencies must produce a guarantee of morality and also one of the salubrity of their offices. Failure to comply is punishable before the Correctional Court, but a license cannot be withdrawn unless there is a conviction.

A scale of commission, which may be charged will be drafted shortly. It will be based on the amount of salary, less travelling expenses.

Under the law of March 14, 1904, all employment agencies are forbidden to charge the employee any commission for services rendered, such commission being alone paid by the employer. But a special clause will be inserted in the new decree governing theatrical agencies, authorizing the agent to collect half his commission (as fixed by municipal regulations) from the actor.

PAVLOWA'S PUPIL A HIT.

(Special Cable to VARIETY.)

Paris, April 8.

Clemena Bannel presented his spring chicken, "La Revue Galante," by Lemarchand and Rouvray, at the Folies Bergere, April 3. It is well produced, Julian Alfred having been recruited for that purpose, and met with a good reception.

Lemarchand has brought in some fine costumes, but the other "author" has not supplied much wit. As a matter of fact, no one expected it. The mounting will save the situation. The troupe work well, and get over. Miss June, a pupil of Pavlowa, aged 12, is a hit. The Australian MacLeans do well.

Among those appearing are Madeo Minty, Marcelle Yrven, Delbrenne, Mussidora, Dolmet, Kirby, Valey, Germaine Webb, Messrs. Raimu, Darcy, Biscort, St. Clair, Marco.

Business during the first few days has been excellent.

Pavlowa, apparently recovered from the recent accident to her toe, opened a two weeks' engagement Monday at the Manhattan opera house, New York, dancing with Nivokoff. The first house was well filled downstairs, with the upper portion somewhat lighter. The Manhattan is one of the largest theatres in New York. The Pavlowa engagement is \$250, top.

RE-ENGAGES BERNHARDT.

(Special Cable to VARIETY.)

Paris, April 8.

George Tyler, William Connor, Morris Gest and Lee Shubert are here.

Connor has booked Bernhardt for another American tour in the legitimate playhouses next season.



PROGRESSIVE'S FIRST SEASON CLOSING SATURDAY, APRIL 16

Nearly All The Shows Playing Supplementary Season.

34 Straight Weeks Expected Next Season.

Dave Lewis and Andy Lewis Reported New Franchise Holders. Sam Howe May Be Another.

The regular burlesque season of the Progressive Circuit is slated to close April 18, but nearly every show on the independent wheel has booked supplemental time. About the only company that will disband when its last week is played at the Grand, Boston, is the Franklin-Strouse "Girls of the Follies" show.

All the shows will play from one to five weeks extra, Sim Williams' "Parisian Beauties" being one that will play a month and a half after the termination of the regular season. "The Beauties" last season date is Kansas City, but Sim has St. Joe (four days), La Salle, Rock Island, Muscatine for one week, with full weeks to follow at the Englewood and Haymarket, Chicago; Detroit and Toronto. Sim's other show, "Girls from Joyland" has one additional week, closing at the Grand, Boston.

The Progressives are lining up their forces for next season and are confident that they will have 34 straight weeks when the new season opens. While several of the present franchises will be dropped, new ones have been added already with other applications on file for shows.

Dave Lewis and Andy Lewis (now with Al. Reeves show on the Columbia Circuit) will have their own shows on the Progressive next season. Lewis will not appear with the show but will place acceptable comedians with it.

It is reported Edgar Bixley will replace Lewis with the Reeves company. A story says Sam Howe, now on the Columbia, may be a Progressive next season.

In addition to having new houses in Montreal and Baltimore the Progressives claim they have sites for new theatres in Minneapolis and Milwaukee.

Jean Berdini and his "Mischievous Makers" open a summer season at the Cadillac, Detroit, May 10. He will engage some new people for the Detroit engagement. In fighting the baseball openings Berdini for the next month will carry as "extra attractions" "Ma Cherie" (with Agoust and Simone De Beryl) and "The Girl in the Muff," (Gertrude des Roches) both recently featured at Hammerstein's. The "extras" were tacked on to the Berdini show last week at the Olympic.

With the nearing of the end of the first season of the Progressive Burlesque Circuit the managers of the even 22 shows are making the countup with a sense of elation that if they are not away ahead they have at least done well enough to insure a running start on the new year.

All of the Progressive shows have not made money, but the heads of the

Circuit feel mighty proud of the first year of independency, as the outsiders gave them only a short time in which to live.

Of the winners the biggest undoubtedly on the season is Tom Sullivan, who, in addition to cleaning up close to \$10,000 on his "Monte Carlo Girls," is also in on the profits of the "Girls From Joyland" with Sim Williams.

Probably the second best is the "Girls of the Follies," owned by H. M. Franklin and Harry Strouse. They will pass the \$6,000 mark before the season ends.

Other substantial winners are Charles Taylor's "Tango Girls," Frank Calder's "High Life Girls," Lew Talbot's "Girls From Maxim's," and Sim Williams' "Parisian Beauties."

Some of the shows have about broken even on the season, while a few have dropped below the even mark by reason of changes and carrying a more expensive company than some of the others.

Two shows in particular, Jean Berdini's "Mischievous Makers" and F. W. Stair's "Follies of Pleasure," considered among the best on the circuit, have not gotten the returns of some of the others through the merit of show and equipment.

The biggest item of the season is the start the Progressives have for next season when every show plans to make money. This year probably the worst dig the different companies received was on the "return date," thereby working a hardship on the managers which made its influence felt at the box office.

Next season the repeat will be wholly eliminated if present plans go through and the number of shows reaches the 34 mark as planned.

The Progressives had a lot of obstacles to overcome in getting the circuit in smooth working order. Each show is still out and will remain out until the official close of the season, at least.

Minneapolis, April 8.

James Barton, representing the Progressive wheel has been gumshoeing around here of late in an effort to lease the H. P. Watson vacant corner at First avenue N and Sixth street.

Barton's first offer was declined, but he has made another which will likely give the Progressives the site it wants.

Baltimore Capital Subscribed.

Baltimore, April 8.

Seventy-eight thousand dollars has been subscribed by local men in the new Progressive Wheel burlesque house here and work upon the structure has been inaugurated. There is little active capital of the Progressive promoters in the local house.

INCREASE DECLARED OFF.

While the special meeting of the Columbia Amusement Co., for the purpose of increasing the capital stock from \$185,000 to \$500,000 will be held Monday, April 13, as per the call issued for it, at the directors' meeting of the company last Friday, it was decided to declare off the proposed enlargement.

The decision not to increase the capital will have no effect upon the proposed new wheel the Columbia is forming. This will consist of 28 theatres and shows, according to the present intention, with the present Columbia Circuit to go back to its original number of productions, 36, with the same quantity of theatres.

It is said the Columbia directors decided it was not necessary to secure more capital through an added stock increase to handle the new circuit. The Columbia stock, par value \$100, is now worth on the market through dividends paid between \$250 and \$300 a share. The contemplated increase to half a million dollars would have reduced the market value to par, it was thought, and this is said to have influenced the abandonment of the plan.

LOOK OUT FOR SKOP.

Cleveland, April 8.

Selling chorus girls shares at \$10 each in a franchise and claiming he is to have a show on the Progressive Burlesque Circuit next season has resulted in the heads of the Progressive being appealed to to stop one S. Stanley Skop, who is working this game.

His card reads: S. Stanley Skop, formerly with Mr. Robert B. Mantell in repertoire. Presenting "An American Rosebud," "Follies of the Great White Way" and "The Passing Show." In preparation for 1914-1915 "The Big Follies" and "Revue De Paris."

The New York headquarters of the Progressive have never heard of such a man and the officials there maintain Skop is putting over a little money-collecting scheme on the quiet.

MAY HOWARD SUING.

E. J. Carpenter and John Barton have been made defendants in a damage suit by May Howard, who sues for \$21,545 she avers is due for back salary.

Miss Howard was engaged to head the Progressive wheel show "May Howard's Girls of All Nations" and left it some weeks ago when the company was reorganized.

JEANETTE DUPRE'S OWN SHOW

Jeanette Dupre is returning to burlesque next season and will head her own show which will be styled "Jeanette Dupre and Her International Beauties."

Miss Dupre, now in vaudeville, goes to London to fulfill contracts in June and July. Miss Dupre plans to play every summer in London for the next three years. Miss Dupre produced a new sketch, "The Mysterious Lady," at Keith's Union Square the last half of last week, assisted by Ray Burke, formerly of the Orpheum Comedy Four, and Alice May, formerly with the Nat Goodwin and Walker White-side companies.

MIDDLE WESTERN SITUATION.

(Continued from page 3.)

sale of the S-C circuit, Jones was in a queer predicament, contrary opinions notwithstanding. The "Association" has hampered his booking office through the inauguration of the blacklist and next season held out little promise of a better condition unless negotiations were reopened for a three-cornered alliance between Jones, Pantages and the Miles houses. This seemed impossible since the matter was discussed at length during Pantages' recent visit east without results. With the local Loew franchise, the three loop houses controlled by J. L. & S. will undoubtedly prosper.

With the opening of the new season the U. B. O. will begin to take an active interest in Chicago booking through the transfer of the 19 "Association" franchises to the eastern agency because of their location east of the marginal line provided in the "agreement." A reasonable estimate of the revenue derived from this score of houses is \$600 weekly totaling \$25,000 on the full season. The usual "hot weather predictions" point to the eventual coalition of the United and "Association" under a unit jurisdiction, but serious consideration eliminates the possibility of such a move, principally because of the peculiar routing system essential at this end, where the road show rule could not possibly come into vogue.

The constant theatrical growth of the territory west of Chicago likewise precludes the probability of such a course even though it were deemed advisable for other reasons. In this the "Association" is bound to play a leading hand because of its influence, strength and capabilities. Under present circumstances a centralization of all "Association" and United small time booking from any one point seems hardly consistent and besides the "agreement" confines the United to the territory east of the marginal line, leaving the entire western section to the W. V. M. A.

Neither the Pantages nor Miles circuits will hardly be affected by the Loew deal, although like the "Association" both James C. Matthews and Walter F. Keefe will have to hustle to keep provided with suitable bills. They have both long since established a harmonious acquaintance with the "Association" and the blacklist bogie is a thing unknown to either. Earl Cox and George Webster will continue to travel along their untrammelled way, Webster being safely fortified through his affiliation with Levy and Fisher, while Cox enjoys a small monopoly on the independent time hereabouts.

Just what disposition will be made of the Frank Q. Doyle Agency is unknown as yet, but the present plan seems to point toward the local S-C office taking it over as the local Loew agency under the management of Fred Lincoln, who remains with Loew as general manager of the western territory.

Chicago will probably be relieved of the congested condition now prevalent, the wedding out process bringing the much needed new material along this way, at the same time giving the east a peep at the acts that have outplayed their usefulness in these regions.

JOE SCHENCK NOW BOOKING SULLIVAN-CONSIDINE TIME

Road Shows Routed Will Run Into Date When Loew Circuit Takes Over S-C. Fred Lincoln, Mose Oppenheim and Paul Goudron Remaining. Few Changes Contemplated Among S-C Present Staff.

The future shows for the Sullivan-Considine Circuit are now being booked through Jos. M. Schenck, general manager of the Loew Circuit. As the booking bills at present route will run into the time when the Loew Circuit officially takes over the S-C houses (Aug. 1), Mr. Schenck has taken up the placing of the acts. Chris O. Brown, who will leave the agency in due time, has his programs for the road shows filled in for two months in advance.

In number of acts it has been decided by Schenck that the former quantity, five, will be the policy, and that instead of the S-C shows being lengthened out by other turns, a feature film of three, four or five reels, such as are now shown in the Loew houses hereabouts, will be made a feature of the programs sent west by the Loew office. These films will be first seen in the west in the Loew S-C theatres, it is said.

It is reported there will be but few changes along the line of the Sullivan-Considine houses. Two or three resident managers may be changed, and some slight shifts may be made in the booking departments out of town, but on the whole, Marcus Loew has expressed himself as very well satisfied with the S-C staff throughout as he found it on his recent travel.

It has been settled Fred Lincoln will retain his present position as general manager of the western circuit. Paul Goudron is likewise to remain in the Chicago booking office, probably renamed Loew's later on. Mose Oppenheim, from the northwest, will be the Loew general representative on the Pacific Coast, with Sid Grauman likely the San Francisco representative.

It is possible the executive offices of the Loew Circuit will be placed together before long, the agency moving from the Heidelberg Building, and the other departments from the American theatre building, to some suite selected that will hold all.

Oscar Lorraine was the first turn to receive a contract from the Loew office for the full eastern and western time. Mr. Lorraine's agreement is for 40 weeks, starting immediately. Other "big time" acts engaged by Mr. Schenck within the past week are Olive Briscoe, Delmore and Lee, and Four Readings.

Harry A. Shea, who has been calling at the Loew office often of late, returned to the fold this week.

INTERESTING CHICAGO FIGHT.

Chicago, April 8.

An interesting fight for the pop patronage of the south side is being staged by the managers of the Indiana and Avenue theatres, recalling a similar

battle that made things interesting during the last two seasons when the Willard was the sole competitor of the Indiana. Both houses are supplied through the W. V. M. A. and have been assigned to the book of Eddie Shayne.

The Indiana is owned by George Levee, while Louis Weinberg controls the destiny of the Avenue. The breaking point came this week when both made a bid for Sophie Tucker. The absence of the "slip system" now in vogue in the U. B. O. in New York, made it rather difficult for Shayne to decide who was entitled to Tucker's open week. Possibly realizing the inevitable, Levee quietly signed up Gene Greene for next week. Tucker was therefore awarded to Weinberg for the week of May 18.

The limit for both houses has been temporarily lifted. Weinberg made an endeavor to secure Eva Tanguay's entire show for next week, but the cyclonic one's route interfered.

Levee holds the Chicago pop record for high salaries, having paid Victor Moore \$1,200 net for one week to break in a new act. Both houses play a 10-20-30 scale.

DANCERS RETURN HOME.

Tuesday Oy-Mar and Leigh, the "society dancers" from England who have been appearing with imported musical productions in New York of late, returned home, after refusing an offer of \$750 weekly in vaudeville, secured for the couple by Arthur Hopkins. Oy-Mar wanted \$1,000 a week or nothing.

HARRIET JANSEN.

Harriet Jansen, whose picture appears on Variety's cover this week, has made a reputation for herself as a pianiste and is about to enter vaudeville with a "piano-act." Miss Jansen studied under Mrs. Lancaster, a contemporary of Mme. Therese Carrone, and under the late Emil Leibling, one of the best known teachers in Chicago. She has played for many clubs and societies and has been featured in many benefit programs.

Miss Jansen will offer a classical program, with semi-classic and popular piano pieces as a contrast. Her work has received the highest praise of musical critics in Chicago. She is a niece of Frank (Slivers) Oakley, the circus clown. Her mother, Mrs. Freida Jansen is a sister of Mr. Oakley.

Pryor's Band for Dancing.

William Gane's new dance hall, "The Broadway Danse," opens May 8. Arthur Pryor and his band will discourse the music for the stepping.

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

LOX CLUB FOR BURLESQUE.

The Lox Club, a chartered social organization open to all burlesque, held its first meeting in temporary quarters of the club at 711 Seventh avenue, Saturday afternoon last and elected the following officers: President, Wash Martin; vice president, Meyer Harris; Secretary, L. M. Borie; treasurer, Abe Miers; sergeant-at-arms, Max Levy.

The board of governors comprises Bert Bernstein, Bob Simonds, Henry Bossom, James Conners, Chas. Howard, Nat Golden, Rube Bernstein, Walter Meyers, Jack Levy.

A constitution and by-laws were adopted and a committee of three named to select permanent headquarters for the club.

Progressives Getting Omaha.

L. M. Crawford and son, Roy, are here from the west transacting a little theatrical business that may mean something advantageous to the Progressive Burlesque Wheel sheet.

Crawford, who owns theatres in Topeka, St. Louis, Kansas City and Omaha, has practically agreed to turn over one of his Omaha houses to the Progressive Circuit next season.

It's the Progressive plan to play three days in Omaha next fall with only three days to fill in between Omaha and Chicago.

Shea Building in Waterbury.

Waterbury, Conn., April 8.

It's strongly rumored here that P. F. Shea, who recently installed burlesque here, will build a new theatre on one of the principal streets which will house burlesque permanently.

James R. Sheehan, Shea's general manager, is conducting some quiet negotiations to bring about the realization of the new burlesque house.

Fannie Watson Out of Show.

The Watson Sisters show opened at the Columbia Monday matinee without Fannie Watson. She had an operation performed upon her ear last week in Boston. Expecting to open in New York Miss Watson was forbidden to do so by her physician.

May Leavitt, from the chorus, temporarily substituted on an emergency call.



FI AVILLA
the original
DANCING ACCORDION GIRL.
PALACE, NEW YORK, THIS WEEK.

WHAT IS VAUDEVILLE?

What is vaudeville? was the headline question around Jake Wells' New York office for a week or more up to Wednesday when the coterie of southern attorneys and show people returned home. They came here headed by a court-appointed commissioner from Tennessee to take depositions in an action brought by Wells against the Tennessee Leasing & Realty Co., of Chattanooga (Majestic theatre); Princess Amusement Co., Nashville (Princess theatre); and Grand Theatre Co., Knoxville (Grand theatre).

Wells alleged a breach of contract with each company, on its rental agreement that took over the Wells theatre and also the "franchise" of the United Booking Offices for that city. The total amount involved under the unfulfilled contracts is about \$60,000, very little having been paid on account of either one. As a counter-claim the respective companies claim Wells committed a breach of contract through playing musical tabloid shows in his other local houses, after agreeing not to play vaudeville in any of the cities upon trial of the theatres.

The trial is before a Chancellor at Nashville, and the commission was appointed to take testimony in New York as to whether a musical tabloid, when given as the entire performance was a "show" or "vaudeville." The attorney for the companies, W. B. Miller of Chattanooga and Harry Stokes of Nashville, seemed to wholly depend upon the dictionary definition of "vaudeville," going back as far as Webster's, 1859. Mr. Wells called several witnesses to support his contention that vaudeville as it is known in the theatrical profession is an unrelated series of specialties, each distinct in itself.

Among those who testified for Mr. Wells were Walter Vincent, E. J. Carpenter, Pat Casey, Jack Lait, Nate Spingold and Loney Haskell. M. Levy of Norfolk represented Wells.

Watkins & Russell are the theatre managers interested in the Tennessee Co., and Frank Rogers in the Grand Theatre Co.

ACADEMY'S "DIRTY" SHOW.

Pittsburgh, April 8.

Word having gotten around that a "hootch" dance was being put on at the Academy which opened with stock burlesque Monday, the police were sent out to stop the dance. Later it was decided to notify the management not to repeat it.

There was a line of several thousand persons in the morning waiting to buy seats for the opening of "Madam Sherbert." The performance was an exhibition of vulgarity which police officials say will have to be severely censored.

COLISEUM SEATING 20,000.

Pittsburgh, April 8.

Pittsburgh soon is to have a coliseum where great spectacles may be presented. The United States Bureau of Mines is building the amphitheatre which will seat 20,000 persons, and it will be available for open air theatrical performances and spectacles.

A DECIDED INTEREST SHOWN IN THE WHITE RATS ACTORS' FAIR

Services Gratis Being Tendered. Frances Starr, Louise Dresser and Olga Petrova Among Early Volunteers From Feminine Side. What the Committee Wants.

The publication in last week's *VARIETY* of the detailed plans for the big Actors' Fair to be held in the White Rats Club House for eight days commencing Saturday evening, May 16, has been followed by a veritable inundation of congratulations and inquiries from all parts of the country. The bulk of the communications enthusiastically approve the plans and predict the biggest kind of popular success for the fete. A minor portion endorse the plans in the main, and make valuable amending suggestions. The committees in charge of the plans are considering all proposals sent in, while sticking to the main fair plans as published.

Proffers of services gratis and promises of contributions are coming in wholesale. The difficulty of the committees promises to be in harmoniously allotting the many and varied responsibilities to the army of cheerful workers so quick to respond to the organization's call for co-operation. And also, meanwhile, the sale of tickets proceeds merrily, with all parts of the country evincing a desire to send back immediate cash for tickets retained.

Among prominent feminine stage favorites to be first among volunteers of personal services as well as liberal contributions are Frances Starr, Louise Dresser and Olga Petrova.

Other prominent feminine stars in the vaudeville, legitimate and musical comedy fields are cheerfully requesting assignments. Lists of these will be published in *VARIETY* as fast as received.

An attractive representation of the feminine highlights of the stage is therefore assured. With male stars from all the big theatrical organizations of the country fast lining up for all sorts of action during the bazaar the stage end of the program promises to be brilliantly attractive.

What the committees require most immediately is widespread co-operation in pushing the sale of tickets and aiding by personal contact everywhere the efforts of the committees to perfect their entertainment programs and decorative prospectus.

Any White Rat, for instance, who knows of any young woman in or out of the profession who has an Annette Kellerman "shape" combined with the temperament of a porpoise will confer an everlasting favor on the plans committee of the fair by sending in the natatorial lady's name as a candidate for a Venus Diving Tourney to be run off every afternoon and evening in the club house swimming pool during the eight days of the bazaar.

Also any organization member who knows of any member who can play Uncle Tom for laughs better than Corse Payton, or as well, or nearly as well—will add to the gayety of the

Town Hall performances of the forthcoming fete by electing his acquaintance for the title role in the Stowe play with Member Payton, James J. Corbett, Charles J. Ross, Fred Stone, Dave Montgomery, Junie McCree, Alf Grant, Johnnie Gilroy, Tom Smith, Jim McIntyre, Mark Murphy, Scream Welsh and others. From these volunteers the players who are to play the role of "Tom"—a different player each night—are to be selected for the ice floe tabloid listed as part of the show at the Fair's Town Hall show each night.

Further, any member of the order who knows of fellow members who can frisk a laugh out of any of the burlesque roles of the "Crackenback's Wild Animal Show" to be given in one of the tents of the big fair, can help things along by getting the talented wild animal impersonators to send in their names to the plans committee of the fair.

Contributions of the loan of props calculated to add to the gayety of the tabloid meller drammers and other shows indicated in last week's bulletin will be gratefully received and acknowledged.

Wild animal props for the "Eat-em-alive" tent sideshow, costumes for the burlesque hootch tent exhibition and suggestions of gags and business for any of the departments of the multi-bill of the exposition will be received by the committee with open arms.

Members of the organization who would like to play any of the parts in the plays listed, or play ballyhoos for any of the shows are requested to send in their names to the fair managers at once.

Cabaret singers, dancers and other artists, including wire walkers, tumblers, trapezists and clown workers, are wanted to complete the programs of the roof cabaret and the incidental ring and platform performances.

Old time minstrel material is requested from members everywhere for the "Way Back Minstrels" to be a part of the main stage in the gymnasium section of the fair.

Other suggestions for completing a running program of interesting items on the main stage are solicited by the committee.

Members of the order coming in contact with billrooms of theatres in all sections of the country are requested to influence local billroom men and managers to contribute to the Fair the loan of photos of old-time players or lithographs of same.

Also, girls of the profession, of all ranks and years, are wanted to complete the several feminine committees, including the Feminine Fair Escorts, the girls eligible to mock marriage and divorce, et cetera, as predicated in last week's bulletin.

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

CLUB HOUSE BOOMING.

The receipts for the month of March this year totalled \$7,428.59 as against March of last year, \$5,246.45, showing an increase of \$2,182.14.

The following is a statement of the business done at the Club last week:

Rooms	\$605.70
Wines and liquors	323.40
Cigars	98.89
Billiard and pool	167.05
Barber	26.05
Gymnasium	23.00
Telephone	37.30
Cards	5.30
Valet	8.45
Laundry	42.49
Lunch	281.87
Newspaper	9.40
Drinking cups	8.69

\$1,637.59

These figures speak for themselves and prove that the White Rats Club is a real live business proposition.

At certain hours of the day the lobby, reception and lounging rooms look like a big clearing house with the crowds that are in attendance.

NOTICE.

A meeting of the
GENERAL COMMITTEE
of the
Actors' Fair

held under the auspices of the
White Rats, will be held on
Monday, April 13th,
at 2 o'clock.

ELECTED TO MEMBERSHIP.

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 Williams, Al Wood, Wm. Greenwaldt and Walter C. Kelly were duly elected to membership in the White Rats Actors' Union Tuesday, April 7. If, by any mischance they have failed to receive official notification, same will be sent on receipt of address.

ROCCO PICARO DIES.

Rocco Picaro, age 28 years, died March 26, at the State Hospital, Kings Park, Long Island, where he had been confined since Dec. 10, 1913. He was formerly connected with the Picaro Troupe of acrobats, but through a nervous breakdown was forced to retire over a year ago.

Funeral services were held at his late home, 460 Adelphi street, Brooklyn, N. Y., Sunday, March 29. Interment was made at the Holy Cross Cemetery, Flatbush.

STERN CAN'T PUBLISH.

Jos. W. Stern & Co. are reported much miffed over the fact they are not allowed to publish the interpolated numbers in "The Midnight Girl" at the 44th Street theatre.

Remick & Co. holds the right to put out the score. Stern's has a contract with S. Romberg, who wrote the interpolations, but Remicks claim publishing rights to all numbers in the production, under copyright.

STOPPED "COPY ACT."

Jane Elwyn was taken from the bill at the Talbot Hippodrome, St. Louis, after notice had been served upon the manager of the theatre, and Dave Russell, the Chicago representative of Mr. Talbot, that the young woman was infringing upon a copyright act of Bert Levy, the cartoonist, at the Majestic, Chicago, this week.

At a recent engagement at the Wilson Avenue, Chicago, Mr. Conley, the Chicago representative of the White Rats Actors' Union, at the request of Mr. Levy, notified Miss Elwyn he would stop her act at that theatre, but after she pleaded with him he allowed her to finish the engagement, and then only on condition that she sign an agreement never again to present Mr. Levy's act.

When Mr. Levy found that Miss Elwyn was going to play St. Louis he again instructed our attorneys through Mr. Conley to serve notice on the manager of the St. Louis theatre he would be held liable under the copyright laws if he permitted Miss Elwyn to perform. Mr. Talbot immediately took Miss Elwyn out of the bill.

THE BEST SELLER.

The best seller among the popular song lists, as per a consensus of opinion by those who are not prejudiced, seems to be "On the Road to Mandalay," published by Leo Feist. It is said that 500,000 copies have so far been sold, without the song having been "plugged" very long. Mr. Feist was reported as luke warm in his enthusiasm over this number when it first showed promise.

"Rebecca of Sunnybrook Farm" (Remick & Co.) is said to be a good second to the leader, with the half million mark in sight.

After these two numbers nothing in the popular vocal line is doing anything startling, according to reports. The production numbers come next, led by "High Jinks," with "The Queen of the Movies" and "The Midnight Girl" following. "The Laughing Husband" had one number that was well thought of around the restaurants and cabarets, but the sale did not go to any alarming proportions.

The dance craze, while perhaps holding down somewhat the sale of popular songs, has built up an instrumental catalog for many publishers. The Tangos, Maxixes and Hesitation Waltzes are selling in volume, from five to seven or more of each, with writers giving their especial attention to this class of composition. The dance fad has also brought out a new crowd of composers, those addicted to the stepping time.

VENITA FITZHUGH AS AN ACT.

The girl who sang the song hit of "The Laughing Husband," Venita Fitzhugh, is about to invade vaudeville as an act. The song was the only good thing in the show, although the title spelled disaster before it opened. New York never believed there could be a husband who laughed.

Lina Abaranell is another musical comedy woman to go the vaudeville way. Miss Abaranell opens at the Palace Monday, having retired from "The Red Canary."

VARIETY

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SIME SILVERMAN
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JACK JOSEPHS

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PARIS
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EDWARD G. KENDREW

BERLIN
69 Stromstrasse
E. A. LEVY

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Charles J. Freeman, (Signed)

Charles J. Freeman, business manager.

Sworn to and subscribed before me this

16th day of March, 1914, Jennie Jacobs, No. 3,

Notary Public, New York County.

Vol. XXXIV. April 10, 1914. No. 6

Gus Hill denies he's sick.

Nazimova is sailing May 6.

Ramona Park, Grand Rapids, will
open for the season May 9.

Lucy Weston will return to New
York this week.

Mr. and Mrs. Milton Francis are par-
ents of a boy who arrived March 30.

Nina Lester and Edna Davis, former
"singles," will play double hereafter.

The Grand, Sioux City, is playing
pictures.

Mr. and Mrs. Pat Rooney celebrate
their tenth wedding anniversary today.

Fred W. Hixon is very ill at his
home in New York.

Leander de Cordova is struggling
with a severe cold.

Elvia Bates has forsaken vaudeville
to become a saleswoman for the Blue
Peter cigarette concern.

The Friars will tender Cyril Maude
a complimentary dinner at the Hotel
Astor, Sunday evening, April 26.

Madeline Delmar is back on Broad-
way. Someone reported Miss Delmar
as ill in Detroit. She has been rest-
ing since closing with "The Conspir-
acy."

Major and May, formerly Major and
Roy, sail for Europe Sept. 6, to ful-
fill South Africa bookings.

Meyer W. Livingston, the financial
man of the K. & E. offices, is back
from his vacation trip south.

"Our Village Postmaster" is sched-
uled to retake to the "sticks" again
April 11. It closed Feb. 14 last.

Hazel May, a sister of Izetta Jewel,
and Ensign Donald A. Godwin were
recently married in Washington.

"The Marriage of Molly" goes out
next season under the management of
Richard Broughton.

"Along the Kennebec" starts again
Monday under C. R. Reno's manage-
ment.

W. E. Needham is engaging people
for the Mississippi boat show he will
have this summer.

"The Malefactors," E. Philip Oppen-
heim's novel, has been dramatized by
Neil Tomey. It's slated for an out of
town premiere some time after Easter.

The third annual ball of the I. A. of
T. S. E., Local 35, will be held on
Easter Sunday evening in the Am-
sterdam opera house.

Archie Colby has written a new act,
"The Chambermaid," which has been
put into rehearsal by Bert Wilcox and
Mary Balsar.

Nana is now dancing "The Whirl of
the World" at the Winter Garden.
Bankoff and Girlie are engaged for the
new "Passing Show of 1914."

Owen McGivney, the English pro-
tactor actor, sailed Tuesday on the
Mauretania for a summer visit to his
home.

H. Welsh, comedian, with the
"Monte Carlo Girls," obtained a di-
vorce from Anna Welsh, March 25 in
Marion, Ind.

Hotel Bush, New Orleans, far-famed
as a theatrical hotel, will be sold under
the hammer this week. An unsavory
reputation worked its downfall.

The Orpheum, Mobile, Ala., closed
last Saturday, leaving the Lyric there
playing vaudeville, booked by the
United, without competition.

C. W. Bradford, who held a sublease
on the Chestnut Street Theatre, Lan-
caster, O., has given up the house and
returned to manage the Bradford the-
atre, Bradford, Pa.

Nick Norton left this week for a
vacation at Mt. Clemens, Mich. Wil-
liam Delaney, of the U. B. O. Family
Department, will handle his bookings
while away.

May Robson and "The Clever Wo-
man" cancelled the Saturday (April 4)
performance at the Jacques O. H.,
Waterbury, Conn., owing to the lack
of stage hands.

Jock McKay, the Scotch comedian,
is engaged to be married to May
Soulsby, now with the Tourbillon
Troupe. The event is scheduled for
October.

"The Price She Paid," which first
played as "The Call of the Heart," is
going on a six weeks' spring tour,
opening April 13 in Baltimore under
the direction of John Nicholson.

"Change" is going to stay at the Park
three weeks instead of two as originally
booked. April 20 the show is sched-
uled to open an anticipated run in Chi-
cago at the Fine Arts theatre.

Godfrey Matthews, formerly leading
man of Poli's stock company, Water-
bury, Conn., and Edgar Dean have
joined and are playing vaudeville with
a new sketch.

Gus McCune, who retired as man-
ager of the Fifth Avenue, is to send
out, in association with Harry Leon-
hardt, the feature film "Judith of
Bethulia" for a tour of the country.

Clem Bevins, with a S-C road show,
was forced to quit the company April
last week in Minneapolis, his voice
giving out on him at a matinee per-
formance. A sketch from Chicago has
been substituted.

Through the efforts of theatrical in-
terests the Missouri Public Utilities
Commission has ruled that the mid-
night trains between Kansas City and
St. Louis must be resumed May 1. The
trains were taken off about two months
ago.

Frederick Andrews, of the "Wonder
Kettle," broke his left arm and sus-
tained other injuries in a fall down a
dark, unrailed orchestra pit at the Jef-
ferson, Charlottesville, Va., April 1.
Andrews has instituted suit against the
theatre management for \$2,500.

Bill Hardy, of the "Boys and Girls
of Avenue B" act, was granted a di-
vorce from Anna Rose, of the "Nine
Krazy Kids" January 6 last. Miss
Rose since the issuance of the decree
has married a Detroit non-profes-
sional.

Frank Wakefield, under a three
years' contract to Sim Williams, has
been assigned to "The Girls from Joy-
land" for next season. Little Joe
Phillips, formerly with "The Beauty
Parade," and Dolly Sweet will be with
the same show next fall.

Ethel Lorraine, who has had her
picture and name in the New York
dailies quite prominently since her
marriage and subsequent separation
from Raymond Belmont, the million-
aire's son, is understood to be near a
dancing looking at Hammerstein's.

Ione Love, of the chorus with "The
Three Twins," was married last week
to Ben Start, a salesman, with head-
quarters in Minneapolis. Start had fol-
lowed the company for a week after meet-
ing Miss Love and the marriage followed
an elopement from Waterloo, Ia. Miss
Love is a resident of Lawrence, Kansas.

Harry Gibbs (Gibbs and Caldwell)
while taking part in a burlesque follow-
ing the regular vaudeville show at the
Opera House, York, Pa., the night of
April 2, was hit in the left eye by a
loaf of bread thrown by another mem-
ber. It may result in the sight of the
optic being lost.

Ed Margolies took a chance on look-
ing like an actor this week, when shav-
ing off his mustache. He did it owing
to objections made by his two and one-
half year old daughter. The objections
took the form of the child refusing to
kiss her father and Mr. Margolies de-
duced therefrom.

Eugenie De Lafayette, known as
"The Musical Maid," was robbed of
her hand-bag in the depot at Prescott,
Ariz., while en route to Phoenix. Over
\$200, including money and jewels, was
taken.

When Charles Cromwell, the Pro-
gressive burlesque manager, died this
season his show, "Dandy Girls," was
kept going under the management of
Max Armstrong. The show will con-
tinue the season out but next year
some new provisions for its mainten-
ance will be made by the owners of
the franchise, Block & Davy, who con-
trol the Trocadero, Philadelphia.

Alpheus C. Golden, formerly an acro-
bat with the Barnum & Bailey show,
and now one of the best known traffic
officers in New England, celebrated his
28th wedding anniversary Saturday by
renewing friendships in the arena at
Madison Square Garden where the
marriage ceremony was performed af-
ter the performance more than a
quarter of a century ago.

Of the three male principals with the
former Ziegfeld Follies, Leon Erroll
took up the stage direction of the new
Follies, Nat Wills began a ten weeks'
vaudeville engagement in Pittsburgh
while Frank Tinney came on to New
York and arranged to sail April 15 for
London where he has eight consecu-
tive weeks booked at the Hippodrome
there.

The decision of Johnny Burke, for-
merly manager of the Shea Worcester
theatre in that city, to embark in the
dance-cabaret venture involving the
old Palace rink has necessitated a gen-
eral transfer of treasurers about the
Shea Circuit. Frank Shea will take
charge of the finances at Worcester,
being replaced at Woonsocket by Miss
Lina Boudreau, of Bridgeport. The
vacancy here has not yet been filled.

A coincident connected with the
death of B. F. Keith that escaped the
obituary notices of the famous vaude-
ville manager was the time of his
death. When the magnificent Keith
theatres in Boston and Philadelphia
were erected, Mr. Keith issued a string-
ent order that the final curtain for the
day must be rung down at 10:30 p. m.
to the second. He said in his instruc-
tions that he did not mean 10:29 or
10:31, but 10:30. For years in these
houses that was the instant when the
last curtain descended. Mr. Keith
dropped dead at Palm Beach March 26
at 10:30 p. m.

ROAD AGENTS AND MANAGERS ORGANIZING NEW SOCIAL CLUB

Fifty Men Who Have Piloted Shows or Managed Attractions, Sign List For Charter Which Will Band Them Together Fraternally. After Permanent Quarters Near Broadway. Member Must Have Five Years' Theatrical Connections.

With over 50 signatures on the charter list right now it looks as though the new organization of the road managers and advance agents is going to become a reality by June 1, it not earlier.

The formation of the new body does not mean any fight is on with the producers or owners of shows, but on the contrary, the agents and managers are going to have a club of their own where they may foregather and discuss conditions pro and con (accent on the con) and have reunions without having to throng some hotel lobby or block traffic on Broadway.

New York's colony of men back and ahead of shows is unusually large and there's hardly a time during the entire year a few cannot be found in New York.

To become a member of the club an agent or manager must have at least five years association with the business. Every Tom and Dick agent is not eligible. As soon as the charter is secured the club will get together and secure permanent headquarters.

It was understood that a committee on building quarters would be named this week and report before the last of May. As the Vaudeville Comedy Club is deserting its present quarters to take more commodious quarters in the former Metropole Hotel building, an effort will be made to acquire the rooms it will vacate on 44th street.

George Costain is the prime mover in the membership list. He is signing up the managers and agents as fast as they reach New York. Not a single man approached has refused to sign the list.

The road men realize that New York is the main center for them and when they are off the field they desire that they have a permanent club at which they can meet any time they are at liberty. As soon as the plans are more complete the club will meet and elect officers and do forty odd things necessary to give the organization the proper sendoff.

CHANGES IN CHICAGO.

Chicago, April 8.

Impending joys in some of the more important Chicago theatres are as follows: Jefferson De Angelis at the Garrick in "Madame Moselle," opening Easter week; John Drew at the Illinois, same time; "The Bird of Paradise" at the Olympic, April 26; Elsie Ferguson in "The Strange Woman," Illinois, April 27, and "The Midnight Girl," Garrick, and "Auction Pinochle," the latter probably to go to the Cort after "Help Wanted" has worn out its welcome.

The Blackstone, the Illinois, the Fine Arts and the Comedy are all dark this week (Holy week). The Comedy has

been dark some time, but will open Saturday night with "The Under Dog."

The Irish Players are scheduled for the Fine Arts. "Daddy Long-Legs" has been such a success at Powers' the time has been extended.

Richard Bennett will come to the Olympic April 12, at popular prices, to play "Damaged Goods," with the same company he had at the Blackstone some time ago.

SHOWS IN FRISCO.

San Francisco, April 8.

Evelyn Thaw opened to capacity Sunday night at the Cort, but subsequent indications gave no promise of business holding up.

Business has picked up at the Columbia, where the Stratford-Avon Players are in their second and last week.

The attendance at the Alcazar is light, the public seemingly having tired of the dramatic stock pieces. The Herbert Kelcey-Effie Shannon organization terminates its engagement at this house this week.

Pictures are being shown at the Gaiety and Tivoli, with the Savoy dark.

SHOWS IN BOSTON.

Boston, April 8.

Easter Monday will bring some live openings after the apathy of Holy Week which brought only one change. This was a picture, which the Shuberts placed for a single week.

"The Little Cafe" at the Colonial will be succeeded by "The Queen of the Movies," which has not been given much advance advertising. Blanche Ring will open at the Shubert in "When Claudia Smiles" for an indefinite engagement. "The Dummy," which came in at the Tremont this week as a filler, will be succeeded by David Warfield in "The Auctioneer." At the Hollis "The Poor Little Rich Girl," after making a lot of money, will be succeeded by Mrs. Fiske in "Mrs. Bumpstead-Leigh," never seen here.

John Craig joined in to make it a week of big openings, deciding to use "A Midsummer Night's Dream" on a big scale, staged by Livingston Platt.

The Wilbur was to have opened Easter Monday with Doris Keane in "Romance," but the Shuberts, who will control the house and book it, found that some of the interior decorations would not be in readiness on time and postponed the opening until the following week.

Trying Out "Ambition."

Ed F. Rush is trying out under the name of "Ambition," Ashley Miller's "The Seventh Chord," produced earlier in the year by George W. Lederer in Chicago.

"SIXES" TAKE OFF LIMIT.

The Longacre theatre has declared no limit for "A Pair of Sixes," the show pushing the stakes at the box office beyond the capacity of the theatre. Last week the piece did nine dollars short of \$12,000, the most money the Longacre has ever held in a single week. Up to last Saturday night, the advance sale for this week was over \$6,000.

H. H. Frazee expects the piece will run through the summer without a break, but has not reconsidered his determination not to send out a "No. 2" company before the fall.

In addition to Frank McIntyre, already announced for the Chicago company to appear in "A Pair of Sixes," H. H. Frazee has engaged Sam Hardy for the Fritz Williams part, and negotiations are now on for Henry Kolker to play the George Parsons' role in the western troupe.

REVIVING LOEW'S SHOWS.

Ed L. Bloom is quoted as the authority for the statement Marcus Loew's two musical comedy productions, "Hanky Panky" and "The Pleasure Seekers" will both be sent out again on the road next season, opening around Labor Day.

"The Pleasure Seekers" lately closed in Philadelphia. It followed the "Hanky Panky" shows, with about the same cast of principals. The "Seekers" was closed upon the orders of Joe Schenck while Loew was west. Upon his return to New York, Mr. Loew mentioned he did not regret the action, although saying that had the production continued going until he arrived here, he would have been inclined to let it play out the bookings arranged for it.

"DADDY LONG LEGS" A HIT.

Chicago, April 8.

Henry Miller did \$14,000 last week with "Daddy Long Legs" at Powers'. The show seems to have pulled Powers' back to life. Ruth Chatterton is the individual hit. The piece opened its first week to \$160, and closed to \$11,000 gross. It is now in its third week and looks good for a long run.

SANTLEY AT LYRIC FOR RUN.

Philadelphia, April 8.

Commencing April 13 Joseph Santley, in "When Dreams Come True," will start an indefinite engagement at the Lyric. It is anticipated locally Mr. Santley and the piece will duplicate their long runs in Chicago and Boston.

Much good work here has already been accomplished by Robert Edgar Long, who is in advance.

Buys Out Opposition.

Lexington, Ky., April 8.

James B. Haggin, millionaire turfman, and owner of the Ben Ali theatre, purchased Monday the Lexington opera house for, it is reported, \$250,000.

This means that there will be no competition in first class attractions. The opera house, which played Klaw & Erlanger shows, goes out of existence. Its manager, Charles Scott, will manage the Ben Ali.

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

SHOWS CLOSING.

"Rebecca of Sunnybrook Farm" closed its season on the Stair & Hallin Circuit April 4.

"The Wizard of Wiseland" closed in Illinois the latter part of March. "The Flaming Arrow" is scheduled to wind up April 12 in Pennsylvania.

William A. Brady's "Baby Mine" Co. closes next week at the conclusion of its engagement in Jersey City. Frank J. Lee, agent, wound up his duties last week.

"The Little Lost Sister," backed by Frank Gazzolo, George H. Nicolai and a few others, closed its season Saturday night in Lewiston, Pa.

Pittsburgh, April 8.

"The House of Bondage," scheduled to run at the Lyceum here, got the mayor's "Nothing Doing" sign and as the theatre stood a chance of having its license revoked the show called off the date. After looking the conditions over elsewhere the management of the show disbanded the company.

Kansas City, April 8.

The Jones & Crane "Virginian" closed at Coolidge, Tex., Saturday.

THE WAY WOODS WORKS.

Emmett Corrigan has been receiving \$400 a week for appearing in "The Yellow Ticket." Last week he visited A. H. Woods' office and asked for his release saying it was like stealing money for the small part he was assigned. Woods appeased him by raising him to \$450, but even this has acted as but a temporary respite.

Woods has undergone a similar experience with Louise Dresser in "Potash & Perlmutter's" New York company. At Christmas time her salary was voluntarily raised from \$350 to \$400 a week and she was given a contract for all next season at that figure. Since then Miss Dresser has waived the contract and elected to retire shortly from the organization.

MARRIED IN SYRACUSE.

Syracuse, April 8.

Three years ago William O. Miller of St. Louis, a comedian, played "Bob Blake" in the "Traveling Salesman," and Margaret I. Johnson of Syracuse, played "Beth." Dan Cupid got busy and they were married by the Rev. W. R. Ferris of the Park Presbyterian Church. Mr. Miller is to appear with William J. Carrier in stock at the Empire this season. Miss Johnson formerly was with the Majestic Players in Utica. They will make their home here after a honeymoon in New York.

Mr. and Mrs. M. Caputi were married here by the Rev. F. W. Betts after an acquaintance of a year. The bride was Winifred Tidd of this city. She is a sister of Josephine Dunfee and met Mr. Caputi while accompanying her sister on the vaudeville circuits.

BERLIN'S SPECIAL SONG.

Monday night at the Gaiety Billy Schaefer sang for the first time, "Along Came Ruth," especially written by Irving Berlin. The number was sung between the first and second acts, with the singer accompanied on the piano by Cliff Hess.

NEW SHOWS IN HOLY WEEK BREAK FAIRLY WELL IN ALL

"Auction Pinochle" at Los Angeles, Grace George in "Truth," "The Red Canary" and "The Punch" Reported. Three of the Pieces Aimed for New York Showing.

Bridgeport, April 8.

Grace George, in the revival of "Truth," a four-act play by Clyde Fitch, which opened last week in Waterbury, met with general favor by a most critical audience at \$2.50 top.

This, the last performance before opening in the Little theatre, New York, was reviewed by Winthrop Ames, William A. Brady, A. L. Wiswell and others prominent in New York show-dom.

The setting is most unique and has been arranged with close study to detail.

Providence April 8.

"The Red Canary" got away to its fourth start of the season at the Opera House Monday night, and in its present form looks good to come through as a winner. Lina Abarbanell, with the piece since last October, withdrew at the last minute for some unexplained reason, and Leila Hughes has taken her role with credit.

First-night honors went to T. Roy Barnes, the comedian. Mr. Barnes' all-around work did a great deal more than the authors, Alexander Johnstone and William Le Baron, also the composer of the music, Will B. Johnstone, to make the musical-comedy enjoyable.

Lynn, Mass., April 8.

"The Punch," a four-act newspaper drama, by Walter LeRoy Fogg and Harold F. Moulton, was given its premiere production Monday by the Auditorium stock company. The piece has genuine merit, but considerable re-writing and speeding up will be required to put the real "punch" to it.

There is serious lack of humor in the lines and many good opportunities lost to inject it into situations where it would tend to bolster up and brighten the present talky and stilted dialog.

Los Angeles, April 8.

"Auction Pinochle," by Paul Hevre, with music by Jean Briquet and Adolph Philipp, first given in New York in German, received its first English presentation at the Burbank Sunday afternoon under the management of Oliver Morosco and stage direction of Adolph Philipp.

It scored a fair success but fell below expectations and looks good for about four weeks' run.

Featured in the cast are Jess Dandy, Frances Cameron, Walter Lawrence, Walter Catlett, and the regular Burbank Stock Company.

The translation by Mr. Philipp follows the original text closely. The music proves far more entertaining than the farce, the latter losing many of its fun possibilities through being played straight instead of in dialect.

It is divided into three acts, the first

of which is the best. The second almost falls down and the third is above the ordinary.

In the presentation Miss Cameron is the only one to achieve notable success, though the others give good performance.

This "Auction Pinochle" is due at the Booth, New York, August 17, next, it is said.

KOLB & DILL'S \$1 N. Y. STOCK.

Chicago, April 8.

The Kolb & Dill company at the American Music Hall in "A Peck O' Pickles" has been dated for next season. The show will open August 17, either at the Casino or 44th Street theatre, New York, playing at a 25-\$1 scale only.

Reports here say there is a difference between George Mooser and the Shuberts over the New York house the piece is to locate in, the Shuberts preferring the 44th Street and Mooser the Casino. These same people own the show.

It will remain at the American for some weeks longer. The house has been doing \$6,000 to \$7,000 weekly there at one dollar, top, with it.

JOHN E. KELLERD ENGAGED.

John E. Kellerd has been engaged to play one of the principal roles in the forthcoming production of a new play, "The Governor's Boss," booked for a New York premiere at the Garrick, April 13.

It is a modern New York story with a cast of 14 players.

"RABBI AND PRIEST" PLAY.

"The Rabbi and the Priest" is the title of a new play by Bertha Cassell, the movie writer, which will be produced next season by Walter Hast.

Harry First has been engaged to create the role of the Rabbi, while Julian Le Strange will enact the Priest.

Madison, Oneida, Now "Fair."

Oneida, April 8.

The Madison theatre will not close as the trouble with the International Alliance of Theatrical Stage Employees has been settled. The theatre is leased by William Rubin of Syracuse.

Trouble developed with the union when the theatre was sublet, owing to financial difficulties. At a special meeting of the Oneida Trades and Labor Assembly all difficulties were settled after an appeal to State Commissioner of Labor Lynch. The theatre will open next week.

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

PRINCESS LICENSE THREATENED.

Chicago, April 8.

The censor squad from the police department descended upon the Princess Players at the Princess last week and consternation resulted. The cold, bald statement of one of the censors so aroused Mayor Harrison he summoned the management to answer why the license of the house should not be revoked.

John J. Gerrity, manager of the Garrick, Sam J. Gerson, manager of the American, and William Antisdell, business manager of the company, were present to expostulate, but it did no good.

Mayor Harrison finally allowed the five thrillers to go on for two more performances, but warned the management it must not put any more such plays on. The bill was changed Monday.

This is the first time in the theatrical history of Chicago when the city has threatened to take away the license of a playhouse. Some seasons ago the police compelled the management of the Cort to take "Get Busy With Emily" from the boards, but the action was not so drastic as in this instance. The management of the Princess Players were much incensed and made some very pertinent remarks concerning the alleged intelligence of the men sent to criticize the performances.

Chicago, April 8.

There is a probability "The Third Party," scheduled for the Princess, may go to the Blackstone April 20, owing to the success achieved by the Princess Players at the former house.

HOLIDAY STOPS "PEG."

Decoration Day will bring the long run of "Peg O' My Heart" at the Cort, New York, to a close. This has been decided upon. June 17 Laurette Taylor and her husband, J. Hartley Manners (who wrote the piece) will sail for the other side.

Next season the five "Peg" companies will go forth early in September.

The special Friday matinees at the Cort, when Miss Taylor plays a sketch repertoire, will be continued through this month. They were only announced for March.

Ann Swinburne Ill and Out of Cast.

Pittsburgh, April 8.

To the long list of the season's accidents and sickness is added the name of Ann Swinburne who could not sing the leading role in "The Madcap Duchess" because of a severe attack of laryngitis. Peggy Wood sang the part splendidly.

It was announced that Miss Swinburne would return to the cast by the end of the week. When here in "The Count of Luxembourg" she was also ill and out of the cast all week.

Bartholomae's "Model Maid."

The new piece by Philip Bartholomae, to be produced next season, is entitled "A Model Maid."

It is a musical comedy without a chorus, with a strong love interest and but one male character appears in the first act. The score is by Silvio Hein.

W. & F. IN "HOKEY POKEY."

The Weber and Fields Jubilee show, opening in Wilmington, Del., next Monday, will play "Hokey Pokey" during this trip. It has been routed up over one night stands in the east and middle west until May 23. After that date negotiations are on for the company to go in the Boston theatre, for a run at \$1 top. It is possible, however, a summer engagement in New York will be played instead, and there are plans afoot to perhaps carry the organization intact through the hot weather to the Pacific Coast in the fall.

Fifty-eight people will be carried on the Jubilee tour. Among these will be a few vaudeville acts, Victoria Four, Dancing Kennedys, Elk's Trio, Green and Parker, and Ceballos and Desmond. Armand Gray will take the prima donna role held in the original production by Lillian Russell. Besides Joe Weber and Lew Fields, other principals are Ernest Storm (as the Frenchman), J. H. Billsbury, Jess Travers, Fred R. Waters, Billy Green, Harrison Greene, Catherine Parker, Larry Ceballos and Mona Desmond, with many chorus girls.

Four men go in advance, Hugh McCune, William Flack, George Henschel and John Tuohy. The company manager will be F. C. Langley.

Tuesday (April 14) the show plays Trenton; Wednesday, Newark; Thursday, Elizabeth; Friday, Reading, and Saturday, Easton, Pa.

At Trenton, "The Doll Girl," with Richard Carle and Hattie Williams, canceled the April 13 date in the same house the Jubilee will appear, for no apparent reason unless in the belief the Weber & Fields company following in the day after would "clean up" on the town.

CATHOLIC MOVEMENT ON.

Philadelphia, April 8.

The Catholic theatre movement in this city was given fresh impetus at a meeting Sunday night at which the sex plays came in for a good deal of rapping. It was agreed that the stage was not the proper place for the teaching of sex problems and steps were taken to withhold Catholic patronage from such performances. A play now in this city was referred to indirectly, but not mentioned by name.

Those in attendance were also urged to create sentiment against attending the theatre on Good Friday so that it will be no longer profitable for the theatres to be kept open that day.

Samuel F. Wheeler, president of the Motion Picture Exhibitors' League, condemned the censorship law and declared the League will gladly co-operate with the movement in keeping picture plays clean.

Alvin Cancels "The Lure."

Pittsburgh, April 8.

"The Lure" has been banned in Pittsburgh. This was done not by the police, but by Harry Davis and Manager J. P. Reynolds of the Alvin theatre. The play was booked for this week, and would have been a success in a financial way. The management, however, decided to do without it. No attraction could be found, so pictures are being run.

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BILLS NEXT WEEK (April 13)

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—"Int." 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 Levey (San Francisco)—"Sv." 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)
 Fox & Dolly
 Roberta Hill-Tearle
 Sloane & Baldwin
 Grace Van Studdiford
 Lambert & Ball
 Raskeller 4
 Ed Hayes Co
 Kathleen Clifford
 Fisher & Green
 Jones & Sylvester
 Milt Collins
 Bert Melrose
 Berger & Howard
 Roto & White
 Rita Lloyd
PALACE (ubo)
 Lina Abarbanell
 Mrs & C De Haven
 Nat Wille
 Rooney & Bent
 Little Billy
 Gallagher & Carlin
 Corradini's Animals
 Huber Dyer
 (Others to fill)
ALHAMBRA (ubo)
 Gertrude Hoffmann
 Darrell & Conway
 Jack Kennedy Co
 Charlie Richards
 Barkoff & Girle
 (Others to fill)
BRONX (ubo)
 Ellmore & Williams
 Joe Watson
 McWatters & Tyson
 Brown Harris & Br
 Marcena & Delton Bro
 (Others to fill)
COLONIA (ubo)
 "The Hilde's Shop"
 Hell Family
 Sawyer & Jarrott
 Nellie Nichols
 Van & Schenck
 Fred Duprez
 (Others to fill)
GRAND (loew)
 Lew Fitzgibbon
 Gallagher & Hill
 "Stare Struck Kids"
 Genison & Nelson
 Ward Bell & Ward
 (Two to fill)
 DeAlma Perry, Ray
 Owen Wright
 Louise Mayo
 Bartell & Revo
 Wood Bros
 (Two to fill)
GREELEY (loew)
 Prevoll
 McDermott & Wallace
 DeAlma Perry, Ray
 "Mel How Could You"
 Jess LeConte
 Jungman Family
 (Two to fill)
 2d half
 Gallagher & Hill
 Wanda
 "Side Lights"
 Oscar Loraine
 Nichols Sisters
 Cycling McNuts
 (Two to fill)
BOULEVARD (loew)
 Charlotte St. Elmo
 Bogart & Nelson
 Mrs Jane Co
 Nell McKinley
 5 Bennett Sis
 (One to fill)
 2d half
 Lew Wells
 Olga Cook
 Ross Fenton Co
 Gash Sisters
 (Two to fill)
LINCOLN (loew)
 Zelma
 Kelso & Leighton
 Senator Murphy
 Manetti & Sidello
 (Two to fill)
 2d half
 Al K Hall
 "Winning Widows"
 Wm Lampe Co
 Bogart & Nelson
 Prevoll
 (One to fill)

Brooklyn
ORPHEUM (ubo)
 Should a Woman Tell
 Mrs Gene Hughes Co
 Sam & Kitty Morton
 Morton & Glass
 Hig City 4
 Clara Morton
 Kuttin's Animals
 Ishakawa Japs
 (Others to fill)
BUSHWICK (ubo)
 Bertha Kallish Co
 Orford's Elephants
 Adele Ritchie
 Morris & Allen
 Pedersen Bros
 De Witt Burns & Co
 Adela DeGacogone
 (Others to fill)
BIJOU (loew)
 Pennell & Tyson
 Billy Tombsone
 Belmont & Light
 Wanda
 (Two to fill)
 2d half
 Charlotte St. Elmo
 Foxon & Byron
 John B Hymer Co
 Haydn Ber & Haydn
 4 Readings
 "Winning Widows"
 Gash Sisters
 Herman Lieb Co
 Louise Mayo
 (Four to fill)

7TH AVE (loew)
 Yates
 "Son of Solomon"
 Jaydn Est & Haydn
 Gene Plano
 (Two to fill)
 2d half
 Kelso & Leighton
 Olive Brink
 Lottie Williams Co
 Medlin Cl & Townes
 Carletta
 (One to fill)
NATIONAL (loew)
 Amoros & Murvey
 Leonard & Dempsey
 "Line No Resistance"
 Herbert & Dennis
 Genison & Nelson
FULTON (loew)
 Lew Wells
 Medlin Cl & Townes
 Middleton, Spellmeyer
 Polly Prim
 Billy Tombsone
 (One to fill)
 2d half
 Chas Fletcher
 Hoyt & Wardell
 "Billy Tombsone"
 Jim & Bet Moran
 Jungman Family
 (One to fill)
COLUMBIA (loew)
 Eli Dawmott & Wallace
 Ward Bel & Ward
 Yates
 Herman Lieb Co
 Polly Prim
 Dias Monkeys
 (Two to fill)
ORPHEUM (loew)
 "Winning Widows"
 Al K Hall
 Rose Fenton Co
 Hurst Wat & Hurst
 4 Readings
 Sawyer & Jarrott
 (Two to fill)
 2d half
 Zelma
 Middleton, Spellmeyer
 Nell McKinley
 Don McKeenley
 (Two to fill)
AMERICAN (loew)
 Cycling McNuts
 Olga Cook
 "Side Lights"
 "Mel How Could You"
 Nicholas Sis
 Diaz Monkeys
 (Three to fill)
 2d half
 3 Martins
 Senator Murphy
 Mrs Jane Co
 Pennell & Tyson
 Belmont & Light
 (Four to fill)

Birmingham, Ala.
LYRIC (ubo)
 Ray Cox
 "Fixing Furnace"
 Arthur Deagon
 Stan Stanley 3
 (Others to fill)

Boston
KEITH'S (ubo)
 Mile Daisie
 Frank Fogarty
 Werner Amoros Tr
 Henry & Francis
 Benn Linn
 O'Brien Havel Co
 The Maynards
 Bella & Chidlow
 ST JAMES (loew)
 Jim Reynolds
 O'Brien Den & O'Brien
 Billy & Hansan
 Willis & Hansan
 (Two to fill)
 2d half
 The Stanton
 Friend & Lesser
 Musical Nosses
 Wood's Animals
 (Two to fill)
ORPHEUM (loew)
 The Maynards
 Wm Flemen Co
 The Stanton
 Musical Nosses
 Friend & Lesser
 Wood's Animals
 (Two to fill)
 2d half
 Jim Reynolds
 O'Brien Den & O'Brien
 Billy & Hansan
 Willis & Hansan
 (Four to fill)

Buffalo
SHEA'S (ubo)
 "Kid Kabare"
 McVillie & Higgins
 Chas Abaran Troupe
 Albert Perry Co
 Watson & Santos
 Lyons & Toeco
 (Others to fill)
LYRIC (loew)
 Carrie Lillie
 Grundy & Laseo
 Nan Hewins Co
 Lou Simon Co
 Al & Ray Steadman
 Mystery
ACADEMY (loew)
 Ruth Curtis
 Willie Hale
 Billy Barlow
 LaBelle Clark
 Golden & West
 Gertie Van Dyck
 Billie Sraton
 Frederick & Bonita
Empress (sc)
 Skatelles
 Green McHenry & D
 "Four of a Kind"
 Julian Ross
 Paul Azard Troupe
Calgary, Can.
LYRIC (m)
 Ethel Davis Co
 Martha Russell Co
 Sybilan & Sykes
 Dutton & Gordon
 Dooling D'Armo
Chicago
PALACE (orph)
 Alexander & Logan
 Howard & McCane
 Bonnie Tucker
 Norton & Nicholson
 Merrill & Otto
 John & Mae Burke
 Goleman's Novelty
 Len Angus
 Ernie & Ernie
MAJESTIC (orph)
 Grace La Rue
 Greasy & Dayne
 "Telephone Tangle"
 Van & Beaumont Sis
 Diamond & Brennan
 Wilson & Pearson
 Robt Emmet Keane
 Nelson & Nelson
Empress (sc)
 Halsted St
 (Open Sun Mat)
 Newport & Strik

Billings, Mont.
BABCOCK (sc)
 Grant Johnstone
 Bijou Russell
 Demarest & Doll
 "Circus Days"
 Porter J White Co

Violin Beauties
 "Their Get Away"
 Grant Gardner
 Oxford 8
CROWN (Jls)
 Autumn Hall
 Hilton & Hughes
 "The Red Bottle"
 Isa Hampton Co
 Ruten's Song Birds
 (One to fill)
 2d half
 Dorothy Lamb Co
 Zelds & DeArmon
 Lizzie B Raymond
 Royd Spencer
 Schuman Quartet
 (One to fill)
COLONIAL (Jls)
 Russell's Minstrels
 The Osas
 Hal Davis Co
 Lizzie B Raymond
 Pisk & Fallon
 Phasma
 Schuman Quartet
 Raymond & Hall
 (Others to fill)
 Hal Davis Co
 Lillian Watson
 Autumn Hall
 Hilton & Hughes
 Phasma
 Elcota
 Smiletta B & Mora
 (One to fill)
McWICKERS (Jls)
 3 Blondys
 Fanchon Sis
 Wm S Gish Co
 Margaret Braun & Sis
 Princeton & Yale
 Poem-O-Graph
 Clark & Hale
 Navassar Orchestra
Chattanooga
KEITH'S (ubo)
 Ralph Lynn Co
 Cross & Josephine
 Johnny Johnson
 Cabaret 3
 De Voie 3
 "Motor"
 Fredericks Slemona Co
Empress (sc)
 (Open Sun Mat)
 Maivern Comiques
 Sans & Sans
 Tom Waters
 La Deodima
Cleveland
KEITH'S (ubo)
 Frank Keenan Co
 "Woman Proposes"
 Swor & Mack
 Melville & Barker
 Bert Errol
 Clark & Verdi
 Hursley Troupe
 (Others to fill)
MILES (tbc)
 The Goodalls
 Siegal & Matthews
 Mr & Mrs P Fisher
 Sandy Shaw
 Eckert & Berle
 Anna Eva Fay
Columbus
KEITH'S (ubo)
 "Porch Party"
 Daisy Leon
 Van Cleve Dent & P
 4 Kasracs
 (Others to fill)
Dallas
MAJESTIC (inter)
 (Open Sun Mat)
 Gordon Highlanders
 Elbert & Earle
 Wilfred Clarke Co
 Mavo & Allman
 Catherine Countess Co
 Harry Breen
 Hanlon & Clifton
Davenport
COLUMBIA (vva)
 Musical Cutties
 Ray Royce
 Copeland & Thornton
 Flying Kays
 2d half
 Reed's Dogs
 Vincent & Raymond
 Silvers
 Alexander & Scott
 4 Valdares
Denver
ORPHEUM
 (Open Sun Mat)
 Gertrude Barnes
 Rinn & Blane
 Billy Rogers
 Foster & Lovett
 El Capitaine
 (Others to fill)
Des Moines
ORPHEUM
 (Open Sun Mat)
 Eddie Leonard
 Vvette
 Kajiyama
 Bryan & Sumner

Leo Carrillo
 (Others to fill)
DETROIT
TEMPLE (ubo)
 Bickel & Watson
 Fannie Brice
 Sully Family
 Will Oakland Co
 Hoey & Lee
 Gordon & Rica
 Carl McCullough
 (Others to fill)
MILES (tbc)
 Leslie Thurston
 Saline Stambler & Bro
 Leonard & Louie
 Marion Munson
 Hogar & Goodwin
 The Neaseses
Des Moines
ORPHEUM
 (Open Sun Mat)
 Claude & Pan Usher
 Bert Fitzgibbons
 Sharp & Turek
 Les Montford
 (Others to fill)
Edmonton, Can.
PANTAGES (m)
 "Vice"
 5 Gargolis
 Clayton & Lennie
 Bob Finley & Girl
 Cycling Brunettes
COLONIAL (ubo)
 Marie & Billy Hart
 Imhoff Conn & Cor
 3 Bohemians
Fredericton, N.S.
ACADEMY (loew)
 Bill Bailey
 Hoyt & Wardell
 McMahon & Mayne
 (One to fill)
 Anderson & Burt
 Ralph Edwards
 3 Keltons
 (One to fill)
Wheat, Mich.
 Brown & Jackson
 Venita Gould
 "When Women Rule"
 Adams & Guhl
 The Dorian
 (Open Sun Mat)
 "Lovers & Lunatics"
St. Wayne, Ind.
EMPRESS (sc)
 (Open Sun Mat)
 Rosalie & Prevost
 Armstrong & Manley
 Majestic 4
 Kitty Flynn
St. Worth
MAJESTIC (inter)
 (Open Sun Mat)
 Edgar Berger
 The Shamrocks
 The Mozarts
 Sherman Van & Hy
 Una Clayton Co
 Ray Royce
 8 Society Dancers
Marion, Pa.
ORPHEUM
 "Trained Nurses"
 Jas R McCann Co
 Raymond & Bain
 Wilson Bros
 (Others to fill)
Hartford, Conn.
POLI'S (ubo)
 Julia Curtis
 Heath & Millership
 Ed Morton
 Gliding O'Mearas
 Ioleen Sisters
 (Others to fill)
Hoboken, N. J.
LYRIC (loew)
 Viola Ward
 Al Rover
 Howard Sinclair
 Leonard & Dempsey
 Cliff Bailey
 2d half
 Lambert & Perrin
 Purcella Bros
 Manson Twins
 General Phanno
 (One to fill)
Hot Springs, Ark.
PRINCES (inter)
 Arthur Geary
 Sazer Mizeley Co
 Mack & Orth
 Mario & Duffy
 (One to fill)
 2d half
 Dave Vanfield
 Ada Carlton
 Henshaw & Avery
 Sorel Williams
 4 Victors
Houston
MAJESTIC (inter)
 (Open Sun Mat)
 La Toy Bros
 Craighton Sisters

Memphis
ORPHEUM
 Cecil Lean Co
 Britt Wood
 Corral & Gillette
 The Glockers
 (Others to fill)
Indianapolis
KEITH'S (ubo)
 "Green Beetle"
 "Three Types"
 Henry Lewis
 Burkhardt & White
 Meredith & Snosner
 3 Helvins
 (Others to fill)
LYRIC (sc)
 Cavana Duo
 Sam Ash
 Byron & Langdon
 Joe Cook
Jackson, Mich.
BIJOU (ubo)
 "Going Up"
 2d half
 Southwick & Darr
 Calloway & Roberts
 Whipple Houston Co
 Heim Children
 Alice Teddy
Jacksonville
ORPHEUM (inter)
 (Open Sun Mat)
 Palace 4
 Heuman 3
 Warren Kean Co
 2 Salvagis
 Jimmy Lucas
Kalamazoo, Mich.
MAJESTIC (ubo)
 "Three Types"
 Belmont
 Cooper & Ricardo
 Standard Bros
 (Two to fill)
 2d half
 Rosa Romilli
 Ray & Murray
 "Bachelors Dream"
 Norwood & Hall
 Dalto Free Co
Kansas City, Mo.
ORPHEUM
 (Open Sun Mat)
 Dr Hovm
 Willie Holt Wakefield
 Dooley & Sayles
 Collins & Hart
 (Others to fill)
EMPRESS (sc)
 (Open Sun Mat)
 Ladella Comiques
 Nestor & Delbore
 John R Gordon Co
 American Comedy 4
 Adas Family
Landan, Mich.
BIJOU (ubo)
 "Lovers & Lunatics"
 2d half
 Brown & Jackson
 Venita Gould
 "When Women Rule"
 Adams & Guhl
 The Dorian
Lincoln
ORPHEUM
 Gen Darnell
 Demarest & Chabot
 Kelly & Pollock
 Chick Sales
 Maxine & Bobby
 (Others to fill)
Little Rock, Ark.
MAJESTIC (inter)
 The Doherty
 The Doherty
 Henshaw & Avery
 Belser & Baker
 Pud Snyder Co
 2d half
 Arthur Geary
 Sazer Mizeley Co
 Mack & Orth
 Mario & Duffy
 (One to fill)
Los Angeles
ORPHEUM
 Fritz Scheff
 Shirley Rivers Co
 Rae Samuels
 Kaufman Bros
 Gillette's Animals
 (Others to fill)
EMPRESS (sc)
 (Open Sun Mat)
 Staine's Circus
 Mack & Atkinson
 Edith Clifford
 Kern
 Elmer Pantan Co
 Klernan Walters & K
PANTAGES (m)
 Riding Duttons
 Rhonda & Crampton
 Harvey Doy
 Duncan & Hall
 Clara Stevens Co
Louisville
KEITH'S (ubo)
 Jos Jefferson Co
 Leona Brown
 Empire Comedy 4
 Martin & Fabrial
 Low Hawkins
 (Others to fill)

New Orleans
ORPHEUM
 Valerie Hester Co
 Hale & Patterson
 Fred Lindsay
 Martin Johnson
 3 Leiktons
 Fritz Krusch & Sis
 Montamao & Wells
New Rochelle, N. Y.
LOWE
 Herbert & Dennis
 (Two to fill)
 2d half
 "Book Agent"
 Manetti & Sidello
 (One to fill)
Norfolk, Va.
COLONIAL (ubo)
 Chas Grapewin Co
 Hickman Bros Co
 Howard & Ratcliff
 Hux Lloyd
 (Others to fill)
Oakland, Cal.
ORPHEUM
 (Open Sun Mat)
 Olga Nethercole
 Julia Nethercole
 Moshier Hayes & M
 Herman Timberg
 Rice & Morgan
 (Others to fill)
PANTAGES (m)
 (Open Sun Mat)
 Gunboat Smith
 Walker's Girls
 Granville & Mack
 Clifton & Rogers
 Magnani Family
Ogden, Utah
ORPHEUM (sc)
 (Open Thurs Mat)
 Dennis Bros
 Berke & Korae

Amesbury, Mass.
O'Connor Co
Bennett
Omaha
ORPHEUM
 (Open Sun Mat)
Julius Tannen
Harpy Nichols Co
Shaw Showalter
Monson & Baldwin
Doris Wilson Co
 (Others to fill)
Ottawa
DOMINION (ubo)
Bertha Creighton Co
Ebel Green
Willie Dickinson
Hubbard & Bond
Girard & West
Tha Haslamans
 (Others to fill)
Philadelphia
KEITH'S (ubo)
Virginia Harned Co
Florence Tempest Co
Duffy & Loreau
Armstrong & Clark
Kramer & Morton
De For Boys
 (Others to fill)
Pittsburg
GRAND (ubo)
Anna Held's Daughter
Ed Wynn Co
Nina Payne
Joe & Lew Cooper
Prevost & Brown
 (Others to fill)
Port Jervis, N. Y.
NEW (shea)
Bandy & Fields
Uale Co
Piotti
 2d half
Flying Mitchell
Foy & Clark
Pauly & Young
Portland, Ore.
ORPHEUM
"Neptune's Garden"
Nevins & Erwood
Crouch & Welch
Van Haven
Monta 5
Pop & Uno
 (Others to fill)
EMPRESS (sc)
Will Morris
Thornton & Corlew
Dick Bernard Co
"Quaint Q's"
Orville Stamm
PANTAGES (m)
Harry Bulger
Terry Troupe
Bettina Bruce Co
Vera Berliner
Tom & Stacia Moore
Juggling Wagners
Richmond
LYRIC (ubo)
Bob Dalley Co
Ball & West
Raymond & Caverly
Chip & Marble
Austin Webb Co
Gray 3
Buckley's Animals
 (Others to fill)
Rochester, N. Y.
TEMPLE (ubo)
Alice Lloyd
Gould & Ashlyn
Lockett & Waldron
Claudius & Scarlet
Chief Caupollan
2 Jowley
 (Others to fill)
FAMILY (lowc)
McNamee
Inne Jermon
"Ward 22"
Three Brownies
The Lockwoods
Salla Bros
Sacramento
EMPRESS (sc)
 (Open Sun Mat)
Fred St Onge Tr
Ed & Jack Smith
Gwynn & Gossett
Beale Browning
"I've Got It"
Saginaw, Mich.
JEFFERS (ubo)
Tillie Abbott Co
Jack Russell
Laura Doone Co
Silber & North
"Bower of Melody"
 2d half
Ramsey Sisters
Willie Sheer
"Fair Coeds"
Clark & McCullough
"Visions La Flame"
Salt Lake
ORPHEUM
 (Open Sun Mat)
Beale Clayton Co
Madge Maitland
Armstrong & Ford
Eva Taylor Co
 (Others to fill)
EMPRESS (sc)
 (Open Wed Mat)
Patrick Franc & W
Spissell & Mack
Lady Wilbur
Warren & Blanchard
Maxwell's Girls
Clark & Ward
San Antonio
MAJESTIC (inter)
 (Open Sun Mat)
Carl Rosine Co

Shriner & Richards
Lydia McMillan Co
Ulewater Trio
Scott & Keane
Conlin Steele & C
O Abdallahs
San Diego
SAVOY (m)
"Priests of Kama"
Edwin Keough Co
E J Moore Co
Weston & Leon
Spanish Goldinos
San Francisco
ORPHEUM
 (Open Sun Mat)
David Blapham
Woodman-Livingston
Ben Deely Co
Bernard & Harrington
Clara Ince
Zasell & Co
John & Emma Ray
Cheebert's Troupe
EMPRESS (sc)
Monte Claire 5
Hong Pong
Jas F Sullivan Co
Olivetti Troupe
"Top World Dancers"
PANTAGES (m)
 (Open Sun Mat)
Capt Jack's Bears
Morrette Sisters
Lawrence Johnston
Duvest & Duvet
Bernard Finnelly & M
Gregoire & Elmira
St. Louis
COLUMBIA (ubo)
Horace Goldin
Hayward Stafford Co
Al Von Tiller
Bert Levy
Nonette
Knapp & Cornalla
 (Others to fill)
St. Paul
ORPHEUM
 (Open Sun Mat)
Blanche Bates Co
McMahon Diamond & C
Lillian Herlin
Pantzer Duo
Martineti & Sylvester
 (Others to fill)
EMPRESS (sc)
 (Open Sun Mat)
Two Georgovall
Rathskeller 3
Tom Nawn Co
Mary Gray
Onalp
Scranton, Pa.
POLIS (ubo)
Burns & Fulton
Os Ko Mon
Howman Bros
Isamed
 (Others to fill)
Seattle
ORPHEUM
Roshanura
McDevitt Kelly & L
Theo Roberts Co
Hufford & Chalm
Jarvis & Dare
 (Others to fill)
EMPRESS (sc)
William Bros
William & Segal
Spekels's Daughter
Al Herman
"Harmony Girls"
PANTAGES (m)
Lottie Mayer Girls
Lasky's "Hoboes"
Muzette
Rackett Hoover & M
Cornalla & Wilbur
Shaw City
ORPHEUM (mat)
Nance O'Neill Co
Dainty Marie
Hans Roberts Co
Sidney Phillips
Helen Cannon
2 Tabors
 (One to fill)
Spokane
ORPHEUM (sc)
 (Open Sun Mat)
Bears & Berry
"Barefoot Boy"
"Salvation Sue"
Morrissey & Hackett
Pleasant Troupe
PANTAGES (m)
 (Open Sun Mat)
Fields & Lewis
Toront's Roosters
American Whirlwinds
Tracey Goetz & T
The Halkings
Springfield, Mass.
POLIS (ubo)
Hyvane & McIntire
Stenn Goodrich & K
"1040 West"
Durkin's Animals
The Hennings
In Cranella
Ita & Francis
Alf Holt
Syracuse, N. Y.
GRAND (ubo)
Fred V. Bowers Co
Frank Sheridan Co
Jack Gardner
Dupree & Dupree
Gierro & Carmen
 (Others to fill)
Tacoma
EMPRESS (sc)
Dorsch & Russell

Harry Rose
"In Old New York"
Ulewater Trio
Scott & Keane
PANTAGES (m)
Allsky's Hawaiians
Creo
Danny Simmons
Pogay & Geneva
De Alberts
Terre Haute, Ind.
VARIETIES (wva)
"Bright Eyes"
 2d half
Royal Welsh Choir
6 Melody Boys
Weston & Young
2 Lowes
Man Halperin
Toledo
KEITH'S (ubo)
Travilla Bro & Seal
Livia Barry
Lydell Rogers & L
Miller & Vincent
Monte Claire 5
 (Others to fill)
Toronto
SHEA'S (ubo)
Ching Ling Foo
Madden & Fitzpatrick
McKay & Arline
Bud Fisher
Skating Bear
 (Others to fill)
VOUNGE ST (low)
LaVier
Rose & Moon
Fiddler & Shelton
Great Tallman
Hilda Hawthorne
Earl Curtis
Beil Boy 3
3 Yocarrays
 (One to fill)
Tucson, N. Y.
SHUBERT (ubo)
"Scenes from Opera"
Andy Rice
Reisner & Gores
Brooks & Bowen
Mile Martha & Sis
 (Others to fill)
Vancouver, B. C.
ORPHEUM
Odiva
Master Gabriel Co
Mabel Adams Co
Kimberly & Mohr
Violet McMillan
 (Others to fill)
IMPERIAL (sc)
Zeraldas
Louie Granat
"The Punch"

Bob Hall
"Mermald & Man"
PANTAGES (m)
Darndel's Dogs
Barrows Lancaster Co
Wood & Lawson
Tom Kelly
Jerome & Carson
Washington
KEITH'S (ubo)
Trizie Frigiana
Keno & Green
Big City 4
Robbie Gordone
Connel & Betty
Chester Kingston
 (Others to fill)
Winnipeg, Can.
ORPHEUM
Ed Foy & Family
Martha P. Wilder
Harry B. Lester
Kelly Duo
The Kramers
 (Others to fill)
EMPRESS (sc)
Kammerer & Howland
Clem Bevins Co
3 Newmans
Coskland McBridge & M
Robinson's Elephants
PANTAGES (m)
Coccia Amato Co
Geo Wilson
Kumry Bush & Rob
De Vitt & De Vitt
Continent
Paris
ALHAMBRA
Willard
Wirth Family
Lucille
Rebia
Seely & West
Horace Horner
Violet King
Orden Sisters
Speedwell
Harry Moore
Mignon & Frassetto
Cunningham & Marlon
Kiale
EMPIRE
Salerno
Apollo Trio
Laurvald
Ed & Mary Macs
Fernandez
Napoleon Bargi
Willis Bros
Germaine Berria
Thales Masellia

CHICAGO.
"PECK O' PICKLES"-American (8th week).
"HELP WANTED"-Cort (17th week).
"MADAME MOBILE"-Garlick (1st week).
"MADAM GOOD"-Olympic (1st week).
PRINCESS PLAYERS-Princess (4th week).
"ADELE"-Studebaker (4th week).
"DADDY LONG-LEGS"-Powers (6th week).
"SEVEN KEYS TO BALDPATE"-Cohan's (9th week).
"THE DRUG TERROR"-La Salle (24 week).
"THE UNDER DOG"-Comedy (1st week).
PARIS.
"LE PETARD"-Gymnase.
"M. BRETONNEAU & DESTIN EST MAITRE"-Porte St. Martin.
"TOUT A COUP"-Sarah Bernhardt.
"L'ENVOLEE"-Comedie Fracaise.
"LA BELLE ETOILE"-Odéon.
"SAMO"-Opera.
"FORCE DE MENTIR-LA TORTINE"-An-toine.
"CONCERT"-Rejane.
"MADAME ROLAND"-Gaité.
"REVUE REALISTE"-Fol.-Dramatiques.
"DIABLE A QUATRE"-Chatelet.
"PÉLERINE SCOSSAISE"-Bouffes.
"FILLE DE FIGARO"-Apollo.
"APHRODITE"-Renaissance.
"MA TANTE D'HONFLEUR"-Varietes.
"DEUX CANARDS"-Palais Royal.
"LA VICTIME"-Com. Champs Elysees.
"BELLE AVENTURE"-Varietes.
"JE N'TROMPE PAS MON MARI"-Athene.
"EPERVIER"-Ambigu.
"PETITE BOUCHE"-Michel.
"MUSIC"-Olympia.
 New revues in April at Folies Bergere, Cigale, Femina, Gaité-Rochecouart, Capucines.)

OBITUARY.
Frederic Mistral, the famous Provencal poet, author of "Mirceille," died at his residence near Arles, France, March 25, at the age of 83.
Jamie (Harry) Conway, aged 25 years, formerly of the Conway and Spencer and Conway and Shoemer teams in vaudeville and later with stock burlesque companies, succumbed March 15 to an attack of lung trouble at the home of his brother, H. L. Conway, in Milwaukee. Conway was a native of Philadelphia.
Max S. Witt, song composer and producer of several vaudeville acts, died suddenly April 5 at his home in New York, of heart disease.
(Mrs.) Jack Alice, formerly Margaret Evelyn of "The Merry Maidens" Co., died of pneumonia in New York, April 6.
Hamilton, O. April 8.
Thomas G. Smith, better known as "Pop," doortender at Smith's theatre, died at his home yesterday of diabetes.
Prof. Henry von Reguisky, 72 years old, formerly a prominent vaudeville violinist, died in Pittsburg, Kas., last week.
Victor Freisinger, proprietor of the famous "Old Vienna," Atlantic City, died in a Philadelphia hospital Sunday last. Mr. Freisinger died of cancer of the jaw.

FORCING ROYALTY PAYMENT.
 Considerable secrecy concerning the plans of the Composers, Publishers & Lyric Writers' Association, just formed, whose membership now includes practically all the lyricists, composers and publishers of America.
 The Association will commence operations in the fall to collect payment for the singing or playing of all copyrighted music at any place where admission is charged. The Association's first effort will be to enforce payment from hotel orchestras, where no admission is charged, and this will form a test case that will be watched with interest.

THEATRE FOR ATCHISON.
 Atchison, Kan., April 8.
 After being theatreless for three years, this city is to have a playhouse. Block & O'Reilly, of St. Joseph, Mo., are the promoters, and building will begin at once. The theatre will be used for vaudeville and photoplays, and will be equipped with a large stage to accommodate star attractions that may be booked from time to time. The old Seaton, in which the greatest actors in the United States have played, was condemned three years ago and will probably be allowed to crumble until the walls fall in. The new theatre will cost \$50,000.

FORUM.
 Chicago, April 4.
 Editor VARIETY:
 In VARIETY dated April 3, we noticed where Mr. Reed (Critic) in Chicago, has again panned our act something awful, and I think it is more than injustice.
 Do you ever stop to consider what money you are losing through a poor critic in your employ? We are a bunch of good fellows, always ready to do what is right in advertising in theatrical papers, and always looking for credit when we deserve it, playing here at McVicker's this week, simply cleaning up on the bill, as usual, and always playing return dates here in Chicago.
 Not long ago we opened here at the Colonial and Wilson Avenue theatre and was a riot. This Mr. Reed is not getting tired of his knocking, as he has been doing with many more of our professional friends from all over the country. We are Chicago boys and simply cleaned up in all the theatres around Chicago, and at least waited for a better notice in your issue this week, as we deserved it.
 Our intention was to put a \$50 ad. in VARIETY, and it depended on this issue, therefore, you can imagine that you are not only losing \$50, but many more hundreds.
 An act can be crippled sometimes, especially a singing act. One of the boys can have a cold or something can always happen, but no! it just happened that we were in good trim and put over a solid hit all week. You don't think for a minute that an act is going to give you an ad., after knocking it. Am I right? That notice made our minds change. We are not looking for honors, no! But give an act credit when they deserve it.
 We are a standard quartet played all over the west and always return dates and I can prove that we were the hit on every bill. I would advise you to look into this matter, as we are Chicago boys. If I am wrong don't publish this letter. If I am right put it in your next issue with an answer. Every one of the theatrical papers praised our act. VARIETY was the only one that knocked our act. I am very sorry to inform you about this, but it may be to your advantage as well as mine. With best wishes I remain,
 Respectfully yours,
 Joe Paul, Mgr.
 (Empress Comedy Four.)

NEW ACTS NEXT WEEK

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

Roberta Menges-Corwin-Hill-Tearle
and **Jimmie Grunberg**, Hammer-
stein's.

Milt Collins, Hammerstein's.

Mort Berger and **Elsa Howard**, Ham-
merstein's.

Corradini's Animals, Palace.

"The Bride's Shop," Colonial.

Lina Abarbanell, Palace.

Carlos Sebastian and **Dorothy Bentley**.

Dancing.

17 Mins.; Full Stage. (Special Set).

Palace.

Here is the billing of the act: "The Stars of the Jardin de Danse, Carlos Sebastian and Dorothy Bentley 'Sovereigns of the Modern Dance.' Music by the Sebastian Symphony Orchestra, Wm. Riley, director. Scenery by Lee Lash Studios. Floral effects by Philip-peli. Produced under the personal direction of Mr. Sebastian. Gowns by Mme. Frances." The symphony orchestra consisted of nine colored men attired as gondoliers; the scenery was a back drop, a cutout drop indicating arches so Miss Bentley could make her entrance in a Venetian gondola. The floral effects comprised but a single rose used by Miss Bentley for one number, unless is included some floral pieces passed over the footlights at the conclusion of the act, for which Sebastian made acknowledgement by bowing to the stage box in which were seated Mme. Frances and friends. The "gowns" was a single dress worn by Miss Bentley throughout. As to the act itself, in spite of the prevailing craze for the so-called "ballroom dancing," Sebastian and Bentley cannot be classed as a hit in vaudeville. Monday night they were at all times either ahead or behind the music and only occasionally stepped in unison. The "mechanics" of the turn were always apparent, the concealment of which is the only asset to a pair of dancers of this type. Mr. Sebastian and Miss Bentley will have to cultivate better stage presence before they can go the big time route in vaudeville. *Jolo.*

Three Harmony Harps.

Songs.

9 Mins.; One.

Union Square.

A trio of regulation evening-clothed chaps who warble harmoniously and were a hit at the Union Square Monday night. The best results come on the combined vocal efforts although the youngest and smallest of the trio did fairly well with his Irish ballad. And by the way this same young chap should omit all efforts to be funny. The parody on a popular song worked individually was happily rendered. It's an idea quartets might follow although certain Hebrew teams have been doing the gag for a long time. Three Harmony Harps work along minstrel lines on the harmony thing but for the pop houses should have no trouble at all in getting over solidly. *Mark.*

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

James C. Morton and **Ralph Austin**.

Songs and Dances.

Full Stage.

American Roof.

James C. Morton and Ralph Austin are appearing in vaudeville, their first venture there as a team. Before the couple were together in a Winter Garden show (Gertrude Hoffmann's). It is a routine along the lines of the former Morton and Moore act, without the "chorus girls," characters or white facial make-ups, Morton and Austin working throughout in straight evening dress and their own faces. Neither does Mr. Austin start Mr. Morton into his dance as Frank Moore did. The orchestra attends to this. They whistle together as of yore, and the act starts off when Mr. Austin kicks Mr. Morton in the face. That's "sure fire" for a laugh, and later on it is repeated for another. Mr. Austin is not pulling a handkerchief out of his sleeve, nor doing any magic. The turn doesn't run as long as it has in the past. Morton and Austin seem to have framed for a fast act, with a comedy encore consisting of a speech with interruptions. They closed the first half of the American Roof show Monday night, and did very well, going strongly enough to warrant a route on the small time. The act can close in "one." *Stme.*

Conrad and **Marion**.

Songs.

12 Mins.; One.

Union Square.

Here are two young men who take a lot for granted. From all appearances they have evidently served an apprenticeship in the cabarets as they have that style which betokens the popular song rendition of the rathskeller. They are not bad little singers but for some reason have not the right frameup. Still the boys can cling to the small time reefs. They open with a "burglar rag" sung in masks and opera coats, follow with some individual singing and a duet. The bigger boy has jumped on Jimmy Lucas' repertoire for his "own conception" of an Italian boy singing "You Made Me Love You." He uses the hats like Jimmy, and then offers the song as Dave Warfield would do it. For an encore they sing "That Society Bear" with a weak imitation of the Ward Brothers. Come again, boys. *Mark.*

Gennis and **Nelson**.

Songs and Music.

10 Mins.; One.

American Roof.

Gennis and Nelson are two young people, a boy and girl. The boy's name may be Genneson. He plays a violin, while his partner is at the piano, alternately singing and playing the instrument, sometimes both, while he is at work with the string and bow. They lean toward the popular airs, mostly rags, and this helps of course. The girl is quite an accomplished rag player, and a fair singer. As a violin player the youth shows some vim in action and does as well as most of them. Their ages are the best attraction in the turn, which will do for small time, its greatest recommendation no doubt being the cost. *Stme.*

Ralph Bayhl, **Mellen** and **Co.**

Heavyweight Lifting and Acrobatics.

13 Mins.; Special Setting.

23rd Street.

Opens with a fantastical setting of a Japanese house and garden with a woman seated within one part. She's in Oriental garb but bursts forth in song, warbling "Peg O' My Heart." A Jap girl singing an Irish song, but no one seemed to care a whoop Tuesday night and what's the diff? Three men bob up, one as a tourist and he's the boy that does all the heavyweight lifting. He handles what is termed a "150 pound pair of dumbbells" with apparent ease and his principal "lift" is at the close when he holds up the Jap house and garden with six adult people seated thereon with his arms and feet. It looks like some lift. One of the other men is a nimble, agile acrobat who does a dance that got the biggest applause of anything in the act. A good closing act for the three-a-day. It has been playing about for quite a while. *Mark.*

Eileen Ward.

Songs.

8 Mins.; One.

Miner's Bronx (April 5).

Eileen Ward is a slender young miss who sings popular songs. She doesn't pay much attention to the way she lines 'em over as she had her best number in the middle of the batting list. Her voice isn't as strong as a ship siren yet she did real well notwithstanding. When using the orchestra, Miss Ward has her own pianist, too. She should give special instructions for the brass to lay low as it drowned her high notes several times. She is a pop house "single." *Mark.*

DeWitt and **Stewart**.

Songs and Dances.

8 Mins.; One.

Miner's Bronx (April 5).

Shorty DeWitt, the midget, and Grace Stewart comprise this team. At the Bronx house the act was a small-sized riot, due principally to the knock-about work of Shorty, who is bowled over in grotesque fashion by Miss Stewart. His partner is a comely blonde who dances better than anything else. DeWitt has one comic song which he puts over nicely. *Mark.*

Dalbeane and **Co. (1).**

Equilibrism.

8 Mins.; Full Stage.

Bronx O. H. (April 5).

Man a very good equilibrist, with comedy Chinese acting as assistant. Balances on unsupported ladder, then a single pole fully 12 feet high; hops up flight of steps on a single huge wagon wheel, etc. Comedy rather "cheap." At finish the "comedian" unmasks, revealing a woman. *Jolo.*

Reddy and **Campbell**.

Songs.

12 Mins.; One.

Bronx O. H. (April 5).

Two youths singing published songs in approved rathskeller fashion. Small timers. *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The Beauty Shop" (Raymond Hitchcock)—Astor (April 13).

"The Dummy"—Hudson (April 13).

"The Red Canary"—Lyric (April 13).

"The Governor's Boss"—Garrick (April 13).

"The Truth" (Grace George)—Little (April 14).

Five Armstrongs.

Bicycling.

12 Mins.; Full Stage.

Miner's Bronx (April 5).

Three men and two women. One man does a muchly-made up messenger boy. Another appears in clown-face and does a trapeze travesty with a wire attached to his girdle. Good for a laugh anywhere. The cycling along the old lines but well worked up. Usual one wheel grouping at finish. Biggest results would come in the pop houses. *Mark.*

Johnson and **Douglass**.

Songs and Dances.

12 Mins.; One.

Miner's Bronx (April 5).

Colored singers and dancers. Wear Beau Brummel regalia. Away down on a long bill at Miner's Bronx and cleaned up. In fact these boys stopped the show, something few negro comedians do on any bill. Dancing is their main forte and they go it fast and lively. Sure fire for the pop houses. *Mark.*

Deerie and **Manning**.

Songs and Talk.

17 Mins.; One.

Bronx O. H. (April 5).

Two men, straight and "nut" comedien. Open with duet; crossfire; ballad by straight who expands his chest for top notes in approved vaudeville small time fashion; more talk, including, "If boat upset which would you save, wife or mother?" and such; finish with duet song mentioning stage and political celebrities with their portraits flashed on drop. Small time. *Jolo.*

Delaney and **Co. (2).**

Comedy Sketch.

15 Mins.; Interior.

Bronx O. H. (April 5).

Actress is ushered into a hotel suite by bellboy; goes to her bedroom to disrobe, emerges in kimono to find a man in her parlor, who had mistaken it for his apartments. Very "fly" talk; man apologizes, about to go when fresh bellboy confronts them and orders actress out of the hotel. "Come on, take a chance and let's get married." Good big small timers. *Jolo.*

Burke and **Farlow**.

Songs and Dances.

8 Mins.; One.

Bronx O. H. (April 5).

Mixed couple, open with song and dance accompaniment. Man offers old style wooden shoe stepping seriously as modern entertainment; woman changes to short soubret skirt for a song; he does "triple buck dancing" on roller skates; finish with wooden shoe double dance. Small timers. *Jolo.*

Levreault Family (7).

Music.

13 Mins.; Two (Interior).

Union Square.

It's a family combination. On that you can't go wrong from father to mother and the five other Levreaults thrown in. Papa Levreault handles the trombone while mama looks after the drum and traps. One of the boys is a cornetist, one of those triple-tongued boys who has a solo all by himself and puts it over. The other lad is not bigger than a peanut. He plays a clarinet almost as tall and wide as the towheaded youngster handling it. But he plays it like a master musician. One girl is at the piano while the other two misses play violins. The family is off on makeup and should start right now to get away from that amateurish way of sitting on the stage. The crowd takes itself too seriously. There's not enough popular song stuff either individually or collectively. The medley at the finish is well played up and went over nicely. The act belongs to the pop houses where time will take away the rough edges. The female contingent might look a little more pleasant and not as though it was about to have a picture taken. *Mark.*

Les Yost (2).

Clay Modelling.

12 Mins.; Kitchen Interior.

Palace.

Man in eccentric artist's get-up, woman as French boy. They go through a routine of clay modelling, the man working at an easel while the woman prepares a number of his pieces on a table near by. They secure effects different from the regulation by painting in color a number of faces. He projects a magnetic comedy personality by his apparent good humor in essaying to speak English with a French accent, such as "If you please, attention!" and when he finishes a bit of work: "Voilà!" Good modelling and fast work. Nice opening turn. *Jolo.*

Flavilla.

Instrumental.

10 Mins.; One.

Palace.

Girl attired as a child in white "Dotty Dimple" dress, white silk tights simulating bare limbs, baby socks, short blonde curls, etc. Plays a piano-accordeon, which is also enameled in white. Opens with "Lucia," then popular ditties, doing a little dancing to the playing. Plays uncommonly well, phrasing finely. Her childish make-up gives the impression of a daintily precocious youngster. *Jolo.*

Yvonne.

Piano-Accordeon.

8 Mins.; One.

125th Street.

Girl in theatricalized Gypsy costume, fluffy hair, etc. Plays popular songs, an old ballad, etc., while marching and swaying. She has a good comprehension of "time," but lacks the "age" and "experience" essential to a full grasp on "rhapsodizing." *Jolo.*

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

Ward, Bell and Ward.

"Under the White Top" (Comedy Acrobats).

10 Mins.; One and Full Stage.

American Roof.

Ward, Bell and Ward are two acrobats, one the comedian as a clown, the other straight, and a girl who can kick with versatility, using either foot. This girl looks well also and is some dandy little foot lifter. She opens the act in "one" by herself. Afterward in full stage the two men do acrobatics, with fair comedy, the turn going to a good finish by the comedian making a hand-to-hand leap over six chairs, to the straight man lying on his back, with the girl beneath him. As the man on the floor makes the catch he raises himself up with the flier, the girl encircling his waist at the same time. The flier does the trick blindfolded. It is of no additional value and smacks too much of iakiness. He could get as much out of the leap in the proper way. *Time.*

Ellsworth and Linden.

"The Day Off" (Comedy).

12 Mins.; Three (Interior).

23rd Street.

It started out like the Norton and Nicholson act as far as housekeeping crudities were concerned but dipped into a difference atmosphere by the introduction of a prop baby left on the doorstep. It's supposed to be a real baby with the man causing some laughter with the way he attempts to take care of it. The wife is angry through getting hold of the wrong letter and there's talk of going home to mother, etc. It's all straightened out. The act will get laughs in the pop theatres through its comedy byplay. *Mark.*

Duquesne Comedy Four.

15 Mins.; One.

125th Street.

Four men, two comedians. "Barber shop" harmonizing, "bear" finger snapping, crossfire and slapstick comedy. Sure fire "hokum" small time act. *Jolo.*

Trevoli.

Shadowgraphist.

14 Mins.; Full Stage.

American.

Trevoli has his sheet in "four," with lamp in front. Usual silhouettes of animals and things, caricatures of President Wilson, Bryan, et al and concluding with a Mutt and Jeff pantomimic farce. Very good act of its kind. *Jolo.*

Five Violin Beauties.

12 Mins.; One.

Miner's Bronx (April 5).

Five girls. Five violins. One smaller than the rest appears to be the leader. In most of the numbers it's her fiddle which does most of the leading with the others doing a sort of second fiddle. The girls play popular numbers and wind up with a dance or nations, each girl dressed accordingly while playing her own accompaniment. The girls proved more of a novelty than anything else upon their Bronx appearance. Act best suited for the pop houses. The girls should pay some attention to their stage appearance and makeup. *Mark.*

Mandall and Glass.

Talk and Songs.

19 Mins.; Two, One. (Special Drop).

Bronx O. H. (April 5).

Drop has ocean, lighthouse and wrecked motor boat painted on it and a routine of talk has either been written around the scene or the drop painted to fit the chatter. Straight is a captain, and Hebrew a pilot who has wrecked the boat and they are cast upon the lighthouse, the comedian in cilskin and the straight in white flannels not a bit ruffled by the mishap. The "comedy" arises from the conventional misinterpretation of the speeches by the "feeder." Close in 'one' with the duolog parody routine. The comedian must have watched Herbert Ashley often and closely and taken him for a stage pattern, for he has copied him carefully, the walk, inclining of head to right side, dressing, gestures and voice tonation. Three-a-day turn. *Jolo.*

Three DeLyons.

Rings.

8 Mins.; Full Stage.

American.

Two men and a woman, with double and triple combinations and a teeth hold. Non-sensational closing act best fitted for the three-a-day circuits. *Jolo.*

COMEDY CLUB ALONE.

The Comedy Club has withdrawn from its proposed amalgamation with the Greenroom Club and will personally assume the lease of the former Hotel Metropole on West 43d Street.

Visiting England Without a Route.

Emily Darrell and Charles Conway may visit England along toward the end of April or early in May, going over there on a visit. They have neither a contract nor a route for the other side. An offer made to them through the New York Marinelli office by cable to open in the Hippodrome, London, revue, was declined by the couple.

\$1,000 Weekly for Grace La Rue.

Chicago, April 8.

\$1,000 weekly is the vaudeville salary Grace La Rue will receive. She reopens in this city as an act.

Divorce proceedings about to be commenced between Miss La Rue and her husband, Byron Chandler, were reported during the week. Tuesday Chandler arrived from the other side, to effect a reconciliation, it was said.

Annie Kent-Doris Wilson Row.

Kansas City, April 8.

Annie Kent and Doris Wilson had a row at the Orpheum last week that came near the serious mark. Miss Kent claimed the Wilson Sisters had stolen her "Merry Life Upon the Stage" song, which Miss Kent claims she wrote. Her act is built around the song. The Wilson turn which preceded her on the bill used it.

Ed Wynn in "The Follies."

Flo Ziegfeld, Jr., this week engaged Ed Wynn to appear in the new "Follies."

MUSICAL STOCK AT PRINCESS.

St. Louis, April 8.

By a change of policy the Shenandoah becomes the only Loew-Sullivan-Consadine booked theatre here, the Princess switching to musical stock. The Park which had split a week with the Shenandoah now has pictures.

The Princess Theatre Amusement Co. was incorporated by members of the syndicate controlling these houses for \$15,000, divided among Arthur J. Fitzsimmons, 240 shares; Frank M. Kleiber, William J. Flynn, John T. Fitzsimmons, 120 shares each.

This week "The Minstrel Kiddies" are filling in while the new company organized in New York is rehearsing. The first production next week will be "The Leading Lady." The company will include Sylvester McGuire, stage director; Tony Bouffuno, musical director; Billy Kent, leads; Tracy Elbert, soubrette; Edythe Witham, and Sylvia Ford, ingenues; Harry O'Lyn, character comedian; Sam Thompson, comedian; Edward Schooley, characters.

NEW GARDEN PIER OPENS.

Atlantic City, April 8.

The new Keith's theatre on the Garden Pier had its dedication Monday night. It opened with the matinee. Harry Davis and John P. Harris, of Pittsburgh, are operating the theatre on the Pier, the latter built by Alfred Burke and George H. Earle, of Philadelphia, Earle securing the leasehold grant.

The theatre is reached after a long walk down the Pier the forward portion of which later will have amusement concessions. The house seats about 2,200, and the rental is reported at \$27,500 annually, considered large for this city. The theatre cost between \$250,000 and \$300,000 to construct. It plays big time vaudeville twice daily, booked by the United Booking Offices of New York. The current bill is estimated at \$3,200, in salaries.

Atlantic City has no continued season. July and August are considered the best months and the real season. Easter always draws an immense crowd here, and the Pier theatre opens in time to take advantage of that. Its location is somewhat away from the center of the Boardwalk.

This week's bill has Dazie, Baby Helen, White Hussars, Milton Pollack and Co., Nick's Roller Skating Girls, Raymond and Bain, Mareena and Delton Bros.

Many New Yorkers were here for the opening, when addresses were made by Mr. Davis and Mayor Riddle.

Jack Isaacs is the resident manager.

DE GRESSAC ACT AT COLONIAL

The first vaudeville piece written by (Miss) Frederic de Gressac will be shown next week by B. A. Rolfe at the Colonial in the form of a production, carrying 17 people.

It is called "The Bride's Shop," with Andrew Tombes featured. His principal support will be Lola Wentworth.

Fall River's New Plaza.

Fall River, Mass., April 8.

The new Plaza, built by Dr. John E. O'Connor, opens Easter Monday night with vaudeville and pictures, under the management of George Sullivan, recently with Marcus Loew's Academy.

PINAFORE AT THE HIP.

When Gilbert and Sullivan wrote "Pinafore" in the '70's, they thought they had turned out a comic opera. But could they have lived to this day of theatricals, the greatest lyric writer of them all and his composing partner would have seen "Pinafore" as a spectacle, at the New York Hippodrome, where it opened last night as a Shubert production—not a reproduction, for "Pinafore" was never seen like this before.

In the days not long ago when the "talking moving picture" looked like a possibility, a man with an idea, a camera and a phonograph conceived the scheme of taking a frigate down New York Bay, picturing "Pinafore" and with the gramophone attachment, give the opera as a talking-movie. He didn't do it, but the Shuberts have, in the life, on the Hippodrome stage, where there is a set boat, with full masts and rigging, the deck being 25 feet wide and the ship measuring nearly 200 feet in the arch. At the finale of the first act over 300 people are on the boat. Beneath it on the water of the "tank" where the action of this piece now takes place "H. M. S. Pinafore," are rowboats, five or six of them. Little Buttercup (Josephine Jacoby) was rowed around to the landing place in one. Canons protrude from below deck, and a salute was fired that sounded like the regular goods as Sir Joseph Porter (Harrison Brockbank) came aboard.

And Dick Deaxeye (Albert Hart) was made so realistic as a public nuisance of the English navy that the sailors threw him into the drink, a fall of about 15 feet. Ralph Rackstraw (Vernon Dalhart) sang his first number while clinging to the rigging, at least 30 feet above the stage. About 16 or 20 able bodied seamen clambered up and down the masts, some taking the ladder route and others doing it more quickly by sliding down ropes. "Pinafore" has never been done this way before—it could only happen at the Hip, and even the picture man did not have the idea as completely as the Shuberts have executed it.

William J. Wilson staged the piece, Arthur Voegtlin equipped it, George H. Williams built the boat that looks almost practical, and there are any number of others concerned, from the 35 pieces more or less in the orchestra, and the Moller Pipe organ, to the maker of the uniforms and the builder of the hats.

Alternate casts are employed. Ruby Cutter Savage will be favorably noticed by the critics as Josephine, Mr. Hart keeps himself in the picture all the time, Brockbank is a formidable Admiral, and William Hinshaw an impressive Captain Corcoran. Among the alternates for these roles or some of them are Eugene Cowles and Fay Templeton.

"Pinafore at the Hippodrome" will draw money. It can't help it. The Hip is a big house, but this is a big novel and unique show. New York has never seen anything like it before.

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

CHARLEMAGNE.

Chicago, April 8.

"Charlemagne" is a swashbuckling play in four acts, dealing with some of the romantic aspects of the life of Charles, the Great, one time king of France. It is by Justin Huntley McCarthy, who also wrote, among other things, "If I Were King," in which E. H. Sothern chooses to disport himself at times.

Revealed for the first time on any stage at the Garrick Monday night, it elicited excited interest at times, and brought Mr. Sothern and Elizabeth Valentine, his chief co-worker, large volumes of applause. It is a romantic affair, touched here and there by actual history, and again high-lighted by some of the traditions that are associated with the life of this monarch. There is more than a hint of "The Taming of the Shrew" in the piece, and there are other evidences that Mr. McCarthy has made a deep study of Shakespeare; but, even at that, it is a good entertainment, with generous supplies of pretty scenery to help out.

The story opens with a scene on the battlement of the palace of King Pepin the Short, in Paris. Pepin is dead, and the matter of his successor is up. Charles has obtained the crown, and Desiderata, daughter of the Lord of Lombardy, has arrived to announce Pepin has made a treaty with her father whereby Lombardy is to become independent. Charles takes a dagger, rips the treaty in ribbons and then seizes and kisses the raging Amazon, much to the amazement of everyone. At this juncture Ludovic, the brother of Charles, arrives on the scene with his followers and brands Charles as of illegal birth and swears that he is the real, honest king. Follows much brawling between the two sides, and Desiderata sides with the Ludovic.

In the next act Charles is an outlaw in a forest near Paris. He has but a dozen trusty followers full of noise and bluster, and they rescue the bride of Ludovic who is on her way to wed the effeminate king of France from the hands of forest robbers. In this act Charles has a dream in which spirits of all sorts come to him, and there are several touches here that are reminiscent of "Midsummer Night's Dream."

The piece is written in flowing and flowery language and has sophomoric leanings at times. It is full of action, however, has plenty of glittering armor and trappings, intermingled with flaunting banners and the clank of shields. Miss Valentine is a vigorous Amazon, although inclined to rant in her big speeches. Mr. Sothern roisters through the part, playing the king in a comedy style. J. Sayre Crawley is Ludovic consistently, and the supporting company is adequate. There are 40 speaking parts, but some of the players have very little to say.

Mr. Sothern and Miss Valentine were called before the curtain a half dozen times after each act.

Reed.

LAMBS AFTER SKETCHES.

The Lambs Club is trying out a number of sketches at its clubhouse in preparation for its road tour in May. Next Sunday night one will be put on, in which all the characters will be animals, making pertinent comments on humanity.

GRAND GUIGNOL, PARIS.

Paris, April 1.

New program at this little house, the first piece however, "Le Coin Joli," being a revival. The bill is not so good as usual.

"Le Sauveteur" by Elie de Bassan is a trivial quasi-political farce. The village hero, a pork butcher's assistant, is decorated by the local M. C. with the inevitable violet ribbon, and after his employer has also consented to the marriage with his daughter the fellow becomes a material citizen and refuses to indulge in any more bravery, even in saving his father-in-law's cattle at a fire.

"The Siege of Berlin" by C. Hellem and P. d'Estoc, from a story by Alphonse Daudet, is the piece de resistance, but not a headliner. An aged colonel, who fought in the wars of the First Empire, is so affected by the French defeats in 1870 his grand-daughter hides the truth. She tells the old soldier, on the contrary, MacMahon is storming Berlin the very day the German troops entered Paris. The brave girl keeps up the lie, even when she learns her father has been killed by the enemy. The grandfather is in raptures, and, when he hears a noise in the street, imagines it to be the people rejoicing. In spite of the grand-daughter's supplications he opens the window just as the Prussians are passing and falls dead at the shock. This patriotic sketch gives scope for some good acting.

"Mirette Has Her Reasons" is a smart, risqué farce by Romain Coolus. Mirette lives with her lover, Fred, but is also seeing their intimate friend, Albert. Fred discovers this. His mistress confesses she has already had 12 loves, and if Fred remained the 13th it would be unlucky; so she also permitted Albert to make love to her in order that Fred should not die within the year. Fred forgives the heroine.

"Towards the Light" ("Vers la lumière") is an Indian drama in two acts by Paul Carrière from a story by Lenormand. Two English officers discuss national characters with a Rajah, who is a secret rebel. He persuades them to enter a cavern in search of light, arguing the English are curious and will go anywhere with that object, while an Indian is indifferent and would not visit forbidden regions. No native has ever dared to enter the place. The two men show they dare, and are swallowed up in the slime.

"Le Clef sous la Porte" ("Shooting the Moon") is an excellent farce by Andre Mycho. A burglar enters a boot store and overhears the owner, being on the verge of bankruptcy, arranging with his wife to disappear. When they have gone the burglar opens, advertises he is selling off at cost price, and customers flock in, paying more than their former price for the goods. For some reason the owner returns, is astounded at the brisk business, and instead of calling in the police, fixes up a partnership with the clever thief to run the shoe store.

Kem.

MUSICAL AT SUBURBAN.

St. Louis, April 8.

The musical stock season will start at Suburban Park May 22, with a different piece weekly.

Joe Howard has been engaged to direct the musical stock company.

AMERICAN ROOF.

Some of the big time house and stage managers in New York should watch how the American Roof is run behind the footlights. No one is allowed to "steal bows" up there and the acts can not give as many encores as they please. It really looks as though the stage manager of the American is running the stage.

It was because of the manner in which the bill ran off Monday evening on the Roof that the program appeared fast and pleasing. Quite much singing was on it. Several girls displayed voices, and barring the conflict of a piano on the stage, following another with but an act intervening, there could be no complaint.

The show had some "big time" timbre, with Edgar Atchison Ely and Co. in "Billy's Tombstones," taking the legitimate laughing hit of the evening. Mr. Ely and his people played the piece with snap, and shot it over in the best possible manner. Brown and Newman were another big timer, the couple mistakenly using "The Ghost of the Violin" for the finish. It's too old and was never good. A "souse" in the balcony interfered with them Monday evening. Miss Newman retorted somewhat flippantly. Neither of the couple appear to have the regard for the "small time" they should have. That goes for other acts also on the "small time." If it's good enough to work, it's good enough to do your best. Honey Johnson, a colored singing monologist, appeared to think he was talking to a collection of clothing dummies. Not alone Mr. Johnson speaks too rapidly to get good points over, but he repeats points if the laugh is not where he placed it. His monolog is remindful in part of Lew Dockstadter's old stuff on marriage, but it goes well for nowadays on the time where he is. This colored man has personality, dresses like a minstrel, and seems intelligent. He has a couple of good numbers, the first and opening, a silly song, while the closing is an old-fashioned southern melody, rewritten. Johnson, if he will exercise a little more care and give the right attention, ought to rapidly advance himself in the position allotted him on a small time bill. On the Roof he was "No. 2," and did nicely.

The singing was started by Miss Daley, of The Daleys, roller skaters, who opened the show. She sang a ballad. It doesn't belong, is thrust in without reason, and the girl does not boast of a voice that should be used in skating act. As skaters the couple look well and dress neatly, the girl particularly being a good dresser. They made a first rate opener. The Jungman Family on the wire were third (a "Roof position," owing to playing downstairs also). They do very well with the comedy, wire walking, and the finishing trick, a somersault.

Louise Mayo was the pianologist, next to closing, using classy numbers, opening with "The Firefly" waltz. It was a little far down for Miss Mayo and her sombre selections, but she has the class to hold an earlier spot nicely on the small time.

James C. Morton and Ralph Austin, Gennis and Nelson, and Ward, Bell and Ward. New Acts.

Time.

PALACE.

The current week's program at the Palace is designed as "a big bill" and if it didn't come up to expectations it comes under the head of "the fortunes of vaudeville." The booking department juggled with what they considered three big names, i. e., Gertrude Hoffmann, Arnold Daly, Sebastian and Bentley. Miss Hoffmann is a hold-over from last week; Daly was booked abroad and was expected to bring with him a new sketch; Sebastian and Bentley (New Acts), ballroom dancers with a reputation earned at a neighboring terpsichorean emporium, fell down on their premiere in vaudeville.

This necessitated the rearrangement of the second part, moving the dancers down to open after intermission and placing Miss Hoffmann next-to-closing. That Hoffmann act is certainly a cleverly conceived vaudeville—"Lunk." It runs exactly an hour and consists of a series of drops, some chorus girls, a few Arabs, a male dancer, etc. All that the star of the turn does is a few imitations and she is on the stage personally not over 18 minutes. It is a great big "flash" which, dissected, cannot stand analysis.

Mr. Daly is presenting a revival of his success of four years ago, "How He Lied to Her Husband," quite effective and timely during the reign of "Candida" in legitimate theatricals, but now passe. It is difficult to imagine how this clever Bernard Shaw satire on his own piece was intelligible to the audiences in the middle west small time houses when Daly played it there. Daly is growing careless.

Les Yost, Flavilla (New Acts). Flanagan and Edwards made a production investment for their engagement at the Palace. They showed a new pair of pajamas and nightshirt in the first part of their "Off and On" skit.

Lyons and Yosco work as laboredly as ever while vocalizing, heaving and hauling as if rowing against the tide. The Turners, roller skaters, closed the show. Jolo.

UNION SQUARE.

When the powers behind the Keith Union Square theatre abandoned "big time" vaudeville it put in feature films, but business failed to come across and pop vaudeville was again enthroned.

There's a new manager, Ben Kahn, formerly managing the Bedford, Brooklyn. From the looks of things Monday night when every Tom, Dick and Harry is supposed to be in religious training bigger returns are anticipated after the Lenten season. There was quite a crowd.

The prices are a dime at the mats and 15 cents at night. The best seats are 25. Out front there is a glittering electric sign.

All kinds of "try outs" are to be sent down there for the United Booking Office. Monday night the show had a brand new appearance.

The pictures ran mostly to comedy with an Apollo and Keystone making the biggest play. Heretofore the Square ran Licensed pictures but now offers Independent films. A little more attention to the picture end down there and the success of the house will

be twofold. The prices are right, the vaudeville measures up well and it's now up to the pictures.

An ill. ballad opened with the folks out front rather timid about hitting up the chorus. This looked funny when the Jefferson a block or so away the audiences keep the singer going for about half an hour.

Alfredo Marshall and Co. opened the show with heavyweight juggling. Marshall does all the juggling and several good lifts with an assistant atop a perch balanced on Marshall's head. Conrad and Marion and the Levreault Family (New Acts).

Adams and Peters, who have been working together for some time, closed stronger than they opened. They used a "plant" on a topical number that brought several laughs. The card didn't say who was playing "The Blacksmith," a dramatic sketch with two men, a woman and a little girl. It was well played and made a decided impression. This sketch could go into any pop house.

There's a nice blending of comedy and pathos and the act is so different from all the others it is bound to be relished. The big man puts his whole heart and soul into his work and the act benefits thereby.

Adams and Mack pleased with travesty on stage magic. Three Harmony Harps (New Acts) were next to closing. The last act was the St. Juliens, which developed strength as it went along. A splendid turn of its kind. Mark.

23D STREET.

The pictures are overshadowing the vaudeville program at the 23d Street. Out in front the lights played up the movie feature, "The Perils of Pauline" (Film Reviews), and in addition to this photoplay of a melodramatic nature there was another thriller in "The Adventures of Kathlyn," a two-part movie with a "to be continued in our next" flash just when the heroine is about to rescue her sister from the evil influences of a woman-loving, harem-keeping, dark-skinned Indian prince. The pictures took up so much time only six acts were necessary to round out the entertainment.

Tuesday night business was not as good as generally, the slump probably due to the religious observance of Lent. But the folks in attendance went out satisfied that they had gotten their money's worth.

Pictures opened the show, pictures were sandwiched in between the first two acts and then played a prominent part after every two acts with another reel closing the show.

A two-part Broncho (dramatic) started things. Then the Ralph Bayhl, Mellen and Co. (New Acts) opened the show part. Then a Komic (Mutual) with all sorts of chases was shown. Ellsworth and Linden (New Acts) were followed by Louis Stone, the upside dancer. Stone has changed his turn considerably and now closes with a new feature. Upside down he executes a novel hardshoe dance while swinging across the stage, supporting his weight with his hands attached to straps connected with the swinging platform. It's a good trick. Stone is a

hard worker and dances every minute he's on the stage. The Kathlyn picture from Harold MacGrath's pen was shown. It is one of a series of Seligmellers, this one entitled "The Cruel Crown." It's a story of the jungles and Indian crowns with Kathlyn having all kinds of narrow escapes.

Klein and Clifton were followed by the "Pauline" movie production, the big feature of the show. The Cadets de Gascogne scored with their excellent singing, while Woodford's animals closed. This act has a monkey named "Oscar" that is a capital animal entertainer.

While dancing is their main forte, Klein and Clifton have some patter that got laughs. Some of the gags are there with chin whiskers, but they won't hurt anyone as long as the team keeps on reeling off that dance routine. The act should get all the time it wants in the pop houses. Mark.

125TH STREET.

The regular show at Proctor's 125th Street theatre was augmented Tuesday evening by a dancing contest for a cup. As a consequence but one picture was projected for the last show, a two-reeler.

Of the vaudeville contingent, Willy Zimmerman was billed on top, and offered his impersonations of famous musicians. Harry Jolson scored the biggest hit of the regular show. He took eight or nine bows.

Another healthy hit was Pierlot and Schofield, a male juggler with a woman assistant, who chatters constantly while he works. She's about the cutest "nut" comedienne seen around here in some time and if she eliminates her opening song and starts right in with the eccentric stuff the act would make a nice, neat "No. 2" turn on a big time bill.

Others on the bill were Yvonne, Duquesne Comedy Four (New Acts) and Frances Stevens & Co. in "The Country Bride." Jolo.

AMERICAN.

For the second half of last week the American Roof had nine acts, mostly of good timbre and a comedy three-reel feature, "Seven Days," founded on the play of that name, that was a riotous success. If the American is to continue offering three-reelers at the close of the entertainment, commencing well on toward 11 p. m., it might be wise to install two projecting machines instead of employing the "one minute, please" slide. Breaking up a picture at that hour of the night has the effect of losing a goodly proportion of the audience who, given a moment to consider the hour, will not wait the finish, often starting a stampede.

Of the nine acts, Trevoli and Three De Lyons are under New Acts, and "Seven Days" in Film Reviews. Wilson and Wilson, man and woman in singing, a little stepping, nut-comedy and the man playing violin eccentrically were liked. Five Armanis, operatic singers, were not. They are of the "Finicula" type. William Flomen and Co. in a comedy-dramatic sketch, "The Line Between," with sure-fire slang, went over in good style. Al and Fannie Stedman are always acceptable to the American audiences. The distribution of honors in this man and woman act are about even. Nip and Tuck, acrobats, have a good turn of its kind, the straight man's work being very clean cut and the clown a good contortionist, but unfunny. Earl and Curtis, with their "fly" crossfire, finishing with neat dancing and dancing, were also pleasing. Their taxi-writer is apparently original with them.

The show was an excellent one. Jolo.

Vera St. Leon Still Missing.

The St. Leons are still conducting a diligent search for the missing Vera St. Leon. Nothing has been heard from the absent young woman since she disappeared.

RIPPLES AT THE PALACE.

All is not serene back stage of the Palace this week. The show isn't running as smoothly as it should. Arnold Daly was dissatisfied with his billing, feeling that he should have been head-lined. As he had an old act the management couldn't see it that way and it was suggested that if it didn't suit, Daly could cancel.

Gertrude Hoffmann's turn has been suffering from stage waits, which has interfered with its smooth progression.

Carlos Sebastian and Dorothy Bentley cancelled their colored orchestra of nine pieces after the Monday night show and the dusky musicians have been replaced by white instrumentalists. The colored ones on advice of counsel, are reporting for every performance for the remainder of the week.

ORDERS MORE MUSICIANS.

Trenton, N. J., April 8.

Managers of Trenton theatres have been given formal notice by the Musicians' Union they must have six pieces in their orchestras after Sept. 1. The rule applies to all places seating 1,000 or more.

Managers will hold off the increase as long as possible. The orchestra leader is paid \$30 a week and the others \$17.

BERNSTEIN'S 226-LB. ACT.

Freeman Bernstein has picked up another act, new to vaudeville. It weighs 226 pounds in fighting condition and is none other than Battling Jim Johnson, a colored man who believes there is no one living able to knock him out. The battling boy lately had a go with Sam Langford, and although Sammy, also dark, hit James often he didn't hit him hard enough at any one time. The same thing happened when Battling Jim stood off Jack Johnson, another fighter of color.

Bernstein is thinking of placing the B. J. Johnson on the stage, or hooking him up in a continuous round of fighting that will bring back some of the money Mr. Bernstein must advance to let the Battling boy eat regularly enough to keep up to 226.

Resignations in Albany.

Howard Graham, for many years manager of Proctor's Leland, has resigned as manager of the Moss & Briss house, the Colonial, because of ill health. Mr. Graham took the position a week ago. His successor is B. S. Muckenfuss.

Oscar Perrin resigned this week from Proctor's Grand. There is no truth in the published report that he would manage Proctor's South Pearl street theatre.

Split Week in the South.

Knoxville, Tenn., April 8.

Next Monday the vaudeville theatres playing two shows daily at this point and Lexington, Ky., will split the week. The United Booking Offices books them.

Heretofore Knoxville has been playing a full week, and Lexington the last half.

STOCKS OPENING.

Canton, O., April 8.

Arrangements have been concluded for a new stock to play the Feiber & Shea house here under the management of Mrs. Pauline Boyle.

Auburn, N. Y., April 8.

The Jefferson goes into stock April 13, when the T. B. Baylies Co. opens an indefinite stay here.

Thomas Scherer has been engaged as principal comedian.

Lowell, Mass., April 8.

Monte Thompson, who is reported as having purchased a half interest here in the Merrimack Square theatre, installs his own stock Easter Monday.

Altoona, Pa., April 8.

Kirk Brown and his own stock company is coming to town. Manager MacCauley has arranged for a summer engagement at Lake Mont Park.

New Brunswick, N. J., April 8.

William Harder has agreed to bring the Myrkle-Harder stock here for an indefinite engagement, opening Easter week at the Feiber & Shea house.

STOCK ENGAGEMENTS.

Stock engagements made through the Paul Scott Agency, New York: Jerome Kennedy, Dominion, Ottawa, Can.; Fred S. Cummings, Temple, Hamilton, Can.; Thomas Scherer, Darrell Vinton, Rita Villiers, Bayless-Hicks stock, Jefferson, Auburn, N. Y.; Irene Oshier, Daniel Lawler, Thomas Coffin Cook, director, Feiber & Shea stock, Youngstown, O.; Victor Brown, leads, Rose King stock, North Manchester, N. H.

Carolyn Lawrence Agency: Lorna Elliott, leading woman; new Hippodrome stock, Elizabeth, N. J.

IRENE OSHIER LEADING.

Youngstown, O., April 8.

The new organizing stock company to open the Park May 11 will be led by Irene Oshier, formerly of the Duquesne, Pittsburgh, where her husband, T. C. Cook, was director. Mr. Cook will direct the Park company.

Opposish in Sacramento.

San Francisco, April 8.

It's understood Bert Levey has withdrawn vaudeville from Post's Grand theatre, Sacramento, the house being closed, with a rumor that dramatic stock will be installed as "opposition" to the Redmond Co.

Frank Wright's Narrow Escape.

Pittsburgh, April 8.

Frank Wright, lead juvenile of the Harry Davis Players, stabbed himself a little above the heart while playing in "The Eternal City." He staggered off the stage and fell in the wings. The wound was not serious, however, and he continued playing succeeding nights.

Wright used a dagger in the play which was not sharp, but it so happened that he plunged it too violently, and it went through his clothes, and into his body for about an inch. Had he stabbed himself lower, he would have punctured his heart.

STARS ON SPLIT WEEKS.

The star-stock idea is to be taken up at the Academy of Music, New York, April 20, under William Fox's direction, when Robert Edeson opens in a revival of his former success, "Strongheart." Edeson's stay will last one week, when Louise Gunning will follow for a week's appearance in "Forty-Five Minutes from Broadway." Others will be H. B. Warner and Edmund Breese.

The intention of Mr. Fox is to take these stars out of New York at the expiration of their Academy stay, placing them at his theatres in New England playing three days stock in each on a split week for three cities, giving them one and one-half weeks out of town, the remainder of the time in the theatres to be filled in with vaudeville. Two permanent stock companies will be required for this purpose.

CONJECTURING ON ALBANY CO.

Albany, April 8.

The Shuberts will send a stock company to Harmanus Bleeker Hall May 11. The personnel of the company has not yet been learned.

Rumors, unconfirmed, are to the effect that Bert Lytell and Evelyn Vaughan will head their own company beginning in June.

The Lytell-Vaughan Co. is doing capacity business at Rands' opera house, Troy. Their contract, which may be renewed, expires June 1.

AGAINST "HOUSE OF BONDAGE."

Erie, Pa., April 8.

They are going to play "The House of Bondage" next week at the Majestic but some of the citizens are trying hard to stop the piece on the grounds it's all wrong for Erie folk.

The Majestic stock is going ahead with its rehearsals. The Mayor and Chief of Police have been asked to intervene.

GERMAN DIRECTORS FIGHT.

Cincinnati, April 8.

The quietude of Holy Week was broken Monday night by a first battle between Otto Ernst Schmid, director of the old German theatre, and Gustav Muehler, who will direct the opposition play house next season.

The affray occurred in the Hofbrau Cafe, on Vine street, near Sixth. According to witnesses, Schmid and a party of friends were seated, when in came Muehler. The newcomer accepted an invitation to become one of the crowd. He had only been there one stein, as Germans measure time, when an argument arose. Schmid accused Muehler of telling untruths and Muehler retaliated in kind. Then it happened.

The German players say the fight is a sequel to the trouble at the German stock company which ended by Muehler and others deserting and forming a rival organization.

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STOCK

STOCK BRIEFS.

Lizzie Hudson Collier returned to the Pitt Theatre stock, Pittsburgh, last week, playing in "The Duke of Killcrankie."

Lola Howell, formerly with the Poli stock, Springfield, Mass., opens at St. Paul Easter Monday as leading woman with the Wright Huntington stock.

G. Gordon Swayne has been signed as leading man of the John Salpnis stock at the Victoria, Dayton, O., opening Easter Monday.

Florence Roberts is winding up her stock engagement with the Bainbridge Players at the Shubert, Minneapolis.

The Canadian Theatre stock reopens its season in Montreal May 6, with H. Percy Meldon, directing, and the leads played by Lillian Kemble and Edward Mackey.

William Raymon and Bertha Mann will head Clark Brown's Ottawa, Canada, stock company, with Charles D. Pitt, stage director.

Clare Weidon, now in Paris, will resume stock in America upon her return in May.

April 13 Lucille La Verne, at the head of her own stock company, will open in "The Lily" at Atlanta. In the La Verne Co. will be Margaret Chaffee, Olive Blakeley, Wade Scott, Helen Haskell, Anton Comley, James Marcus, Robert Midman, George Gerhardt, Katherine Jaquith, Eugene Stewart, Louis Mason and Ernest Wood.

Mary Rehan, of the "Little Women" Co., is in New York arranging for a summer stock berth.

Geraldine O'Brien, who has been on the road with "The Chorus Lady," may join the Poli Players, Baltimore, for the summer.

The Arvine Players inaugurate a season of stock at the Bijou, Orange, N. J., April 13. Edwin Forsberg will direct. Another company of Arvine Players, managed by George Arvine, will open at the same time at the Park, Indianapolis.

The Academy of Music, Jersey City, after its recent failure with stock, is on the market. Jay Packard is trying to find a lessee or purchaser.

The Samuels opera house, Jamestown, N. Y., takes up a stock policy April 13, with a company headed by William Courneen. During the heated months the Courneen Co. will operate at Celeron Park there.

The Empire stock, Cobalt, Ont., is to be headed by Nellie Kennedy.

When the Wright Huntington stock opens at English's opera house, Indianapolis, April 13, the leads will be played by Homer Barton, former leading man for the Spitz-Nathanson Players, Providence, R. I., and Vera Fuller Melish.

Charles Balsar, of the Greenwall (New Orleans) stock, has recovered from a severe illness.

Florence Wright has withdrawn from the Harvey Stock which has been playing in Rockford, Ill.

Thurston Hall is now leading man of the Orpheum Players, Chestnut Street O. H., opening Monday night. Berton Churchill was formerly at the head of the company.

William David has been engaged as leading man of the Wadsworth (New York) stock, replacing Guy Harrington April 13. The latter has attached himself to the Warburton Theatre stock, Yonkers, N. Y.

The Lyceum, Detroit, inaugurated a summer season of stock Monday when Vaughan Glaser and Fay Courtenay opened in "The Man Between."

The Academy Players, Halifax, N. S., after a successful thirty weeks' season, close May 2. The troupe returns next season with Sidney Toler and Jane Morgan reengaged as leads.

H. Percy Meldon returned Thursday from Bermuda. He goes to Montreal this summer, where the stock season at the Orpheum opens May 10. Meldon will direct the company.

Victor Brown, was engaged as leading man for the Rose King stock, North Manchester, N. H., last week by Paul Scott, joining the troupe this week.

Ed. Redmond is attached to the Dispenbrock Theatre stock, Sacramento, Cal.

STOCK PLAYS NEXT WEEK.

ATLANTA (Lyric).—"The Lily" (Lucille La Verne Co.).
CLEVELAND (Cleveland).—"House of Bondage" (Holden Players).
ERIE, PA. (Majestic).—"What Happened to Mary."
KANSAS CITY (Auditorium).—"Broadway Jones."
NEW BRITAIN, CONN. (Lyceum).—"Girls" (Russwin Players).
RICHMOND.—"Girl of Golden West" (Grace Scott Co.).
TROY, N. Y. (Rand's).—"Billy" (Bert Lytell and Evelyn Vaughan).
WICHITA, KAN. (Empress).—"Cowboy and Thief."
MILWAUKEE (Shubert).—"Littlest Rebel" (Pabst).—"Tallor Wibbel."
NEW ORLEANS (Greenwall).—"The Woman" (Stegner-Muehlman Players) (opening season).
PITTSBURGH (Duquesne).—"Such a Little Queen." (Pitt).—"Temperamental Journey." (Rowland).—"Lion and Mouse." (Broadway).
SPRINGFIELD, MASS. (Broadway).—"Broadway Jones."
ZANESVILLE, O. (Schultz).—"Call of the Woods" (Kinney Comedy Co.). (Orpheum).—"We Are King" (Barret Players).
BROOKLYN (Crescent).—"Officer 666." (Greenpoint).—"Stop Thief" (Gotham).—"The Littlest Rebel" (McCurdy Players). (Grand O. H.).—"Blindness of Virtue."
DETROIT (Lyceum).—"Rejuvenation of Aunt Mary" (Vaughan Glaser Co.).
FALL RIVER, MASS. (Savoy).—"The Talk of New York" (Malley-Denison Co.).
LAURENCE, MASS. (Colonial).—"Life's Shop Window" (Malley-Denison Co.).
ATLANTIC CITY (Savoy).—"Easiest Way" (Calamith Players).
BALTIMORE (Auditorium).—"Lion and Mouse" (Poli Players); (Holiday) "A Young Wife."
CHICAGO (Cottage Grove Empress).—"Blue Mouse."
CINCINNATI (German).—"Die Soester Christ."
INDIANAPOLIS (English's).—"The Deep Purple" (Wright Huntington Players); (Lyceum) "Hawthorne, U. S. A." (Arvine Players).
SYRACUSE (Wieling).—"The Tenderfoot" (Law Morton Co.).
YONKERS, N. Y. (Warburton).—"The Rain-bow."

THAYER STOCK DISBANDED.

Westbrook, Me., April 8.

The Dorothy Thayer Stock closed a six weeks' engagement at the Scenic, Saturday. The company has disbanded. Miss Thayer will open with a new company at Rumford Falls after Easter. Lloyd Foster, a former member of the company, will open at the Star, this city, Monday with a company of five people, playing dramatic tabs.

MUSICAL CO. AT AMERICAN.

Spokane, April 8.

Harry Cleveland's musical comedy stock company, which has been playing in Victoria, will begin an indefinite run at the American Monday. The initial show will be "The Honeymoon Trail."

The American, Spokane's finest theatre, has been playing pictures.

Stock in W. & V. Houses.

The Wilmer & Vincent vaudeville theatres in Utica and Norfolk will abandon the policy for the season April 20. The firm's house at Harrisburg April 27. Each theatre will thereafter take on stock policy.

Stocks Closing.

Kansas City, April 8.

The Wolf Stock Company closed last week in Topeka and the management is trying to arrange another date at once.

Springfield, Mass., April 8.

Announcement has been made of the closing of stock at the Broadway after a season of 51 weeks, consecutively.

Next week "Broadway Jones" is to be put on, with Edna Baker and Carl Brickert in the leads; after which a policy of vaudeville will be inaugurated. Dan Scullen is to remain in charge.

HANDSOME PICTURE HOUSE IS NEW YORK'S STRAND

Due to Open Tomorrow (Saturday) Night. Represents Nearly \$1,000,000. Seats 3,300 on Two Floors and Compares Favorably With Any Metropolitan Theatre. Three Organs and Orchestra of 30 Installed. Prices 25 Cents Top. Straight Pictures, With Music, the Policy.

New Yorkers will have a more clearly defined idea of what moving pictures mean and where they are going to after viewing the new Strand theatre at Broadway and 48th street, opening tomorrow (Saturday) night. It will seat 3,300 people on the two floors, and compares favorably with any theatre in the metropolis. Prices are to be 25 cents for any seat in the orchestra, with box seats 50 cents. Three organs have been installed and an orchestra of 30 pieces placed in the pit.

The Strand represents an investment of nearly \$1,000,000. It was promoted and financed by the Mitchell Mark Realty Co., the three principal stockholders being Mitchell and Moe Mark and Max Spiegel. The theatre stands on leased ground. It covers nearly the entire block fronting on Broadway. Other than a loan of \$400,000 made by the Sutton Estate (which owns the land) the building was seen through to completion by the Mark people.

Thomas W. Lamb, the architect for the Strand, will have some of the New York theatre managers who believe they know the last word in theatre construction opening their eyes at this house. Its lobby entrance from Broadway is 40 feet wide by 70 deep, with three ticket selling booths. The stage could hold any production and the theatre has been built with accommodations for any change of policy ever made. Thirty-two flaming arcs will run around the front of the Strand.

It will be upon entering the theatre proper that the managers' eyes will pop. They will inquire why the Strand is not playing a music hall show instead of pictures. The house has a balcony promenade, with an oval opening looking down into the orchestra that has been the dream of all New York variety managers for years. It is somewhat similar to the promenade idea at the Alhambra, London. The sight lines on both floors are as near perfection as they may be gotten, and the decorative scheme, which is carried throughout the theatre, is subduedly elegant. \$7 chairs have been placed in the orchestra and \$6 chairs in the balcony. While there has been no extravagance or waste in the building, there has been no "cheating."

One of the organs is placed on the rear of the stage, and the other two on the right and left (inside) of the proscenium arch, a lattice work finish in front of the instruments giving the vent for the music to the auditorium. In the operators' booth is a specially constructed Simplex projecting machine that must throw the picture 150 feet from the rear of the balcony to

the sheet, about the longest "throw" of any picture house. The booth will have four machines.

The Strand no doubt will be pronounced the handsomest picture theatre in this country, if not the world, and with the best location. New Yorkers will say they do not see how show people can give a picture show in a theatre like it for 25 cents. The house itself will draw business.

The Mark brothers claim to have opened the first picture theatre over here, some 20 years ago. They are experienced and practical picture people and are operating the Strand themselves.

F. S. Rothapfel is manager of the Strand; A. P. Warde, press agent.

The feature film for the first program will be "The Spoilers," a Selig, in nine reels.

TRYING OUT LIEBLER FILMS.

The second photoplay to bear the Liebler trademark and to be made by the Vitagraph is "The Eternal City," now being cameraed by the Vita people, its anticipated release being around July 1.

In making a photoplay production of "The Garden of Allah," another Liebler play which the Vita will do, it will be necessary for the players and camera men to hike to North Africa. This will not enable the Vita to turn the picture feature loose before next fall.

NO PICTURE THIS WEEK.

No feature film was shown at the American theatre the first half of this week. It was said about the building the program was too long and the new feature for the week had been placed elsewhere on the circuit.

KIN. FOR FIFTH AVENUE.

F. F. Proctor has contracted to show Kinemacolor films at the Fifth Avenue commencing Monday next.

Exposition Exclusive Rights.

Chicago, April 8.

The Industrial Moving Picture Co. of Chicago, of which W. R. Rothacker, a former newspaper man, is general manager, has been officially awarded the contract to exclusively maintain motion picture departments in the Forest Products Expositions which will be held at the Coliseum, Chicago, April 30 to May 9, and at the Grand Central Palace, New York, May 21-30.

At each a complete show will be given showing every phase of the lumber industry.

SHERRY PUT ONE OVER.

There's a man in pictures who has put one over that will make some of the big movie producers think twice before they will release or sell state rights to some of their forthcoming camera productions. He is W. L. Sherry, head of the Sherry Exchange, which has the exclusive handling of the New York State rights to the pictures turned out by the Famous Players Co. and the Jesse L. Lasky Co.

Sherry has been saying nothing but sawing wood and was one of the few exchange men to see the possibilities of tying up the state rights for these concerns' features.

The former successful Broadway play with the original dramatic star as a movie attraction has made such returns at the box office the demand for the features in the state of New York alone has set the heads of the F. P. and the Lasky Co. thinking. In other words gauging the demand and the price the theatres of New York City and state are paying for the Lasky "Squaw Man" (Dustin Farnum) and the Famous Players pictures has resulted in some tall figuring being done.

G. F. CHEAPENING FEATURES.

The feature branch of the General Film Co. is making vigorous efforts to establish that portion of its business and are making all sorts of concessions to exhibitors.

There is nothing on the books to show it has cut prices for features, but unofficially they are said to have made contracts with picture houses for a single day's showing and permitted the exhibitors to retain the reels an additional day without charge.

"LIGHTS O' LONDON" IN MAY.

(Special Cable to VARIETY.)

London, April 8.

The Magnet will be the first company releasing "The Lights o' London," some time in May.

Cleveland Exhibitors Organize.

Cleveland, April 8.

All representatives of the various interests among the Cleveland motion picture exhibitors met Thursday and organized themselves into the Cleveland Motion Picture Association.



E. K. LINCOLN

THE STAR OF THE PHOTO PLAY PRODUCTIONS CO.'S FIRST FEATURE, "THE LITTLEST REBEL."

HARRIMANS NOT IN PICTURES.

Word has been freely circulated about the moving picture rialto that "the Harrimans" were financing a new picture producing company and had made overtures to a number of directors and prominent players.

At the office of the E. H. Harriman estate, 475 Fifth avenue, Mr. Terghoff, manager of the Harriman interests, denied any such connection, saying that not only the estate wasn't itself in any way connected with such an enterprise, but that no one connected with the family was, to his knowledge; that they couldn't very well be without his knowledge; that the family made no investments other than in railroad or industrials, and that the matter had never been broached.

PICTURE BALL IN CHICAGO.

Chicago, April 8.

The International Motion Picture Association, which includes about 400 managers, will give a ball in the Coliseum May 14.

Leading manufacturers have promised to allow their stars an opportunity to come to Chicago for the occasion.

FREE FILM AT AUDITORIUM.

Chicago, April 8.

The photo-drama of "Creation," a huge collection of Biblical films and lantern slides, opened Sunday night at the Auditorium before an audience of 3,000 people. The show is given under the auspices of the International Bible Students Association of which Pastor C. T. Russell is the president.

The films will be on exhibition five weeks, with the public admitted free of charge.

BISON CO. IN HONOLULU.

The Universal has a company of photoplayers in Honolulu, the Bison 101 Co. having taken possession of a studio there adjacent to the Royal Hawaiian O. H.

In the Honolulu company are Henry McRae, director; Allen Watt, assistant director; Robert Ross, technical director; Billy Reiter, property man; F. M. Dean, cameraman; Harry Edmondson, Margaret Oswald (Mrs. Henry McRae), May Foster, Betty Schade, Marie Walcamp, Tess Graham, Lulu Warren-ton, Mrs. Bainbridge, William Clifford, Rex de Rosselli, Val Paul and Laurence Showers.

STAGED IN REALISTIC HADES.

Baltimore, April 8.

Canned drama in its most thrilling form was dished up within the last few days sizzling hot at the Maryland Steel Co.'s plant, Sparrows Point, a few miles from the outskirts of this city, when Henry B. Warner and seven other members of the Famous Players Co. posed for "movies" of "The Lost Paradise."

The realism of a real Hades was supplied by the big smoking stacks and the flaming pieces of molten iron from the tremendous furnaces of the plant.

Catherine Carter played the "rich daughter" and J. Searle Dawley staged the production. Others in the cast were Reta Stanwood, Annie Summers, Phillip Teed, Trixie Jewmery and G. W. Playter.

SUPREME COURT TO DECIDE OHIO STATE CENSORSHIP STATUS

Film Companies Would Restrain Buckeye State Board of Censors From Expurgating Movies Which They Deem Unnecessary But Federal Judges Turn Deaf Ear. Photoplay Men Will Appeal to Higher Court.

Cleveland, April 8.

The Ohio state board of picture censors will resume passing on films until the validity of the act establishing the board is passed upon by the United States Supreme Court. Federal Judges Warrington, Killits and Day of the local district last Thursday refused an interlocutory injunction sought by the Mutual to restrain the board. The film companies were given 15 days to appeal to the federal supreme court. The decision was the first that any court had ever given in passing on the validity of the law establishing the censor board.

The chief question involved was whether the state had the power to regulate the exhibition of pictures. The companies contended the law violated grave constitutional rights.

Violation of the first amendment to the federal constitution is specifically charged, this amendment providing that any citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of such right. It was contended that in pictures the films depicted dramatizations of standard novels and short stories and magazine articles, exhibited scientific subjects, exploration and events described in daily newspapers.

An appeal is being taken to the United States Supreme Court.

"When censorship chops and ruins films for paltry and unjustifiable reasons it becomes unendurable."

Such is the comment made this week by the Cleveland Plain Dealer in speaking of the decision of the federal court which sustained the Ohio board of censors. Further it said:

"The censorship idea is commendable. It is calculated to add to the usefulness and popularity of pictures. There is no doubt that censoring went altogether too far before the injunction was granted against the Ohio board. It is hoped now that the censors have learned a lesson and that the wholesale expurgations on prudish and unjustifiable grounds will cease. The censorship board should be rather an agency of prevention than of fussy interference with a legitimate business."

Thanhouer Wild West.

Out New Rochelle way the Thanhouer picture makers are working on some new features the company is making in addition to getting out its regular weekly releases.

C. J. Hite, head of the Thanhouer company, has gotten Al Jennings under a special contract and he is to appear in a serial contract dealing with the palmy border days of the west, when Jennings was dodging sheriff posses and making life miserable for bank cashiers and express train messengers.

Hite is making plans to bring out

a big multiple reeler entitled "The Million Dollar Mystery" to which the Thanhouer Co. is putting a lot of time and money.

PICTURE MEN AT P. P. E.

The New York men who are getting a corner on the sensational feature film have their eyes turned toward San Francisco to which point they will migrate when the Panama-Pacific International Exposition opens in 1915.

They have it all figured out that a nice bank roll will reward them for their trouble in making Panama-Pacific Expo. amusement concessions out of their films. It looks as though there is going to be a deluge of movie shows on the exposition grounds when the big fair opens.

Just how the exposition managers are going to look upon the influx of pictures remains to be seen, but it's odds that a lot of the movie sideshow outfits will have to pitch tents outside the exposition grounds.

While it is pretty early to bank on movie prospects at the Expo, it's certain that some of the big picture spectacles which are being brought out in New York this summer will eventually find their way as special features of the big amusement street in San Francisco in 1915.

"BATTLE OF SEXES" AT WEBER

The Mutual is changing the picture daily at Weber's this week. "Dope," the feature film there left Saturday after two weeks, playing to \$2,200 the first week and \$1,100 the second.

Next Sunday at Weber's a five-reeler called "The Battle of the Sexes" will go in the house for a run under the Mutual's direction, the Mutual having Weber's under a guarantee weekly, the house taking first monies.

The banner business for the Mutual at Weber's was brought in by "The Gangsters" with which the picture concern started its tenancy of the theatre. The opening week "The Gangsters" did \$3,100, second week, \$2,600, and third week, \$1,800.

Picture Actress Marries.

Lexington, Ky., April 8.

Elizabeth McCoy Ward, an actress with the Chicago Feature Film Co., and Norman Lillie, of Cluquet, Mass., were married here last night.

The bride will quit the pictures when her contract expires. The couple quarreled a year ago and met by accident, Wednesday.

Pictures in L. A. Auditorium.

Los Angeles, April 8.

Clune, the movie magnate of the Pacific Coast and who is regarded as one of the largest exhibitors in this section, has taken over the huge Auditorium here and will install pictures, starting May 1.

COMPANY OF COLORED PLAYERS.

A company of colored movie players is being organized in New York by a former legitimate road manager who expects to feature the plays in which they take part in the colored photoplay houses. He will also market the pictures with any of the houses catering to the white folks.

This will be the first time any attempt to form a motion picture company of negroes has been put close to realization. It's understood that there are numerous movies south that are attended only by negroes who would cordially welcome such an organization.

"NAPOLEON" HOLDS OVER.

The "Napoleon" feature picture at the New York theatre is holding over. It is reported to have played to \$6,400 last week, having done \$1,280 Sunday. The film is "The Last 100 Days of Napoleon," and is played on percentage between the Anglo-American Co. (which has the theatre under a guaranteed rent) and A. H. Woods. The terms are said to be 70-30.

Next week the baseball pictures go on: at the New York, the house remaining under the A-A direction.

MAKING PICTURES UP-STATE.

Rochester, N. Y., April 8.

The Rochester Motion Picture Play Co., organized in New York recently, will open for business here about April 15.

The fifth and sixth floors of the building at the corner of Main and Water streets, have been leased, and will be fitted out as a studio. This company has acquired 50 acres in West Brighton, and a studio 80x200 will be erected there. Charles Trumeter, of this city, is temporary president.

Booking Castle Dancing Picture.

The 1,000 feet film showing Mr. and Mrs. Vernon Castle in all the new society dances has been taken over by the United Booking Feature Film Co. for exclusive bookings.

Tony Duffy and Joe Daly, of the U. B. O. movie department, got busy last week and booked the picture for some more New York exhibitions. Walter Rosenberg landed it for all of his theatres.

Versatile Sleuth.

Rochester, April 8.

Versatile Acting Detective Michael J. Doyle is a song writer. His first stroll down melody lane is with "There's An Isle O'er the Sea," a tune-full ballad. It is being sung frequently locally. So sure is the author of his piece, he has gone to the expense of having it published.

Gaumont's Foreign Traveler.

Frank E. Ballard, formerly of the Gaumont Co., has been sent to London to act as European representative, traveling between London and Paris for the purpose of buying first-class negatives.

He will also line up comedy negatives and three and four reels for American presentation.

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

NEW BUILDINGS.

A new movie, costing about \$25,000, will be built on the south side of Jamaica avenue, Woodhaven, L. I., by Lott & Gascoyne. Reversible plans are being made by the Libman Contracting Co. for the theatre at 153-155 West 49th street, New York.

Louis A. Sheinart is putting the finishing touches to the plans for the new theatre to be built by Philip and Benjamin Menschel at 300-308 East 9th street, estimated to cost about \$15,000.

Up in the Bronx work has been started on two theatre buildings, 103x100 feet, on Southers boulevard, 133 feet north of Westchester avenue, by the Property Operating Corporation, a New York concern, one to be an indoor theatre, seating 600, and the other an open-air playhouse, seating 900. Both will cost about \$75,000.

The 72d Street Amusement Co. has accepted plans for a new movie, costing about \$15,000, to be constructed at 348-350 East 72d street.

Edmonton, April 8.

Work on a \$400,000 theatre on Second street almost opposite the recently built Pantages vaudeville house, will be started in about a month. George Pearson, of Warwick, England, a large property owner in Edmonton and several other western cities, has made the announcement. The building will seat some 2,500.

Sioux City, April 8.

Work has been started on the new Empress, being built by J. Hreger. It will play top vaudeville, probably booked by the Loew Circuit.

Webster City, Ia., April 8.

A theatre is to be erected in Le Mars this summer. It will combine a business block and cost around \$50,000. A \$30,000 theatre is to be erected in Hampton. It will be used as a picture house.

Buffalo, April 8.

A new theatre, which it is said will cost \$50,000, will be erected on the present site of the Academy, construction to begin soon after the close of the season. Local capitalists and theatrical men are interested in the deal which lately comprised the purchase of adjoining property. An entire new building is to be erected following the wrecking of the old buildings now on the site. A roof garden will be an added feature and will command a full view of lower Lake Erie.

St. Louis, April 8.

Plans have been drawn for a combination theatre for Delmar and Taylor avenues, the site of the Bonita, picture park. Clymer & Drisler, designers of the Princess, are the architects, and a real estate company is said to be promoting a \$250,000 project. Joseph Nathan of Nathan & Wood, who has dreamland here and dancing pavilions in other cities, is mentioned as one of the backers. The theatre would have a seating capacity of 3,500 and, like the dancing floor, be of semi-outdoor construction. The picture park proved a success here.

St. Louis, April 8.

The Grand Opera Committee handling the coming engagement of the Chicago-Philadelphia company has plans for a new \$300,000 opera and apartment house which it is hoped to finance. A site on or near Grand avenue is sought. St. Louis has no modern theatre with anything like the capacity needed for grand opera engagements and special engagements, and while the need of such a house has been apparent for some time, it has remained a need. The present movement may be more than mere publicity in the interest of the coming opera season, the date of which is April 16-18.

Plans have been filed by Gross & Kleinberger for a one-story brick building 42x100 to be erected at Webster avenue and 108th street, at an estimated cost of \$15,000, to be used as a picture house.

"CLEAN-UP" CAMPAIGN.

Cleveland, April 8.

Motion pictures have been arranged to aid in "The Clean-up and Brightening-up" campaign in Cleveland, April 27 to May 9.

Most of the local houses will run films free for the campaign committee. These pictures will show yards and houses before and after cleaning up.

KELLERMANN GOING ABROAD.

Now that Annette Kellerman has completed her first moving picture, she is about to sail for the other side where stage engagements on the Continent, Spain and Portugal will keep her employed for some time.

Miss Kellerman has taken a liking to pictures and prefers to pose before the camera rather than plunge into a tank of water.

(With Annette Kellermann.)

Witch, one of the best characters in the photoplay. Few scenes are of the studio. Of these, one is important to the subject, a well set dance before the King, where Annette, in pursuance of her vow of vengeance, and not knowing the man she loves is the same who gave the fishermen permission to not, is about to stiletto him when the disclosure of her true identity to the King makes her handied by all the principals. The photography is unusually excellent. "Neptune's daughter" as a feature picture with the Kellermann drawing power attached, will have a double attraction to the box office. It will also bring much attention to Mr. Brown as a director. The picture turned out a successful picture unusually well. No release date has yet been set for it.

Sime.

"The Floor Above" is a four-part Relliance & Majestic feature, and produced by James Kirkwood. A prominent character is enacted by Henry Walthall, who played the principal part in "The Great Secret," and in the two roles are unlike. In the latter Walthall had to work his head off. In "The Floor Above" he takes a little vacation, as the part calls for no strenuous acting. It is no reflection on Walthall's ability as an actor to act when he cares to or the role calls upon him to bring all his talent into play. The best alibi is that the picture is not there as an exhibition of Walthall's dramatic cleverness.

It's the old, old story. A chorus girl named Stella Ford (Dorothy Gish), in private life is married, but she reciprocates the goo-goo eyes of an evening-clothed admirer with nothing else to do. He visits her apartments and she wears a "holder" upon her neck with a diamond decoration. Hubby is away, but Stella's sister, Grace Burton (Estelle Conn), is looking after the younger girl. Grace lives in a different neighborhood, but she keeps a key of the door which leads to Stella's to the floor, rooming place and use of the telephone. Grace slips Stella money to keep up appearances, yet persuades Stel to hand back the whiner Stephen Pryde (Henry Walthall) bobs in and out by reason of his attentions to Stella. The girl is sure that the matter holds him off until she is sure that Stella is to be trusted. Pryde, to make matters worse, is discovered slipping Stel a roll so she can pay back her sister and cancel her debts. Steve does this to help out the girls, but Stella is not of the other kind and might have a different opinion of Stephen.

Meanwhile the flighty-frivolous sister, Stella, and two of her chorus girl friends continue to carry on high times in their rooms, having just finished eating, drinking and dancing merrily. It takes nearly a whole rest to show how men and chorus girls are wont to caron on when the wine flows, cigarettes smoke, con- on- on in a lull and have nothing to do until tomorrow. The door above is suddenly oc- cupied by Retta, a pretty little show girl, who chums around with Stel. Retta has two main aims, might say, on such an other. One is to get a big fat tip from the (s) of Bartlett (Earl Foxe) he repeatedly issues one of those (Marlowe doctrine) warnings which has the slender Bartlett and the midgity Retta both of them in a lull. The other is to not the danger signal, and one night after Retta and Stella have gone to a tango-trout with a couple of other friends, Bartlett, who has been in the room to see the show, de- ments to await her late return. Meanwhile Old Jealous-eyed Jerome sizes up the situation and follows Bartlett. By mistake Bart- lett is taken for a tramp and is taken to Jerome confronts Bartlett. There's not much of a fight. Jerome drops Bartlett with the telephone and the latter drops lifeless to the

Stella quits the dance ahead of Retta, and with her escort makes the horrible discovery of the dead man. At this time Grace realized that something was doing when she called over the 'phone and Bartlett attempted to answer when the big smashup came for him. Grace and Stephen, who bobs up opportunely, dash over to Stella's. After sizzling up the lay of the land, Ryde and the boys carry the body to the door above, thereby giving it a change of venue that would lift Stella and her friends out of the mire.

To make a long story shorter by several buckets of type, Retta returns and the alarm sounds. Jerome is believed to have done the deed through his warning sent to Retta. Stella's husband returns. There's remorse, but the arm-in-arm thing settles them, while another scene shows Stephen and Grace doing a lover's embrace.

Miss Gish is a charming little movie actress and she works hard to make the despicable role of Stella stand out. She's a trifle young in appearance to be playing married roles.

poise. The young Miss de Earl Foxe as the pale-faced young lady is bugs on Retta. He stuck to his knitting and made the role effective without superfluous dramatics. There were several parts of a minor character well handled, but no one knew who the players were. The young lady who plays the role of the much importance as any of the other feminine part "The Floor Above" lacks the four-part wallop. Photographically it's good and all that, but there is little acting and absolutely too much studio stuff to suit the boys and girls who like the more outdoor atmosphere to their subjects. Mark.

Walter Kingsley and William R. Sill are negotiating with the Hanlon Bros. for the right to produce "Fantasma" as a comedy-spectacular moving picture feature.

The Sherry Feature Film Co. has a four-reel drama of military life in India, entitled

Feel drama of military life in India, entitled "In the Line of Duty," and featuring Rita Saccreti. Its main asset is the fact that it was posed in India and shows the life of the English army in that quarter of the world. As a drama it lacks action and is very draggy.

The first three reels have frequent repetitions and seem interminably long. An English army surgeon is quartered in India, where he develops a love affair with a beautiful Indian girl. He searches for her, but she is being held by a bandit. He has a beautiful wife, who is very homesome. When the "play" opens she is seen talking about. She receives a letter from an army captain telling her how much he loves her. She goes to him and tells him of her rights previous to an affair, and hopes she will attend the Army and Navy banquet at the club. She conceals the note in her bosom and goes to her room. She finds a letter from the captain in the discovery of an oriental plague serum. "You've been working 12 hours without fresh air and neglecting me for a few germs." She persuades him to come to dinner with her. He goes. She tells him of her rights and there an invitation to the Army and Navy banquet. Says he doesn't want to go. She jumps up and angrily leaves the table. He follows up and says that for her sake he will go.

At the affair Alice (wife) wins the admiration of the men and envy of the women. Army captain takes her to a side room and is seated in loving attitude with her while doctor plays billiards. Doctor walks into the room, cue in hand, and says to captain: "You are a real cavalier, a sort of billiardier (very politely and with dignity). She enters billiard room after game and walks off with her husband. Alice is requested to entertain the guests with a dance. She does a Spanish dance with husband standing jealously and captain seated devouring her with his eyes. The next morning the French find out that plague has broken out in camp and to come immediately. Next morning he departs, but wife refuses to bid him good-bye. She immediately dispatches a note to the captain saying her husband is away; that she is lonesome and wants him to call. Doctor is shown in the line of the incident, but he is brushed down and other sanitary precautions being taken. End of Part 2.

Captain gets Alice's note and starts off to visit her. She attires herself alluringly. En route captain comes in contact with plague-stricken native. When he arrives at doctor's home he is already badly afflicted. She takes him in her arms. They both fear he is in bad shape. She ministers to him. Dr. returns and servant runs to warn wife. Captain is laid on couch while she goes to dine with her husband. End of Part 3.

Captain drags himself along floor in delirium, rises and falls heavily. Husband hears fall and sees other signs of visitor. Rushes into room where stricken man is unconscious on floor. Thinks his wife across him. Doctor enters, says: "Save him, save him," followed by cries: "Save him! Save him!" They are the only one who can. It is your duty." They go to laboratory and make ready the serum. Doctor makes an abrasion of the skin and inoculates victim's arm. A month later, Captain enters doctor's den. "You are a good soldier. You helped your country. You were a brave man. I am proud of you. You ask me." Doctor: "I want you to swear you will go away forever and never see or communicate with my wife." They shake. Wife called in. Doctor: "Captain Alston is leaving for England. He wants to say goodbye." Wife and Captain say good-bye as doctor walks out on veranda. They are alone. Captain: "You must choose now between him and myself." She falls on husband's shoulder and captain leaves.

In substance plot not unlike that revealed in a vaudeville sketch played in England, and idea may have been suggested by it. Jolo.

As an extra attraction to their "Samson" feature at the Republic, the Universal offers twice daily King Baggot and a company of moving picture players in a combination film and sketch presentation. It runs 45 minutes and is a most interesting bit of entertainment and enlightenment to picture fans.

Without any programing or announcement from the stage either in the form of a slide, card, or otherwise, pictures are raised and lowered on the screen by means of cables. Actors all made up for taking the finish of a picture. Some "shop" talk and it is developed they are waiting for "Bang! Bomb! bell rings, and the picture is up. The picture has been delayed at Screen Club and suggesting they run off the 1,400 feet already taken, and the picture is down. The picture is up and walk off headed for the projecting room; sheet is lowered and audience sees them on the sheet in all but the closing scene of an Inn which runs along the lines of "Battered Trap,"

Dennis (Bargot) leaves his sweetheart, Norah, with his parents in Ireland and comes to America to carve a name for himself. He secures a "job" cleaning and sweeping out a saloon, which is the headquarters of the Black Louie gang. While at work, a ruffian strikes a newsboy and Dennis knocks him down. Dennis confides, unsuspectingly to Louie of his prowess and shows him a photograph, and says: "As soon as I have money I'll be sending for her." Louie gives Dennis a plethoric wallet. "It's a present from the boys; send and get Norah."

As Dennis is on the way to meet Norah at the boat, accompanied by a newsworthy, Louie has him arrested for stealing his wallet. Newsworthy runs off, tells friendly policeman, who rushes him to station house. Dennis is brought before the sergeant, who says: "It's one of Black Louie's frame-ups" and lets Dennis go without sending him to trial. (Unusual authority vested in this police official, what?) Meantime the gang have Norah's photo and meet her at boat, telling her they come from Dennis and are instructed to take

her to him. They lead her to their headquarters and bind and gag her. Dennis, with gun, up on roof, friendly cop in cellar.

Picture sheet again raised and actors walk on, discussing the film, one grumbling that his best scene had been cut out. Make ready again. The scene remained of about 15 seconds. "Sorry," says the little fat, folks. Grumble continues kicking as King makes up. A lot of kidding and technical talk among themselves. King: "Wouldn't it be kinder to have a sound track naturally before the audience." "Impossible." Hewitt lights throne on; they get ready; stage director calls, "All ready! Faces! Action! Camera!" After three seconds the picture is taken. The picture is a taking of it being interspersed with comedy and giving the audience an insight into the machinery of picture posing, very much along the lines followed by the late Mr. Hughes' Celluloid Rascals. (On runderline.)

Sheet is dropped and one of the company announcements: "Ladies and gentlemen, we will show you the development of the film from the time it leaves the camera man's hands." A moving picture of the entire process is then flashed, accompanied by explanatory lecture. Then the part just rehearsed is projected. Lights up and Baggot takes bow. He says: "Ladies and gentlemen, I want to thank you on behalf of my fellow players. We are all very nervous. We do not intend to teach, simply to amuse."

It's very interesting to the audience, and the remarkable part of it all is that the acting company, who have been silent players for some years, were so nervous before a public audience that they spoke their lines like amateurs. *Jolo.*

It's like repeating the old gag: Where does the egg come from? Where does the hen come from? If the egg comes from the hen and the hen from the egg, which got here first?

This is applicable to the present supply of Napoleon pictures. Which got here first? Each way one turns the photoplay banners flaunt something this and something that about Napoleon—his life, his battles and his death.

One may say that they are all a mass of bunk and junk. Presumably true, yet some of the films will command respect wherever shown. Among these is "The Last 100 Days of Napoleon."

At the New York last week where the film was rushed to fill the breach when the house's advertised "The Rise and Fall of Napoleon" failed to make connections, it was applauded at intervals. The handclapping was particularly vigorous during several of the scenes showing the downfall of Napoleon and the rout of his army before Wellington.

Hector Moxzanti is the Napoleon of this picture. He may be considered too stagey, but nevertheless Hector, on looks, makeup and all-around work, handles the difficult role with consummate skill. Some of the skyline poses of Napoleon which painters and photos have repeatedly shown us of the French emperor are not badly camouflaged.

At first the pictures take on the exhibition of episodes in Napoleon's life and then later carried a more consistent story with the principal characters, General Gerard, his wife, Charlotte and Napoleon's bodyguard or, rather, his leading army generals.

Gerard quits the Army of France; his wife is on the verge of betraying the Emperor and his army when the French leader learns of the plot and he sends out his men to round up every man within several leagues of his quarters. In a running fight Gerard escapes. He shows up in his wife's bedroom, and while upbraiding her for the failure of his plans to go through the plot, he alludes to the picture. Gerard returns to the French army and in blowing up a bridge meets his fate.

There are a lot of slips in the picture if one cares to take the time to pick them out. But no one saw a movie battle scene yet in which everything was absolutely perfect and went through realistically. This picture shows the preparation for the battle of Waterloo. Napoleon sees his army in full review, and some excellent exterior scenes are depicted by the camera. The landing of the soldiers on the shorepoint is one of the most effective camera scenes screened hereabouts in a long time.

There follows a long battle scene, followed by Nap's army running like scared sheep. The French emperor is licked to a frazzle in the movie. Then follows his days of retirement, his subsequent decline and making of his will, his deathbed delirium, and the vision of his army doing the retreat that broke the great fashion's heart.

Photomagic is the picture measures up well and for the most part is sufficiently connected together to hold interest until the last reel is a many-part reel that will make a bigger hit than the rest of the picture. The country and the history-reading and history-loving boys and girls than anybody else.

In college towns and academic centers the picture will be a big success. It is a big workaday sphere where the oldest deers are forgotten that Napoleon was considered one of the greatest generals who ever led a battle. It is a big sphere where the fighting, fighting white slavery and the knot of the woman's suffrage, baseball and what not.

Mark.

CISSY IN MOVIES.
Cissy Fitzgerald, who came to America to show a sketch with five people, gave a private performance of the act for Martin Beck and Eddie Darling, who declared it wouldn't do. So she will do it pantomimically for filming by the Vitagraph Company.

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Evelyn Nesbit and Jack Clifford

Direction, H. B. MARINELLI

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

MAJESTIC (Lyman R. Glover, mgr.; agent, Orpheum Circuit).—Although the Majestic program seems rather well constructed and evenly balanced on paper, it runs just the opposite, carrying three singles and a double in the first four numbers, necessitating two stage waits before the arrival of the fifth turn. Add to this the continual roaring of Horace Goldin's tiger, a small item which of course added to the comfort of both the bill and the audience, and you have a fairly good idea of the running order. The toplines are divided between Elizabeth Murray and Bickel and Watson with Goldin's spectacle thrown in for a chaser. The top honors were divided between Murray and the comedy team, Goldin monopolizing the talk. Some spoke well of him and others understood the circumstances through which he is able to present Lafayette's "Tiger God," while a few more, including myself, took to the air with a vote of thanks to the management for providing Goldin with the closing position. Bickel and Watson were not exactly the bit they were at the Palace a few weeks back, but they left little doubt as to their vaudeville popularity. Elizabeth Murray, equipped with a splendid repertoire of character numbers, was the people's choice, forced to seven or eight numbers measuring two verses and as many choruses to each one. Her presence on any bill in Chicago is enough to insure the partial success of the show. Asaki opened the show on skates, doing a bit of balancing on the slide. It's a novelty and a good opener even though it was responsible for the first stage delay which introduced Cartmell and Harris. They come rather late with the Hesitation and Tango, which seems to be on the wane around Chicago, due to an overdose frequently applied. The couple, a standard song and dance pair, were an easy hit, however. Ray Conlin came third with his ventriloquist routine which shows considerable improvement since last reviewed, followed by a pair of novelties, first Bert Levy and next Hayward, Stafford and Co., whose descriptive poem in sketch form proved a decided variation from the stereotyped one-act playlets. Levy's novelty helped the bill a lot. The Hayward-Stafford skit held interest right up to the surprise finish. It's one of those odd members of vaudeville that couldn't possibly get a bad report.

WYNN. PALACE (Harry Sinner, mgr.; agent, Orpheum).—Pretty mussy affair this week, beginning with a painter who daubs colors and hues of all sorts at a lightning rate, even while one of his canvases is whirling at a rapid speed, to Willard Sifms and his paste pot, who appears from top to bottom and from side to side with ludicrous results, and then on to the young men and two seals that splash water all over everything in an endeavor to entertain. All this mussy, however, seemed to please the Monday afternoon clientele and no one seemed to worry much about it except Lydia Barry, who had to follow the Sifms act, and not much paste on her shoes and skirts. Vandinoff and Louie started the show with the painting. The former paints at a great speed and his work looks very much like some of the crazy creations of the cubists now in the limelight. The team got a very good applause. Noutette, who sings and plays the violin and does both fairly well, made a real impression. Willard Sifms is as well known to vaudeville as whiskers is to a rub, and he managed to get his usual quota of laughs, although resorting at times to some rather coarse tricks to get the coveted cuffaw. Lydia Barry, fatigued from long travel, tripped on her swinging step, and offered her some with much dash. She did so well that after she had sung a nice little batch of songs she had to sandwich "Mrs. Cupid" in between bows before her audience would allow her to go. Bert

Errol was on in fourth place where he wore a blue wig and sang in a high voice, much to the delight of those who love exotics. His act was away from the usual female impersonation, inasmuch as he burlesqued his songs, for the most part, and this relieved it from the offense of effeminacy. Jack Norworth, billed as the "globe galloper," had next spot and he held the stage for quite some time, by dint of this and that trick. He sang some songs in a nautical habit and then introduced a "travelogue," this consisted of pictures of all sorts, patched together, showing divers and sundry portions of the globe with divers and sundry peoples. He sang a couple of new songs, one to which Harry De Costa, his pianist, composed the music, and made a speech or two. He prolonged his stay on the stage by offering to sing some of his old songs. Clark and Verdi were one of the laughing hits of the bill with their "wop" stuff next to closing. Three Traville Brothers and their two diving seals closed, as Paul Conchas did not get his baggage in time to make the afternoon show. The show moved at a pretty fast pace with only one or two little hitches.

GREAT NORTHERN HIP (Fred Ebert, mgr.; agent, Earl J. Cox).—Not much in the way of headline stuff in the bill and there were only a couple of acts that stood out prominently. Strange to say, two little Jap girls, acrobats (Meyako Sisters), made one of the real hits. These two girls, who began with some neat contortion tricks, and did them well, vanished in the wings only to reappear in the traditional costume of Nippon and they sang some popular songs, with very small volutes to be sure, but in such a style as to win them encore after encore. The Howe-Northlane Co. offered their semi sketch, "In and Out," which has been seen in Chicago on numerous occasions. It still has the punch, however, and its comic points went over well. Josephine Farla, who introduced the barn, played some popular stuff and later took up the "harp that once through Tara's halls" and did a dance with it. She was gowned in green and she got the Irish vote at the second show on Monday. Les Montforts, who perform on bars, do comic antics and also turn a few tricks on the trapeze, were on early in the bill, although they did not open the show. Their work is not out of the ordinary. O'Rourke & Atkinson, a man and a woman, sang and talked, and Richmond & Mann were on later with piano-music and songs. They passed. The Minstrel Kiddies, seven brothers dressed to represent girls of tender age, sang numerous popular songs without arousing extreme interest. They were seated in heart-shaped seats with electric lights all about them and made pretty pictures, but they failed to strike fire. The whole show was slow in tempo and failed to arouse keen interest at any stage of the game.

HALSTED EMPRESS (Harry Mitchell, mgr.; S-C).—Much variety in the program, reaching from a trick mule to a crook sketch and from acrobats to the tango. Frank Morrell, the tenor, had been largely billed, but had to go into the hospital for repairs upon arriving in Chicago and Dr. Pitts took him in charge. His place was filled by May and Kilduff, who sing rubie songs and dance the tango. They were the laughing hit. The Police Inspector's Surprise, a rook sketch with a new angle, had one of the star places. This was very well enacted by John T. Doyle, Marion Willard and a good company. Hager and Goodwin, who sing and talk and otherwise entertain, were not only some excellent material, which they put over with alacrity. Marie Stoddard, who imitates her contemporaries on the vaudeville stage, dis-

played a keen observation and gave a fair presentation of some of the more obstructive styles in the "vode." She changed later to a rubie costume, where she caused considerable fun by her homely actions and homier wit. Schork, D'Arville and Dutton opened with a sketch called "The Men Next Door," nothing more than a thinly devised scheme to get away from the usual in the acrobatic line. It was just a trifle tiresome at times, but had other moments of comedy and interest. Torchi's Circus closed.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Kolb & Phil keeping up good gait in "Peck o' Pickles."

BLACKSTONE (Augustus Pitou, mgr.).—Dark.

COHAN'S (Harry Ridings, mgr.).—"Seven Keys to Baldpate" still drawing big houses.

CORT (U. J. Herrmann, mgr.).—"Help Wanted" playing to big houses after its 15th performance.

GARRICK (John J. Garrity, mgr.).—L. H. Sothern in his new production "Charlemagne," opened Monday night.

ILLINOIS (Will J. Davis, mgr.).—Dark.

LASALLE (Joseph Bransky, mgr.).—Pictures opened Sunday.

OLYMPIC (George C. Warren, mgr.).—"Excuse Me," last week of fairly well patronized engagement.

POWERS (Harry J. Powers, mgr.).—Ruth Chatterton in "Daddy Long-Legs," one of the big surprises of the late season.

PRINCESS (Frank Phelps, mgr.).—Princess Players reaping big harvest from sensational publicity.

FINE ARTS (Albert Perry, mgr.).—Dark.

COMEDY (Frank O. Peers, mgr.).—"The Under Dog" opens April 11 for run.

IMPERIAL (Kilmt & Gazzolo, mgrs.).—"The Warning."

NATIONAL (John J. Barrett, mgr.).—"The Newlyweds."

VICTORIA (Howard Broilaski, mgr.).—"The Girl in the Taxi."

Artie Smith, formerly a society entertainer, has joined the Broadway Trio.

The Casino in North Clark street, formerly Sid Edson's, is now offering pictures.

The Globe will open April 11 with a six-reel picture called "The Holy Land."

Grover Winters has been added to the office force of the Orpheum picture house.

Mark Green, formerly of Green and Grove, has formed a new team with his wife.

Margaret Quinn, who has been singing in Chicago cabarets, will go to London soon.

H. P. Keeler, son of Tim Keeler, has been made manager of the Family, La Fayette, Ind.

"The New Henrietta" revival will come to the Blackstone Sept. 28, with the company now in the east.

The Newberry, the new picture house just north of Chicago avenue, is now open and doing a good business.

Rudolph Berlioz is organizing a mounted military band which will probably tour the country playing fairs and expositions.

Louis Rudolph, with the Len Ideo Payne players at the Fine Arts, will head a company to play summer stock at Canton, O.

Emma Goldman, the anarchist, has arrived in town, and is lecturing at the Lexington Hotel daily on what she thinks of modern plays.

Hyron Weber, manager of the Weber family, is to be married at the close of his band engagement to Mattie Anderson, a non-professional.

Jacob Paley, manager of the Bijou picture house, will go to Russia shortly for the purpose of bringing back some famous Russian films.

The Desmond-Gallagher Players who were offering "The Live Wire" with the Eva Tanguay road show are not with that organization any more.

"The Man Who Would Live," a new offering which was to have followed "Adele" at the Studobaker, will probably be seen at the Blackstone.

E. H. Sothern will go from here to Detroit and play several dates on his way east. He will appear in "Charlemagne" in New York next season.

George Lee, Paul Yale and "Dot" Davidson closed with the Four Marx Brothers tabloid last week, Lee to enter burlesque. The trio have been replaced.

Herman Fuchs, one of the best known box office men in Chicago, has gone to New York, where he has taken a position in the box office of the 39th Street theatre.

Owing to the illness of Jean Shelby, Olive Wyndham has been asked to take the leading role in "The Under Dog," which will open at the Comedy theatre April 11.

Amy Leslie, dramatic editor of the Chicago News has gone to California for a rest. Margaret Mann, who writes under the pen name of Mollie Morris is in charge of the department.

Frank Morrell, the tenor, was unable to appear at the Halsted Empress this week owing to throat trouble. Paul Conchas did not appear at the Palace Monday, owing to the delay in getting his baggage on from St. Louis.

"Dressing for Dinner," a one-act play by Harold Hinton of the Inter-Ocean, will be offered at the College Club rooms in the Fine Arts building Friday night, April 10, under the auspices of the Chicago Dramatic society. Mr. Hinton will play one of the chief roles.

Chicago, April 8. Through the strenuous efforts of Sam Lederer, manager of the Studobaker, the special matinee in all Chicago theatres for the Actors' Fund, which will be held April 17, promise big returns. For a time, considerable cold water was thrown on the project, but Mr. Lederer stepped in with his characteristic energy, and formulated plans that will make the affair notable. Sixteen houses have signified their intention of participating. Thru-outlying houses, the Victoria, Imperial and National have come in, and the three burlesque houses, Columbia, Star and Garter, and Polly have also fallen in line. It is also planned to give a vaudeville and concert bill at the American Music Hall.

When Tommy Burchell joined the Elks recently Eddie Shayne told him that one of the first things that would be required was that he recite the constitution of the United States in its entirety and also deliver Lincoln's Gettysburg speech. Tommy devoted many hard hours to the task and then found it was a joke.

Last week at the meeting of the Old Friends Club of America, Tommy was advised that as much as he had recited the ordeal at the Elks he should offer his recitations before that august body. "We will not cut out the comedy," said the toastmaster and called

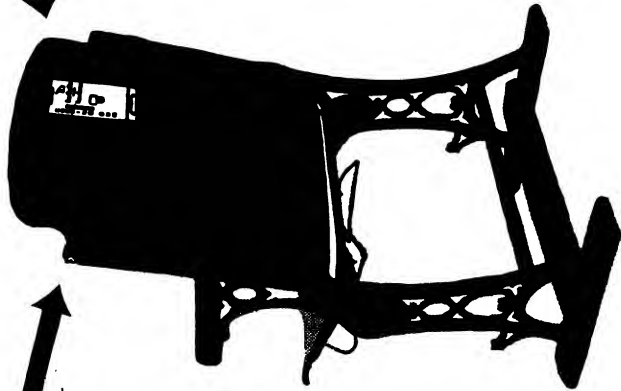


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upon Brother Burchell for his stunt. "Why cut the comedy and call on me?" was Tommy's retort as he took the floor, and then he sat down amidst much applause.

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EMPRESS.—Fred. St. Onge and Co. opened satisfactorily. Edward and John Smith, good dancers; Hampton Sisters, pleased; Gwynn and Gossett, good; Bessie Browning, bit; Joe Maxwell's "I've Got It," well received.

ORPHEUM.—Zazel and Co., amused; Bernard and Harrington were substituted for Julia Nash, reported ill, and the pair scored; Catalano and Denny, liked; John and Emma Ray, registered; Clara Inge, pleased; Manchurian, good; Olga Netherlands, in her second week, was a big success; Herman Timberg, another hold-over, well received.

PANTAGES.—Four Magnanis, novel; William Burton, entertaining; Clinton and Rogers, pleased; Granville and Mack, scored; "Happy Girls," good; "The Song of the Spring," written by a local newspaperman, proved a fine sketch. It was capably acted and thoroughly enjoyed. Gunboat Smith, the heavyweight pugilist, was featured.

CORT.—Evelyn Thaw Show (last week). Al Jolson in "Honeycomb Express" next week.

COLUMBIA.—Stratford-Avon Players (second and last week). Chauncey Olcott, next week.

ALCAZAR.—Herbert Kelcey-Eme Shannon stock (last week).

TIVOLI.—Pictures.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.). Although the program carries names which should guarantee a big laughing show the house Monday afternoon did not get aroused to anything like the degree of enthusiasm which might be expected. Perhaps it was because the laughs were spread over almost the entire show that no one act got its full amount of appreciation. Nat Willis headlined in his familiar tramp specialty and had to do considerable urging to get any kind of appreciation. His songs went much better except the audience could plainly hear "Consul," the chimpanzee, also on the bill, behind the drop. Ed Wynn, who boasts of Philadelphia as his home, received an excellent reception and made the biggest individual hit. Wynn is a born clown and his work is spontaneous. His famous hat doesn't seem to get as many laughs as formerly but it is still a useful part of Wynn's number. Another good feature was the act of Sammy Burns and Anna Fulton (Charley Grapewin and Anna Chance made an attempt at a real playlet, the only sketch on the bill, but the material is so well known to vaudeville audiences that without Grapewin it would be doomed to obscurity. The show opened with The Peers, comedy bar gymnasts, who did well. Johnny Cantwell and Reta Walker had No. 2 spot and gave satisfaction with a song and dance offering, somewhat elaborated and named "Under the Gay White Lights." Morris Cronin and His Merry Men filled their allotted portion of the program entertainingly. The act seen here for the first time, ranges from juggling to a boxing bout between two dwarfs with some mystery to start with. Elida Morris is also a Philadelphian and seemingly proud of it, as her billing calls her the "well known Philadelphia favorite singing comedienne." She sang four songs, two mournful, one foolish and the other good. In one of her selections the sob stuff was so pronounced Miss Morris actually wept. Many were on their way when "Consul" and his

"adopted daughter," "Betty," came on. The act was so slow in getting started numerous others joined the departing ones.

COLONIAL (D. L. Place, mgr.; agent, U. B. O.).—The biggest feature of the show this week is "The Maid of Nicobar," a pretty musical comedietta with 12 people who know how to dance and sing as well as act. The comedy is good, clean and clever and got across exceptionally well. Harry Cutler, an English comedian, made the biggest individual bit on the bill. There was much interest in Os-Ko-Mo, an Indian singer, and he received fair applause. Isabella Miller and Co. have some familiar material in their sketch, "The Other Boarder," and were well received. The Dailey Brothers, opening the show, worked hard to get some comedy over in their hand-balancing act, but their efforts received little reward. Much improvement is needed in this act both in their appearance and work. Aethia, mind reader, was slow, leaving it to the audience to decide for itself whether her work is trick or science.

DELPHI.—"The Lure" opened Monday night to good house. The play used the employment house scene and was tamed down so much its reputation as "hot stuff" seemed silly. Newspaper critics were unanimous in panning the show as well as the act.

LYRIC.—The DeWolf Hopper company in Gilbert and Sullivan revivals. The company is gaining in popularity in its second week and is getting good returns.

LITTLE.—Annie Russell's resident company in "She Stoops to Conquer," is getting favorable attention and is drawing capacity at nearly every performance.

CHESTNUT ST. O. II.—Orpheum Players stock in "Broadway Jones" opened Monday afternoon with almost an entirely new company. Edward Horton, Thurston Hall, George Parker and Florence Roberts rejoined and Marie Picon, formerly of the Lubin film company, made her debut. All warmly greeted.

FORREST.—Second and final week of Percy McKaye's "A Thousand Years Ago." Fair business.

GARRICK.—The Talliandro Sisters in "Young Wives" second week to satisfactory business. The play came close enough to the daring at times to make it quite lively.

METROPOLITAN.—"The Whip" continues to do well.

ROAD.—The house will be dark until Saturday night when "Cordelia Blossom," a new comedy based on the George Randolph Chester magazine stories, will be produced for the first time on any stage.

VALMONT.—Thurston, the magician, opened Monday night for a week. Popular and doing well.

AMERICAN.—"East Lynne" stock. Debut of Robert Lawrence, well received.

ORPHEUM.—"Uncle Tom's Cabin" by a traveling company at popular prices drew fairly well Monday night, opening a week's engagement.

LIFETIME.—Emily Smiley players in "As a Man Sows," fair business at popular prices.

CASINO.—"The Taxi Girls" opened Monday afternoon to a good house.

EMPIRE.—"Girls of the Gay White Way."

TROCADERO.—Bendini's "Mischief Makers."

GAYETY.—Stock burlesque.

DUMONT'S.—Stock minstrels.

Harry Brown, manager of the Nixon Colonial, Germantown has resumed the management of Nixon's Atlantic City theatre. He will return to Germantown in the autumn. He has been succeeded at the Colonial by D. L. Place who has been assistant manager and treasurer. Place is very popular. Charles Thrupp will be associate manager.

There was a meeting of the new State Industrial Board at Harrisburg Wednesday at which rules for the building of theatres was discussed by officials and theatrical interests.

There is some talk of burlesque being made the attraction at Hart's Kensington theatre next fall, probably by the Columbia, No. 2 aggregation, which could complete for the business now held by the People's (Progressive Wheel).

Max Thomashefsky's Hebrew stock at the Arch Street theatre closed April 1.

Carroll Day, treasurer of the People's is now the father of a girl.

A beautiful oil portrait of Charlotte Walker has been placed in the lobby of the Forrest, where she recently appeared in "The Trail of the Lonesome Pine." Miss Walker will soon be at the house again in a new play by Eugene Walter.

Earl Shaw, formerly of the General Film Co., is now affiliated with the United Booking Offices Feature Co. in this city.

Harold Silberman, business manager of the Little under the name of Mrs. Beulah E. Jay, is confined to his home with the gripe.

Beginning April 20, William Collier will be at the Forrest in the new March and Harris musical comedy "Forward, March." Taking the booking originally allotted to "Adele."

At Monday night's show at the Keystone a young man in the audience felt called upon to strike a man on the stage in the county jail was Magistrate Emely's decision.

BOSTON.

By J. GOULTZ.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville.

ST. JAMES (William Lovey, mgr.; agent, Loew).—Vaudeville.

NATIONAL (George Haley, mgr.; agent, U. B. O.).—Revival of "The Runaways."

HOLLIS (Charles J. Rich, mgr.).—"Poor Little Rich Girl," last week, fair business after unexpected surprise last week, playing practical capacity every performance.

COLONIAL (Charles J. Rich, mgr.).—"The Little Cafe," last week after falling down badly despite heavy advertising campaign.

PARK (Chas. Rich, mgr.).—"Annie's First Play," approaching end of prosperous run.

TREMONT (John B. Schoeffel, mgr.).—"The punny," falling flat, last week, but in a filler between the close of "Beauty Shop" and the arrival Easter Monday of David Warfield in "The Auctioneer."

CORT (John E. Cort, mgr.).—"Pretty Mrs. Smith" here for run. Advertising campaign starts next week.

PLYMOUTH (Fred Wright, mgr.).—"Under Cover," keeping up record which has broken everything.

BOSTON (William Wood, mgr.).—"In Old Kentucky" at \$1 starting second week of a probable run.

SHUBERT (E. D. Smith, mgr.).—Picture for single week.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law," apparently unaffected by Holy Week.

WILBUR (E. D. Smith, mgr.).—Opening of Dora Keane in "Romance" postponed until April 20 to permit finishing of interior decorations.

CASTLE SQUARE (John Craig, mgr.).—Stock. John Craig personally in "Rip Van Winkle," a performance sufficiently out of the ordinary to stem the apathy of this blue week.

GLOBE (Robert Jeannette, mgr.).—"Mutt and Jeff in Panama" proving moneymaker. Combination shows will probably be continued and small time vaudeville policy abandoned.

HOWARD (George E. Lothrop, mgr.).—"The Flirting Widows."

GHAND OPERA (George E. Lothrop, mgr.).—"Monte Carlo Burlesque," good business.

CASINO (Charles Waldron, mgr.).—Ben Welch's Burlesquers. Excellent business.

GAITY (George T. Batcheller, mgr.).—"Girls from Happyland," doing corking business.

The resignation of Donald Meek, without doubt the brightest member of John Craig's stock company at the Castle Square, went into effect Saturday night. Meek is to take the leading role of a new play, "The Reformers," in rehearsal this week in New York.

"Officer 866," with Doris Carson in the original role she carried before joining the

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GAUMONT

Castle Square stock company, will be offered by John Craig April 20.

Al Grady, playing Puffy Bear in "The Poor Little Rich Girl" at the Hollie, has been engaged by Eleanor Gates, the author, to appear this summer in a vaudeville sketch she has written.

Friday, April 17, will be the local Actors' Fund Day here and the speculative receipts are figured at \$10,000 against \$4,500 from the Boston theatre last year.

The auction of tickets for the opening night of the new Wilbur was held Tuesday afternoon at the Shubert and while there was no enthusiasm good prices were obtained through the fact that the house will seat only 400 in the orchestra.

The dates for the last performances at the Toy theatre have been postponed until April 20, 21 and 23, when Bernard Shaw's play "Getting Married" will be presented for the first time in Boston. The cast will include Mrs. Frederick Briggs, William O. Safford, Graydon Stetson, Helen McKay, Mr. and Mrs. Alexander H. Higginson, Ralph Adams Cram, Mrs. Lyman Whitman Gale, Clifford Pember, Hammond Sadler, Mrs. Charles D. Voorhies and Russell Churchill.

William Wood, who has been given the job by the Keith interests of making money with the big Boston theatre, pulled a new one this week when he gave away silk stockings to women patrons at the Tuesday matinee. He made an arrangement with Lord & Taylor whereby he and the stocking manufacturers both got a lot of advertising, and a woman by paying a quarter for a good show got a pair of silk stockings for nothing.

James Craig, who was superintendent of Keith's big time house in this city and was placed in charge of the Bijou to change its policy, has made good. At first it was thought that the U. B. O. had pulled a bloomer in discharging the old company of singers and quiet acts which had an exclusive patronage, but when the metamorphosis in the type of audience was completed it was found that receipts were bigger and are constantly increasing.

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ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred. E. Moore, mgr.).—6-10, Bianche Ring in "Claudia Smiles." 11, Mask and Wig Club.

SAVOY (John L. Callahan).—"Paid in Full" substituted for "45 Minutes from Broadway."

STEEL PIER (Jacob Bothwell, mgr.).—Vessella's Italian Band. Pictures.

MILLION DOLLAR PIER (John L. Young, mgr.).—Dancing.

NIXON (Harry Brown, Jr., business mgr.).—Leon & Co. Myers and Henry, Mlle. Emerie, Old Town Quartet, Bill Dradon, Bertha Walker and Charles III.

Walter I. Oppenheimer, who manages a chain of hotel orchestras in this city, has organized the Atlantic City Symphony Orchestra of 60 pieces. Carl Doeli, violin, and Rossini Bourdon, cellist, will be the soloists. First concert April 19 at the Apollo. Clement Barone, Statist, and other local players will make up the orchestra. Kircht has been selected as the concertmaster.

Alfred Cross, leading man of the Caismith Players at the Savoy, left the company at the conclusion of the week of "The White Sister." Cross is reputed to have had a disagreement with the management.

W. Raymond Bill, the defender of Acton Davies, snuffed the saline zephyrs, incidentally passing a critical glance at William Hurlbut's "The Man Who Would Live" but didn't—at least in the play.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Bill of superior quality. "Beauty is Only Skin Deep," brilliant sketch enhanced by Jean Adair's superb delineation. Linnett & Wilson and Mullen & Coogan amused the gallery. Thomas Jackson's melodramette proved interesting. Zancigas, supreme in their line. Muriel & Francis, alluringly suave. John E. Hazzard, delightful.

TULANE (T. C. Campbell, mgr.).—Posterity will proclaim "Kismet" and Otis Skinner's Hadji luminous events of decade. Excellent business notwithstanding Holy Week.

CRESCENT (T. C. Campbell, mgr.).—Vice Picture.

LYRIC (Chas. Gramlich, mgr.).—Stock burlesque.

LAFAYETTE (H. C. Fourton, mgr.).—Ada Carlton, Force & Williams, Dave Vanfield, Four Victors.

HIPPODROME (Lew Rose, mgr.).—Kittamura Japs, Bleech Sisters, Great Reoley, Musical Cursheils, Reno & Reno.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Crescent closes this week.

Paul Armstrong has been in New Orleans working on four new plays—"Missing," "The Pirates," "Who the Gods Love" and "Hurrah for the Heir."

Engaged for the New Orleans Comic Opera Co., opening a summer season at the Crescent, May 3, are Gladys Caldwell, Sarah Edwards, George Poutney, Charles Tingle, Edwin Beck and Sol Solomon.

Where N. O. managers and press agents will summer: T. C. Campbell, Marblehead, Mass.; Rudolph Ramelli, New Orleans; Arthur B. White, St. Paul; Eddie Mather, Chicago; Walter Kattman, Brazil, Ind.; H. C. Fourton, Steger and Muehman, Lew Rose and Abe Seigman will remain in N. O., patronage permitting.

Snyder and Murray will project drama under tent in bucolic centres.

ST. LOUIS.

By F. ANFENGER.

COLUMBIA (Harry D. Buckley, mgr.; agent, U. B. O.).—Natalie and Aurie Dagwell; Anna

Lehr and Co., highly colored sketch but with several thrills; Britt Wood, scores; Elphye Snowden with Jack Raymond at the piano and Walter Ross assisting, dances, neat; Maud Muller and Ed Stanley, effective fun; "Wronged from the Start," better on the whole than "More Sinned," and winning the laughs; Laddie Cliff, several recalls; Iolene Sisters, graceful.

HIPPODROME (Frank H. Talbot, mgr.).—Will Stanton and Rosalind May; Walsh Lynch and Co.; Luigi Dell'Oro; Wilhat; Harry Santrey and Sherwood Sisters; Manley and Stirling; Bolger Brothers, Young Hackenschmidt; Radcliffe and Belmont; Gene and Arthur.

GRAND (Harry Wallis, mgr.).—Sophie Tucker; Three Navarros; Robinson, Romaine and Wilson; Elliott Brothers; Knowles and White; Chet Wilson; Daisy Gordon; Tenny.

EMPERESS (C. P. Heib, mgr.).—Delmar and Delmar, Belmont and Hart, Campbell and Yates, Walter Terry and Fil Girls, first half; Princess Bonita, Donahue and Stewart, Mimie Four, Nan Halperin, Five Melody Boys, last half.

KING'S (Charles Crawford, mgr.).—Beehan and Hart, Chester Truber, Edward Howard and Co., Blomping and Kehr, 1st half; Kame Kichi Troupe, Snyder and Harrow, Price and Price, White, Wilson and Co., Williams and Held, "Jim," wrestling bear, last half.

PRINCESS (William Flynn, mgr.).—Min-Kiddies.

OLYMPIC—San Carlo Grand Opera, top heavy business.

SHUBERT—Picture, second and last week.

AMERICAN—Olive Vail in "Girl from Mummy."

STANDARD—Al Reeves' Show.

GAYETY—"Parisian Beauties."

GARRICK—Pictures.

NEW GRAND CENTRAL—Pictures.

CINCINNATI.

By MANNY MARTIN.

GRAND (John H. Havlin, mgr.).—"Gar'en of Allah"; 13, "The Man Who Would Live."

LYRIC (C. Hubert Heuck, mgr.).—Picture; 12, William Hodge returns in "The Road to Happiness."

WALNUT (Willis F. Jackson, mgr.).—"Officer 988"; 12, Willis Granger in "The Master Mind."

CHESTER PARK (I. M. Martin, mgr.).—5, Informal opening of season. "First Look Day." Sundays only until May 10, when season opens.

EMERY AUDITORIUM.—8, Special Cincinnati Symphony Orchestra concert for convention of American Chemical Society.

HEUCK (Hubert Heuck, mgr.).—Pictures. Dancing by audience.

GAYETY (Charles Arnold, mgr.; Columbia).—Picture, "Beauty Show."

OLYMPIC (McMahon & Jackson, mgrs.).—"A Trip to Paris."

STANDARD (A. L. Riesenberger, mgr.).—Stock burlesque, "Casino Girls," with Princess Warnecke, dancer.

CONEY ISLAND BOATS.—5, Excursion trips up and down river.

GERMAN (Otto E. Schmid, mgr.).—Stock. 6, Rudolf Christians, formerly of Royal Theatre, Berlin, in "The Heir."

PEOPLES.—Pictures.

ORPHEUM.—Pictures. 8, tango contest. 10, Shuster amateurs, in sketch.

EMPERESS (George F. Fish, mgr.; S-C).—Cavanna Duo, openers, good; Sam Ash, Cincinnati tenor, well received, has pleasing voice; Byron and Langdon, recently at Keith's, back again in "The Dude Detective," they went well. Joe Cook was hissed by several spectators, but majority liked him.

LYCEUM (Harry Hart, mgr.; agent, Sun).—First half, O'Neill Twins, 3 Amers, Leo DuImage, Morse and Delaney; pictures.

John Kratz, former private detective to Mayor Hunt, will be in charge of the gates at Chester Park.

Eleanor Robinson Papworth, grand-daughter of "Governor" John F. Robinson, ex-circus man, and daughter of John G. Robinson, got a divorce from Robert Papworth.

BALTIMORE.

By J. A. MULLER.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Louis Mann, most virile act of season; Belle Storey, good; Kenos & Green, fair; Valerie Sisters, lacking in song selection; Doc O'Neill, lively chatter; Sempel & Reilly, get over; Horton & La Triaka, novelty; Hubert Dyer & Co., big comedy scream; Three Arthur mislead bicycles and could not appear.

VICTORIA (Pearce & Schuck, mgrs.; agents, N-N).—Four Charles, quite clever; Warren and Adrilzon, high class comedy; Three Madcaps, lively; Paul Florus, fine comedy; Edwina Barry & Co., snappy and clever; Anderson & Evans, passable.

NEW (George Schneider, mgr.; agent, Ind.).—Noodles Fagan, well received; Haya & Co., sensational and skillful; Minerva Musical Comedy Girls, brilliant skit; Four Howards, lively farce; Mark Davis, good; Mlle. Paula, dashing acrobat.

PALACE (Chas. Sadler, mgr.; agent, U. B. O.).—Ethel Whiteside and Pickannies, fast and novel; Burke & Burke, rough comedy; Craig & Williams, hearty laughs; Lancelotti & Dawson, capital dancers; Marion Saunners, chic and winsome.

FORD'S O. H. (Charles E. Ford, mgr.).—

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Picture. Business started poorly, but picked up well as week advanced.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—Picture; costly and interesting. Little interest shown, but business picked up a bit.

AUDITORIUM (Wedgwood Nowell, mgr.).—(Foll Players) "The Wolf" gives Harrison Ford the best opportunity of his career here and other members of the cast do excellent work, with the exception of Grace Huff. Holy Week has played havoc with regular subscribers.

COLONIAL (C. F. Lawrence, mgr.).—"McFadden's Flats," fair company, doing mediocre in a clap-trap show. Business was fair first part of week.

GAYETY (William Balfour, mgr.).—"American Beauties," gay show with lively stuff, Edgar Bixley and Lew Hilton standing out for individual honors. Business holding up well.

HOLIDAY STREET (Geo. W. Rife, mgr.).

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(OPPOSITE STRAND THEATRE)
NEW YORK CITY

—Stock. "Camille," company does fairly well and attendance is at low ebb.

PITTSBURGH.

By **GEORGE H. SELDES.**

GRAND (Harry Davis, mgr. agent U. B. O.).—Anna Held's costuming much applauded; Rawls & von Kaufman, excellent; Lydell, Rogers & Lydell, excellent; Harry A. Ellis, splendid; Meredith Sisters, good; Ernie & Ernie, novel; Charles Kaasac & Co., comic; Richards & Kyle, good.

HARKIS (C. R. Buchbalt, mgr.; agent, U. B. O.).—Norris Carlsen, his M. C. line hit; Lester & Moore, scream; Espe & Paul, clever; Emmett & Emmett, pleasing; Mr. & Mrs. Harry Stockton, good; Dancing Sham, good; Kimball & Kenneth, excellent; Smith & Farmer, pleased.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—Menlo Moore's "All for a Kiss," including the Dancing Mars, scored heavily; H. T. McConnell, good; Orpheus, big hit; Inness & Ryan, fair; Harry Rouclere & Co., excellent; King Brothers, good.

ALVIN (J. P. Reynolds, mgr.).—Picture; fair crowd. 13, "The Third Party."

NIXON (Thos. King, mgr.).—"The Madcap Duchess" got good reception from good house. 13, "The Garden of Allah."

DUQUENNE (Harry Davis, mgr.; stock).—"Madame Sherry" pleased a big house.

PITT (Wm. McVicker, mgr.; stock).—"The Second Mrs. Tanqueray," well received by good house.

ROWLAND (P. B. Jones, mgr.; stock).—"The Prince Chap" delighted good audience.

LYCEUM (C. R. Wilson, mgr.).—"The Darktown Follies" attracted its usual following. 13, "The Price She Paid."

GAYETY (Henry Kurtzman, mgr.).—"Girls from Starland" good house.

VICTORIA (Geo. Schaffer, mgr.).—"Follies of Pleasure," hit, big house.

ACADEMY (J. E. Clifford, mgr.; stock burlesque).—"The Girl in the Vulgar" pleased two S. R. O. houses.

The dance craze grows and professionals are coming money in exhibitions. M. de Leyer, in the Port Pitt Hotel Friday night and later in the German and Concordia clubs.

C. M. Haagen announces the engagement of the Victoria theatre company of St. Louis in "Der Dunkle Punkt" at the Nixon April 14.

MILWAUKEE.

By **P. G. MORGAN.**

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Van & Beaumont Sisters, fair hit in Orph. spot; John & Mae Bick, comedy honors; Diamond & Brennan, did well; Shaw & McCord, fairly; "The Girl from Milwaukee," fine; Gardiner Trio, good; Reed Bros., landed.

EMPERESS (William Raynor, mgr.; agent, S. C.).—"More Sinned Against than Usual," fairly in headline spot; "On the Road to Jonesville," comedy hit; Dick Lynch, pleased; Moscorp Sisters, entertaining; Three Falcons, excellent.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Will H. Fox, immense; "The Schoolmaster," laughing hit; Jack & Jessie Gilson, excellent; Brown & Brown, good; Alice Healy, fine.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Roman Budnick, excellent; LeClaire & Sampson, fine; Wilson & Lenore, good; Huley & Huley, pleased; Agnes Kane, fair.

DAVIDSON (Shearn Brown, mgr.; agent, Ind.).—"The Traffic in Souls," film drama, probably capacity all week. San Carlo Grand Opera Co. next.

SHUBERT (Charles C. Newton, mgr.).—Shubert Theatre Stock company in "The Deep Purple," to excellent business.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock company in "Die Sklavine." Good houses.

GAYETY (J. W. Whitehead, mgr.).—Gertrude Hayes and Follies of the Day company.

Musical comedy in Yiddish having proved popular, "A Mother's Heart," a mixture of music and tragedy, will be presented at the Pabst April 13 by an eastern company.

AUSTRALIA.

By **MARTIN C. BRENNAN.**

CRITERION—Fred Niblo and Josephine Cohan in "Never Say Die." Real scream; business excellent.

HER MAJESTY'S.—"Come Over Here" (revue). Big houses.

LITTLE.—"David Garrick" Reynolds Deniston Co. Fair business.

ADELPHI.—Revised version of "Uncle Tom's Cabin." Eva Comedy Four specially engaged.

NATIONAL.—The new Americans opened Thursday night. Bill very strong. Josephine Gasman and her picaninies, riot. Others well up as Weston's Models, Livermore's Animated Doll, William Sumner, colored Caruso; Lantella Trio, Russian dancers Ray & Ray, Harry Gribben, Carmen & Lawrence, Sol & Leslie Berns, and Hanlon, Dean & Hanlon. Two latter acts particularly successful.

PRINCESS.—J. C. Bain has a compact bus up here, headed by "Porky" Kearns, the Australian John Bunney.

BRIDGE.—Clay's Vaudeville. Business excellent.

PALACE.—"The Land of Nod" opened last week and went fine. The principals are Anna McNab, Arthur Don, and others. Pearl Wilkerson is producer.

The American Burlesque Co., after a successful season here, left for New Zealand last week.

By the Ventura, leaving today, the following acts are returning to the States: Gene Greene and Charley Straight, Hubanik Opera Co., Dixie Southern, and Dick Arnold. Harry Collins, an Australian pianologist, left by same boat.

The Fuller-Brennan Circuit opens the Bijou (Melbourne) tonight. An all-star bill will appear, with Henri Kubelica, violinist; Great City Four, harmonica; Musical Story, George & Dayne, Aerial Bartlett, Le Witte, and others. This house will play three shows a day. If the experiment is successful, other theatres on the circuit will follow.

The American artists are greatly disturbed on this three-day movement, and many predict that acts from your side will not be too keen on coming here at existing salaries.

George Waterbury, of Waterbury Bros. and Tenny, was ill last week, and the act laid off three nights. He is all right again. Brother Ed. was married to Gladys Rhineart two weeks ago. The bride is a sister to George's wife.

Dorothy Firman, a musical comedy artist, returns to America today.

Effie Fay, who laid off the National bill for several days owing to illness, is now playing the Empire, Brisbane.

Hugh D. McIntosh has the most notable motor car in Australia. It is painted Royal blue, and goes by electricity. As an advertising medium it is of exceptional value.

Tango Teas are all the rage here, two matinees being held weekly in all the Rickards houses. This means that a number of acts are playing two-a-day four times a week.

The Rickards people are reported to have the erection of several new houses in perspective. They will surely need them, as the opposition counts 28 against 7.

All American correspondence for "Australian Variety" should be addressed to 11 Park street, Sydney.

Ben J. Fuller and Publicity Manager H. H. Marcus are now conducting a big campaign through the various Australian houses. "It is quite on the boards that another hustling American newspaper man will be attached to the New Zealand enterprises."

At the last moment, Mills, Sell, of the Hubanik-Sell Operatic Co., decided to sail for India instead of the States.

Jimmy Moore, brother to Maggie Moore, died two weeks ago. For years he acted as front-of-the-house manager for various enterprises.

MELBOURNE.

HER MAJESTY'S.—"Forty Thieves," pantomime.

PRINCESS.—Allan Doone in "The Rebel," KING'S.—"The Ninety and Nine," melodrama.

ROYAL.—"Joseph and His Brethren."

TIVOLI (late Opera House).—Strong program here headed by the Dauton Shaw Troupe of cyclists. Also Tallier Andrews, baritone; Graus Bros., balancing experts; Manuel De Fra, Josephine Davis, Du Callon, Sam Stern, Rose & Ellis.

At the Adelaide Tivoli are Selma Braatz, Barton & Ashley, Five Petleys, Jack Shields, Hugh Lannon, and Romano Bros.

CHINA.

By **CLIFF.**

Shanghai, March 9. Maud Allan and the Chernavsky's did a great business at the Lyceum for four nights, the house being practically sold out. Prices were \$5, \$3 and \$2. She did not present her famous "Vision of Salome" here, which caused some disappointment, and I understand this dance was also omitted during her India engagement. The company left here for Manila, where they play a few nights, then go to Australia for a long season.

The Victoria this week is featuring "The Last Days of Pompeii." Business is big at present advance in prices for this picture—\$1.50, \$1.20 and \$1.00. Little and Kelly, comedy artists, are announced to open to-day.

At the Apollo business continues good, with pictures only. This house usually has one or two specialties. Violet Victoria, vocalist, and J. Sheridan are due to open here March 13. "Honesty," the four-reel picture, is underlined for March 10.

The Owl Cinema opens the 15th. Will be run on the continuous plan, with pictures and vaudeville. The Owl is not a large theatre bus up to date in every respect and is located in the heart of the business centre.

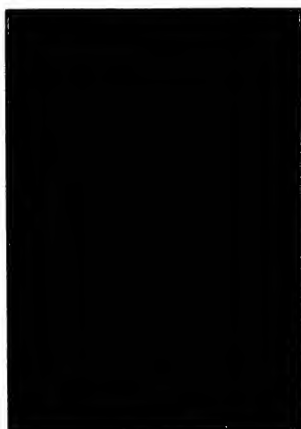
The Shanghai A. D. C. will present "Joseph Entangled" at the Lyceum March 12-14.

The Astor House is giving "Tango Teas" twice a week. The feature is Caroline Phil-

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The Bandmann Opera Co. is due here next month.

DeVilliers and his company are at the Zorilla, Manila.

Martinetti and Grossi and Nada Moret are in Singapore.

The theatres in Peking, Tientsin, Hankow and Hong Kong all report good business.

HONOLULU, H. I.

By **E. C. VAUGHAN.**

Honolulu, March 21. **BIJOU** (J. H. Magoon, mgr.).—Spaulding Musical Comedy Co. (7th week).

EMPIRE (HAWAII).—**POPULAR**. YE LIBERTY, PIONEER (Lahaina, Maui, H. I.) (Geo. Fland, mgr.).—All pictures.

The Alexander Young Hotel management has set aside two nights each week for dancing on the roof garden. A Mr. Thode, of Los Angeles, has been engaged to give exhibitions.

The George Spaulding Musical Comedy Co. will bring its season at the Bijou to a close April 4. George Webb and company will follow. Mr. Webb made his first appearance in Honolulu several years ago with the Henry McRae Stock Co.

ATLANTA.

By **R. H. McCAW.**

FORSYTH (Hug. Carlsen, mgr.; agent, U. B. O.).—Ray Cox, feature of good bill; Geo. Rolland & Co., setting laugh records; "Girls of Golden West," hit; Arthur Deagon, well received; Alexander Kids, much applause; Paul Le Croix, scores.

LYRIC (Jake Wells, mgr.).—Lucille La Verne Stock Company opens 13 in "The Lily." ATLANTA (Homer George, mgr.).—Pictures.

BIJOU (Jake Wells, mgr.).—Eddie Black Stock.

COLUMBIA (Frank Hammond, mgr.).—Burlesque and vaudeville.

The Lucille La Verne company is starting its season of stock at \$1 with three 25-cent matinees weekly.

Doc Baker is at the Alamo No. 2.

The Grand at Columbia, S. C., has failed and the properties have been attached to satisfy the owner of the building.

BROOKLYN, N. Y.

BUSHWICK (William Masaud, mgr.; agent, U. B. O.).—De Witt Young and Sister have a nice opening act. Lillian Ashley was second

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and tried to liven things up with her kid songs and the kidding about her act, and she got over to some extent in a hard place. Anita Diaz's Monkeys pleased in a mild way. John T. Murray was fourth and put over a nice bit. His picture travesty was used by Jack Wilson later for another laugh. Bernard A. Reinold and Co. in "How Hofmeister Did It" closed the first half. This German comedy made a big hit with the Bushwick patrons, who are mostly from Tetonic stock. Hines and Fox opened the second half with songs and nonsense, scored easily. Bertha Kalich and Co. in her intensely dramatic sketch "Mariana" was well received. Jack Wilson and Jack Boyle did a double, owing to the illness of Ada Lane. "Perils of Pauline" in three reels closed the show.

ORPHEUM (Benedict Blatt, mgr.; agent, U. B. O.).—Festival at the Orpheum this week, at least that is what they call it, but everyone is not of the same opinion. There are three singlets, three mixed doubles, two animal acts, a cabaret act and a female magician. It was a big show for the Long Island farmer in town. Juggling De Lisle started one-fifty to a half filled house, followed by the Six Kirk-

COLUMBIA (A. Sichel, mgr.; agent, Loew).—With five acts an ill song and feature film, professional tryouts and numerous other films the Columbia has quite a show. A young woman opened it with an ill song; she was followed by Baker and Murray, a mixed double that can never expect to get above the small time. Rockwell and Wood, a straight man and a nut comedian, who got many laughs from an audience consisting of sailors and others of the waterfront inhabitants, made the hit of the show. Sidney Wood and the Dorain Sisters, who have been out with the Alice Lloyd show which recently closed, are giving a somewhat different act than when last seen. They have new costumes and songs and a cowboy finish. Wood and one of the sisters dance a tango that was given by himself and Daisy McNaughton in the Lloyd show, while the other sister demonstrates something of the art of kicking. Jack Strouse followed with Italian songs and jokes. Ted McClean and Co. (the company a woman) presented a senseless sketch poorly received.

FULTON (A. M. Lighton, mgr.; Loew).—Good show started off with the Three Escardoes, who carry out a very good acrobatic routine that gets them over. Mund and Sol,

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smith Sisters, who received more applause than any act on second seen in a good while. Erwin and Jane Connelly presented their familiar sketch to an appreciative audience. The real hit of the first half was Ryan and Lee with songs and patter different from the average two-act. "Buster," educated dog, was fifth and showed himself to be a well trained canine. The first half was closed with "Kid Kabaret," seen so often it could not be expected to go over. Bankoff and Girlie opened the second half with modern dances and were received very cordially. Fred Duprez is back again with some new stuff and a new encore not as funny as his old one with the special scenery; he did nicely. Miss Orford's Elephants received much attention. The hit of the bill was Nellie V. Nichols. She opened with "Who Paid the Rent for Mrs. Van Winkle," now being sung by Sam Bernard in the "Hells of Bond Street," and she also used Alice Lloyd's "Everybody Loves a Sailor" to good advantage. Her Italian impersonation was also well received. The Avon Comedy Four did well in a late spot. Adelaide Herrmann held them in with magic and finished to a full house.

two female impersonators, do a singing and dancing act that does fairly well. Lewis and Chapin have a nut act that gets over. J. C. Lewis, Jr., and Co. presented "Billy Santa Claus." The kid surely is some comedian. He got his audience from the start and held them till the finish. Mae Francis is a single with some nice songs and a good wardrobe. The Fulton Minstrels consist of seven of Brooklyn's native sons. Their singing was good and the jokes got many laughs.

MONTELUK.—Picture.
MAJESTIC.—"The Hound Up." Only legitimate attraction in Brooklyn this week except in stock.

BROADWAY.—Famous Players Films.
DE KALB.—Picture.
STAR (Burlesque).—"Columbia Burlesques."

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EMPIRE (Burlesque).—"Bowery Burlesque."

LIBERTY.—Vaudeville.
SHUBERT.—Vaudeville.
FIFTH AVENUE.—Vaudeville.
OLYMPIC.—Vaudeville.
HALSEY.—Vaudeville.

The Bedford, recently rented to William Fox, will continue the same policy as at present, that of popular priced vaudeville and feature films. The Bedford has been booking through the U. B. O. Family Department and will continue to do so for the next week or so and will then have the Fox acts.

Two new movie houses open in Brooklyn this week: Regent on Fulton street near Bedford avenue, and the Kingston, on St. Johns place and Kingston avenue.

Danse de Luxe (Clermont Rink) is making quite a hit with Brooklyn people with its five cents a dance policy.

BUFFALO.

By G. K. RUDOLPH.

STAR (P. C. Cornell, mgr.).—6-8, Ethel Barrymore, a favorite in Buffalo, in "Tante." Excellent company, clever comedy, took well. Only fair attendance due to Holy Week. Richard Bennett in "Damaged Goods" last half. Advance sale heavy.

TECK (John R. Olshe, mgr.).—Picture. Next, "Peg."

MAJESTIC (John Laughlin, mgr.).—George Sidney in "Busy Tazy," a clever comedy well produced, playing to capacity audiences first of week. Next, "The Common Law."

SHEA'S (Henry J. Carr, mgr.).—Ching Ling Foo, feature of bill, exceptional merit; Bud Fisher, popular cartoonist, big hit; Madden & Fitzpatrick in clever comedy skit; McKay & Ardine, pleased; Roach & McCurdy, scored; Pauline Welch, clever; The Grasers, distinctive novelty; Lo Lotie, good skaters.

GAYETY (John M. Ward, mgr.).—"Vanities." Drew heavy.

FRONTIER.—Pictures, drawing big houses daily.

GARDEN (W. F. Graham, mgr.).—"Broadway Belles," with Zbyszko, Polish wrestler, extra attraction, drew well. Company fair.

LYRIC (H. Marcus, mgr.).—Demarcus Troupe, headline, failed to appear on Monday. Bill filled in later in week. Esler & Webb, pleased; Grace Darnely, fair; Mitchell Gflra, featured broken bill; Arthur Morris, clever. Fair show.

KEITH'S (Geo. Davis, mgr.).—Feature picture which drew well.

STRAND (Harold Edel, mgr.).—Picture drew usual good business. Special music greatly appreciated.

ACADEMY (M. S. Schlesinger, mgr.).—Tallman and "Consul Pedro," the monk, features; Smith & Gernon, pleased; Pearl Stevens, good; Marius & Clements, clever; Salla Bros., good.

CARNIVAL COURT (H. L. English, mgr.).—Dancing. Great crowds and good business.

GLOBE.—Picture.

FAMILY.—Leading picture house showing exclusive features. Doing capacity business.

PLAZA (Slotkin, Roising & Michaels, mgrs.).—agents, McMahon & Dee; rehearsal Mon. and Thurs. 1). Last week of Lent feature pictures only.

GRANT (Chas. Blener, mgr.).—agents, McMahon & Dee; rehearsal 6).—Harry Hanson, clever; Great Weber, sensational. Capacity houses.

SENECA (Mrs. Allen, mgr.; agent, Griffin).—"Musical Island," more than pleased.

JUBILEE (rent, Griffin).—The Hughes, excellent; Juvie E. Trio, big hit.

FILMORE (Geo. Roising, mgr.; agents, McMahon & Dee; rehearsal Mon. & Thurs. 6).—For Holy Week the Polish Stock Co. with pictures.

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wishes to announce that he has no further connection whatsoever with his former agency business and is now employed by the
WILLIAM FOX AMUSEMENT CO.

Griffin).—Chas. Lanore, clever; Alice Vernon, took well.

AMHERST (Sol Swerdlow, mgr.; agents, McMahon & Dee; rehearsal 6).—A. Jackson, novel; Musical Stewart, fine; Dan Loler, fair; business but fair.

ABBOTT (Max Jacobson, mgr.; agent, Griffin).—Thomas O'Connell, scream; Dorothy Brown, daility and clever.

WHITE (H. Verwicks, mgr.; agents, McMahon & Dee; rehearsal 6).—Edna Smith (return date), hit; J. A. Elmer, splendid. Good business.

KEMORE (Smith, mgr.; agent, Griffin).—The Hughes, hit.

ORIOLE (J. Neff, mgr.; agent, Griffin).—Miss Semmler, good; Carvette, fair; Phillips & Phillips, scored.

BROADWAY (Frank B. Laszewski, mgr.; agents, McMahon & Dee; rehearsal 6).—The Great Weber, marvelous; Novello, pleased. Usual good business.

ALLENDALE AND PREMIER.—Both playing pictures throughout the week.

COLUMBIA (Mrs. Stella, mgr.; agent, Griffin).—Pictures exclusively.

EMPIRE (Wm. Rusher, mgr.; agents, McMahon & Dee; rehearsal 6).—Leo Whalen, more than good; business satisfactory.

SAVOY (J. Papiardo, mgr.; agent, Griffin).—Miss Vernon, pleased; Carvette, very good.

HOP-STAR (Hop-Star Amusement Co., mgrs.; agents, McMahon & Dee; rehearsal 6).—Charlan & Charlan, graceful; Leo Whalen, laughs. Good crowds.

Billy Grady, tramp comedian, who broke his leg in an accident at Chicago a short time ago, arrived home today and will remain here for several weeks until able to resume.

Starting with the opening of the baseball season the Buffalo Federal League games will be given on Star Electrical player at the Garden each afternoon.

"The New Henrietta" will play a return engagement at the Star the first half of next week. Mme. Yorka and company of French players from Paris will be the offering the last half of the week. Their repertoire of modern and classic plays will be produced in original French.

The Jessie Bonstelle Stock Co., for the past few years playing summer stock at the Star, will again return to the Star this season, opening April 27.

The Majestic, as well as one or two of the vaudeville theatres, will remain open throughout the summer, and will feature exclusive picture.

It is said that summer burlesque will be seen at the Gayety this season. Present booking runs into June and other attractions, it is said, will follow.

As a result of the purchase of the Sullivan-Considine Circuit by Marcus Loew the Lyric in this city, booked by Loew, becomes a part of a circuit.

The application of Clark H. Hammond, acting for George Kiling, a taxpayer, for a pre-emptory writ of mandamus to compel Commissioner Ward and Frank T. Reynolds, deputy building commissioner, to revoke the permit issued the Olympic Theatre Co., for repairs on the old Lafayette, has been denied by Justice Emery.

The interior work on the new Hippodrome is rapidly nearing completion and will in all probability be opened in the very near future. Vaudeville and pictures will be the program.

The keen competition between picture houses in the city has drawn many new film manufacturing concerns to establish agencies in this city. The demand for feature films is growing daily and all agencies are after the increase in business.

CLEVELAND.

By WALTER D. HOLCOMB.

OPERA HOUSE (George Gardiner, mgr.).—"Disraeli," with George Arliss. Second time this season to good business.

COLONIAL (Robert McLaughlin, mgr.).—"The Life of Our Saviour," hand colored picture in seven parts. Business fair.

HIPPODROME (H. A. Daniels, mgr.).—William Faversham in "The Squaw Man." Best Act of season. Mr. & Mrs. Jimmy Barry, good; Mary Elizabeth, fair; Cabaret Trio, popular; Gallagher & Carlin, fair; Tate's "Motoring," laugh-getter; Rolandow Brothers, so-so.

MILES (Frank Raymond, mgr.).—Anna Eva Fay drawing fair houses. Rest of bill up to Miles standard; Cullen Brothers going well in dancing skit.

DUCHESS (R. Buckley, mgr.).—Irish Players did big business Monday afternoon and evening. House dark.

METROPOLITAN (G. Johnson, mgr.).—Dark after season of Vaughan Glaser Stock.

PROSPECT (Geo. Lyons, mgr.).—"Mutt and Jeff in Panama." Business big.

PRISCILLA (Proctor Seas, mgr.).—Josephine Saxton and her "Dixie Kids," good; "The Cosmopolitan Four," hit; Other acts fair.

CLEVELAND (Harry Zerkler, mgr.).—Holden Players in "A Daughter of Judea" or "Leah the Forsaken." Pretty production.

JOHN NEFF

(A-LONE)

ANOTHER CHOOSER ADDED
TO THE LIST

CECIL LEAN, TAKE NOTICE

STAR (C. J. Kitts, mgr.).—"Behman Show" doing fine.
EMPIRE (Geo. Schenit, mgr.).—Charles Robinson and "Cruise Girls" business good.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; reopens Monday 10).—Alley Lloyd, big fair; orite, Gould & Ashlyn, hit; Lockett & Wadron, fair; Lillian Shimbels, local; Miller & Lyles, good; W. H. St. James & Co., comedy sketch; Claudius & Scarlett, good; Olympic Trio, good.
MILERS (C. W. Porter, mgr.; T. B. C.; reopens Monday 10).—Pauline, sensational; Sandy Shaw did nicely; Siegel & Matthews, good; Goodall Duo, clever.

FALACE (C. A. Hoffman, mgr.; agent, Earl Cox).—Dr. Cook, good draw; Lydon & Robinson, good; Bigelow, Campbell & Rayden, snappy; Four Vanosses, good; Allegro, Zola's Mystic Doors, good; Aldro & Mitchell, novel; Eddy & Eddy, fair; Eeno, interesting; Rubino Trio, excellent.

FAMILY (J. H. McCarron, mgr.; U. B. O.).—Five Dunbars; Zinka Panna, good; Lizzie B. Raymond, still holds favor; Levitt & Lawler, pleased; Arthur Huston & Co., well produced; Lucky & Yost, entertained; Frank Gabay, good; Mason & Mason, good.

COLUMBIA (Eddie Murphy, mgr.; agent, Sun).—Peters & Styler, good; Andrews & Abbott, good; College City Trio, big hit; Dave Rafael & Co., good; Allen & Arnold, good; Schuman Four, very good; Allie Hassan, good; Rohlanders Pigs, very novel.

NATIONAL (C. R. Hagdon, mgr.; agent, Daria).—William O'Clair & Shamrock Girls, Al Warda, Plake & Fallon, Henderson & Shelton, Margaret Braun & Sister, The Millars, Newal & Most, Jack Foster. Well balanced bill. No big hits. All seemed to go over nicely.

GARRICK (Richard H. Lawrence, mgr.).—Nat Goodwin in "Never Say Die."
DETROIT (Harry Ray, mgr.).—"The New Henrietta," with W. H. Crane, Douglas Patbanks and Amelia Bingham.

WASHINGTON (Frank Whitbeck, mgr.).—Last week of Washington Players. Next attraction four weeks of grand opera at popular prices, under management of Max Paetkenbauer. Adelaide Norwood and Gertrude Renshaw have leading roles.

GAYETY (William Roche, mgr.).—"Golden Crook."
CADILLAC (Sam Levey, mgr.).—"Tango Girls."

AVENUE (Frank Drew, mgr.).—"Hazel Kirke."

BROADWAY (Bert C. Whitney, prop.).—Feature film. Indefinite. Four shows daily.

LYCEUM (A. R. Warner, mgr.).—Vaughan Glaser in "The Man Between."

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (W. E. Mick).—Pictures. ENGLISH'S—Wright Huntington Players opening for summer stock Apr. 13 in "The Purple Heart."

LYCEUM (Phil. Brown, mgr.).—6-8, "The Master Mind," good opening house. Starting 13 for summer stock, Arvine Players in "Hawthorne, U. S. A."

GAYETY. Pictures. FAMILY (C. Harmon, mgr.).—Our Rapier Musical Comedy Co., excellent business.

LYRIC (H. K. Burton, mgr.; agent, S. T. C.).—Law Shank, headlined, great ovation; Ronald Ward, fair; Todd Nard, very good; Savoy-Brennan, amusing; Three Harbys, excellent; Eleven Kinsade Kitties, hit.

COLUMBIA (Rilly Bailis, mgr.).—"Beauty, Youth and Folly."

MAJESTIC (J. E. Sullivan, mgr.).—"French Models."

KANSAS CITY.

By R. M. CROUSE.

SHUBERT (Earl Steward, mgr.).—Robert Hilliard in "The Argyle Case." Good business.

ORPHEUM (Martin Lehman, mgr.).—Nance O'Neill & Co., very big; Albert Von Tilzer & Dorothy Nord, hit; Julius Tannen, new material, big; Helen Cannon, good; Paul Gordon, clever wire; Ambler Bros., fine.

EMPIRE (Dan McCoy, mgr.).—"A Day at the Circus," big animal novelty; Joe Whitehead, there with "nut stuff"; Barton & Lovers, worth looking over; "The Fleeter and the Boys," great sketch, especially now at election time here; Katherine Kire, hit; Sylvester, good; Trevett Four, harmony.

HIPPOTROPE (Ben F. Starr, mgr.).—Jesse Hayward & Co., Rodway & Kellie Barnes & Robinson, Marie Fitzgibbona, Shipley & Adams, Davison, Langleys, Covert, Soona, Brooks & Lorella, Seven Neapolitan Accordionists.

GLOPE (Cy Jacobs, mgr.).—Relies of Seville, good dancing act; Stanfield, Hall & Lorraine, bright sketch; Kartello & Stoddard, fair; Brennan & Carr, clever; Mondane Phillips, good impersonator; Brooke & Harris, pleased; Ross & Ashton, laughs.

GRAND (A. Judah, mgr.).—"Little Lost Sister." Seemingly good, but doing poorly.

AUDITORIUM (Meta Miller, mgr.).—Stock "Jane Eyre."

GAYETY (Burt McPhail, mgr.).—Pete Clark's Rosey Posey Girls.

VILLIS (W. C. Crawford, mgr.).—"Girl from Maxims" with Bob Fitzsimmons.



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The Willis Wood, Progressive Circuit here, will close in a few weeks to reopen shortly after as a summer picture house.

Julius Singer, who fell last week in the Empire lobby and sustained a severe cut on the head, is up and around again.

The Chicago Grand Opera Co. comes Saturday and Sunday and the advance sale indicates big houses.

Al Reeves, who is retiring often now, has given Burt McPhail assurance he will play Kansas City with his show next week.

Joe Dorney got a lot of sport page publicity for Bob Fitzsimmons, the latest white hope.

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—McIntyre and Heath in "The Ham Tree," week 5. Pictures 12-15.

SHUBERT (A. G. Bainbridge, mgr.).—Bainbridge Stock Co. with Florence Roberts in "Gloria." Sumptuously staged and beautifully costumed. Averell Harris gave star excellent support. "Zira" follows.

ORPHEUM (G. A. Raymond, mgr.).—Marshall P. Wilder, headliner; Dainty Marie, "Romeo"; Claude and Fannie Usher, Bronson and Baldwin, Stelling and Revelle, Sharp and Turek.

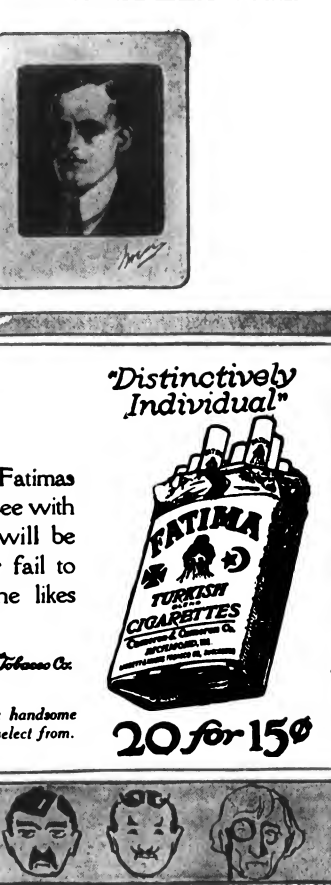
UNIQUE (Cluck Elliott, mgr.; S. C.).—Tom Nawn in "Pat and the Gentil," Two Georges, Mary Grey, Rathkellar Trio, Onap.

MILES HIPPODROME (W. F. Gallagher, mgr.; T. B. C.).—Piccolo Midgeta, Alpha Troupe, Murray and Lillian, Dare Austin and Co., El Cota.

BLOU (Blaising and Hitchcock, mgrs.).—Harry Blaising Stock in "Hazel Kirke."

GAYETY (Wm. Koenig, mgr.).—"The Beauty Parade."

Several hundred dollars' damage was caused by a fire at the Miles March 31. The fire started in the switch box that controls a big electric sign, spread to the insulation of the cables and went into a fireproof room on the third floor where other electrical apparatus is kept. Chief Charles Ringer of the fire department, while assisting to extinguish the blaze, fell through a glass canopy. He hung



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E. Christianson has sold to B. A. Wilson, of Wallace, Idaho, the Ideal, St. Maries, near here. The stage will be enlarged and vaudeville played.

Alicia Pettit Clerc and Kea Metcalf have opened a two weeks' engagement at the Casino.

The Baucher-French Co. will put on a street carnival here week of April 20.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRIA (L. Seiman, mgr.).—Forbes-Robertson with Gertrude Elliott and his London Co. opened his two weeks' engagement with Hamlet to a capacity house. Judging by advance sale, this engagement will be a record breaker.

PRINCESS (O. B. Sheppard, mgr.).—The Quaker Girl Sweethearts 13.

GRAND (A. J. Small, mgr.).—The Common Law. The Dingbat Family 13.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Alexander & Logan, Woodwynde, Celluloid Sara, Three Bohemians, Gordon & Rica, Alexander Bros., Robert Emmett Keane, Geo. W. Cooper & William Robinson.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—De Alma Perry & Rae, Billie Seaton, Marvi Bros., Friend & Lesser, The Criminal with Mark Linder & Co., Francis Murphy, Dancing Kennedy, Al & Fannie Shedman, Marnett & Sidello, Owen Wright.

STAR (Dan F. Pierce, mgr.; Progressive).—High Life Girls. The Tango Girls 13.

GAYETY (T. R. Henry, mgr.; Columbia).—The Happy Widows. The Golden Crook 13.

MAJESTIC (Peter F. Grimm, mgr.; agent, Grimm).—Palmer & Bennett, The Thomas, Cobden & Mullady, Jock McKie, Lorelle.

PARK D. A. Lochrie, mgr.; Agents, McMahon & Dee).—The Great Svingali & Co., Lou Sutton, Laura Markrel, The Rodmans, Tru, Hubbard Co.

BEAVER (W. L. Joy, mgr.; agent, Grimm).—Alma Sire & Co., Bateman, Wood & Co., Mansfields, McCune & Grant, Ben Dawson.

CRYSTAL (C. Robson, mgr.; agent, Grimm).—Alma & Wilson, Sam Howard, Claude & Radcliff, Josephine Tobias.

LA PLAZA (C. Wellman, mgr.; agent, Griffin).—Morgan & West, Aldina, La Noles, J. Nallin.

CHILDS (C. Maxwell, mgr.; agent, Griffin).—Alberts & Alberts, Earl & Earl.

The Committee of Forty an organization of moral reformers who, for some time have been knocking decided objections to some of the shows presented at some of the local theatres, and their latest was a charge made against the management of the Princess theatre when the Zerkfield Folies was presented at his house some weeks ago. At a recent meeting of the Toronto Police Commissioners the latter decided that the authorized theatrical censor, Wm. Banks, Sr., was quite competent in the way he carried out his duties and that the noble folk were told to keep their hands off.

MISS BARLOW, J. NALLIN.

CHILDS (C. Maxwell, mgr.; agent, Griffin).—Alberts & Alberts, Earl & Earl.

SEATTLE, WASH.

By HERBERT L. STAY.

ORPHEUM (Carl Reiter, mgr.).—Week 30. Elmer & French, well liked; Ruth Rye, opened, good; Harry Gilfoil, big applause; Kartell, pleased; Ward & Weber, applause; Thomas & Hall, big laugh; The Randallia, scored.

EMPIRE (E. C. Donnellan, mgr.; agent, S. C.).—Dorach & Russell, opened, big; Harry Rose, fair; "In Old New York," big applause; Usher Trio, pleased; Cecil, Eldred & Carr, applause.

PANTAGES (Ed. Milne, mgr.; agent, direct).—Toscan & Geneva, opened, applause; Conner & Sloane, pleased; Cren, my favorite; Danny Simmons, scream; Alinsky's Greater Hawaiians, big applause.

MOORE (Ben Ketchum, mgr.; agent, Shubert).—"The Blue Bird," good business.

METROPOLITAN (Geo. J. MacKenzie, mgr.).—"The Inside of the White Slave Traffic," motion pictures, good business.

SEATTLE (Stock Co.).—"Mary Jane's Pa," fair business.

TIVOLI (Stock Co.).—Good business.

Commencing April 5 Empress will run from 11 a. m. to 11 p. m.

SPOKANE, WASH.

By JAMES H. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—8-11, "The Bluebird."

ORPHEUM (Joseph Muller, mgr.; agent, S. C.).—Week 28, Broom, nice; Louis Granat, fair; "The Punch," big hit; Bob Hall, received very little; "Maggie and Man," impressive.

PANTAGES (E. C. Clarke, Walker, mgr.; agent, direct).—Week 20, Jerome & Carson, liked; Wood & Lawson, hit; Barrows, Lancaster & Co., excellent; Company I, National Guard, wall singing, local and hit; Tom Kelly, popular; Barnold's Dogs, headline.

SPOKANE (Sam W. Bohn, mgr.).—Week 20, first half, Snow & Rudy, popular; Mac O'Neill, entertaining; Mary Lamb, liked; second half, Davis & Gledhill, Charlie Edenberg, Mac O'Neill.

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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.

A
Abbott Thillie & Co Jeffers Saginaw
Abdallah & Majestic San Antonio
Adams & Gohl Bijou Flint
Adas Family Empress Kansas City
Adler & Arline Palace London Indef
Adonis care Maricell Berlin
Amato Cocco & Co Pantages Winnipeg
Ambrose Mary Morosco Los Angeles
American Comedy 4 Empress Kansas City
Anthony & Rose Gaiety San Francisco
Armstrong & Manley Empress Pt Wayne
Ash Sam Lyric Indianapolis
Azard Paul Troupe Empress Butte

B
Bards Four Variety N Y
Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Dukes Variety N Y
Berliner Vera 6734 Ridge Ave Chicago
Big Jim F Bernstein 1493 Bway N Y C
Bimbo The Variety N Y
Bowers Fred V & Co Grand Syracuse
Bowers Walters & Crocker Her Majesty's
Melbourne Aus
Bracks Seven 104 E 14th Tausig N Y
Brady & Mahoney 750 Lexington Ave Bklyn
Brennon & Baldwin Variety N Y
Brooke Wallie Variety N Y
Bruce & Calvert Liberty Girls B R
Bussie Miss care Cooper 1416 Bway N Y C
Byron & Langdon Lyric Indianapolis

C
Carlette M 314 Livingston St Bklyn N Y

Walter L. Catlett

Burbank Theatre, Los Angeles, Indef.
Management: Oliver Morosco

Co Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Claudius & Scarlet Variety N Y
Cross & Josephine 903 Palace Bldg N Y
Crouch & Welch Variety N Y

D
Daleys The Variety New York
D'Arville Jeanette Montreal Indef
Davett & Duvall Pantages San Francisco
Davis Ethel & Co Lyric Calgary
Davis Josephine Variety London
De Alberta Pantages Tacoma
Demarest & Doll Babcock Billings
Dennis Bros Orpheum Orden
DeVitt & DeVitt Pantages Winnipeg
Devine & Williams Variety N Y
Dingle & Kameralda MacNeil 1493 Bway N Y
Doone Laura & Co Jeffers Saginaw
Dorach & Russell Empress Tacoma
Dotson & Gordon Lyric Calgary
Doyle John & Co Empress Milwaukee
Doyle Patsy Pantages Los Angeles

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Ebeling Trio 10 Hudson Pl Hoboken N J
Elmore & Williams 121 George St Bklyn
Elizabeth Mary Grand Pittsburg
Emmett Grace 77 Avon St Somerville Mass
Empire Comedy 4 Keith's Louisville
Entertainers 4 Variety N Y
Errol Bert Keith's Cleveland

F
Ferry Wm (The Frog) Casino Kursaal Cairo
Egypt
Fields Teddy Variety N Y
Fields W C Tivoli Sydney Australia
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y

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Gargonis 5 Pantages Edmonton
Geary Arthur Majestic Little Rock
Georges Two Empress St Paul
Gibson Hardy Variety N Y
Godfrey & Henderson 341 W 45th St N Y C

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Granville Taylor 350 W 55th St N Y
Granat Louis Imperial Vancouver
Granville & Mack Pantages Oakland
Gray Mary Empress St Paul
Green McHenry & Dean Empress St Paul
Green Ethel Dominion Ottawa
Gregoire & Elmina Pantages San Francisco
Gwynn & Gossett Empress Sacramento
Gygi Ota Variety N Y

H
Halligan & Sykes Variety N Y

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I
Idanias 5 Keith's Toledo
Imhoff Conn & Co's Colonial Erie
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"I've Got It" Empress Sacramento

J
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Johnston Lawrence Pantages San Francisco
Johnstone Great Babcock Billings
Johnstone Musical Palace Burnley Eng
Jones & Sylvester Hammerstein's N Y C
Juggling D'Armo Lyric Calgary
Juggling Wagners Pantages Oakland

K
Kara Empress Los Angeles
Kammerer & Howland Variety N Y
Kayne Agnes Variety Chicago
Keenan Frank & Co Keith's Cleveland
Kelly & Pollock Variety N Y
Kelly Tom Pantages Vancouver B C

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Mayo Louise Variety New York
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McDermott Billy 301 W 109th St N Y C
McDermott Sisters 310 W 51st St N Y C
Marsereau Mile Variety N Y
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Musette 414 Central Park West N Y

N
Nawm Tom & Co Empress St Paul
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Niblo & Spencer 363 12th St Bklyn N Y
Nichol Sisters care Delmar 1465 Bway N Y C
Nicol Bros 1590 Amsterdam Ave N Y
Norton & Earle Majestic Dallas
Norwood & Hall Majestic Kalamazoo

O
O'Brien Havel & Co Keith's Boston
O'Connor R E & Co Orpheum Ogden
Olivetti Troupe Empress San Francisco
Onap Empress St Paul
O'Neill Nance & Co Orpheum Sioux City
Oxford 3 Empress Chicago

P
Parry Charlotte & Co Majestic Milwaukee
Payne Nina Grand Pittsburg
Perry Albert & Co Shea's Buffalo
Phillips Sidney Orpheum Sioux City
Plechian Troupe Orpheum Spokane
Pollock Milton & Co Variety N Y
Prell's Dogs Foyette Atlanta
Prevost & Brown Grand Pittsburg

R
Reisner & Gore Variety N Y
Renards 3 Variety N Y

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Van Billy B Van Harbor N H
Violinsky Variety N Y

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Warren & Blanchard Empress Salt Lake
Waters Tom Empress Cincinnati
Weston & Leon Savoy San Diego
Weston & Young Varieties Terre Haute
Whipple Houston & Co Bijou Jackson
White Porter J & Co Babcock Billings
Wilbur Gladys Empress Salt Lake
Wiley & Ten Eyck Majestic Houston
Williams & Segal Empress Seattle
Wilson Geo Pantages Winnipeg
Wood & Lawson Pantages Vancouver B C
Work Frank 1933 B 39th St. Skira N Y

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Gayety Pittsburgh
A Trip to Paris 13 Majestic Indianapolis 20
Gayety St. Louis
Beauty Parade 13 Grand St Paul 20 Gayety
Milwaukee
Beauty, Youth & Folly 13 Star & Garter Chi-
cago 20 Standard St. Louis
Behman Show 13 Empire Toledo 20 Columbia
Chicago
Belles Beauty Row 13 Miner's Bronx New York
20 Casino Brooklyn
Ben Welch Show 13-15 Holyoke O H Holyoke
16-18 Empire Albany 20 Miner's Bronx New
York
Big Gals 13 Casino Philadelphia 20 Murray
Hill New York
Big Jubilee 13 Gayety Boston 20 Columbia New
York
Billy Watson's Bix Show 13 Gayety Montreal
20-22 Empire Albany 23-25 Worcester Wes-
tchester
Bon Ton Girls 13 Empire Newark 20 Empire
Philadelphia
Bowery Burlesquers 13 People's New York 20
Music Hall New York
Broadway Belles 13-15 Armory Binghamton 16-18
Van Culler O H Schenectady 20 Opera
House Amsterdam 22 Lawler Greenfield 23-25
Empire Holyoke
Broadway Girls 13 Westminster Providence 20
Casino Boston
College Girls 13 Gayety Milwaukee 20 Folly
Chicago
Columbia Burlesquers 13 Empire Brooklyn 20
People's New York
Crackerjacks 13-15 Bastable Syracuse 16-18
Lumberg Utica 20 Gayety Montreal
Crusoe Girls 13 Olympic Cincinnati 20
Buckingham Louisville
Dandy Girls 13 Haymarket Chicago 20 Cadillac
Detroit
Follies of Day 13 Folly Chicago 20 Gayety Det-
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ronto
Happy Widows 13 Gayety Buffalo 20 Corin-
thian Rochester
Hastings' Big Show 13 Orpheum Paterson 20
Empire Newark
High Life Girls 13 Garden Buffalo 20-22 Arm-
ory Binghamton 23-25 Van Culler O H
Schenectady
Honeymoon Girls 13 Music Hall New York
20 Empire Hoboken
Howe's Lovemakers 13 Empire Philadelphia 20
Gayety Baltimore
Jack Reid's Progressive Girls 13 Olympic
New York 20 Trocadero Philadelphia
Jolly Girls 13 Victoria Pittsburgh 20 Em-
pire Cleveland
Liberty Girls 13 Standard St. Louis 20 Gayety
Kansas City
Marion's Dreamlands 13-15 Empire Albany 16-18
Worcester Worcester 20 Gayety Boston
Marion's Own Show 13 Gayety Minneapolis 20
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Millant Maids 13 People's Philadelphia 20
Cincinnati Pittsburgh
Miner's Big Frollic 13 Columbia Chicago 20
Gayety Cincinnati
Miscellaneous 13 Broad St Trenton 20 People's
Philadelphia
Mollie Williams 13 L O 20 Gayety Minneapolis
Monte Carlo Girls 13 Gotham New York 20
Olympic Cincinnati
Parisian Beauties 13 Willis Wood Kansas City
20 LO 27 Englewood Chicago
Queen's Paris 13 Casino Boston 20-22 Holy-
oke OH Holyoke 23-25 Empire Albany
Queens of the Cabaret 13 Trocadero Phila-
delphia
Rector Girls 13 Englewood Chicago 20 Hay-
market Chicago
Rever's Big Beaut Show 13 Gayety Kansas
City 20 Gayety Omaha
Robie's Beaut Show 13 Buckingham Louis-
ville 20 Columbia Indianapolis
Roceland Girls 13 Gayety Detroit 20 Gayety
Toronto
Rose Svella's 13 Empire Hoboken 20 Casino
Philadelphia
Roxey Posey Girls 13 Gayety Omaha 20 L O 27
Gayety Minneapolis
Social Maids 13-15 Jacques Waterbury 16-18
Park Bridgeport 20 Westminster Providence
Star & Garter 13 Gayety Pittsburgh 20 Star
Cleveland
Tanco Girls 13 Star Toronto 20 Garden Buffalo
Tel Girls 13 Murray Hill New York 20-22
Jacques Waterbury 23-25 Westminster Provi-
dence
The Flirtine Widows 13 Grand O H Boston 20
Gotham New York
Trocadero 13 Columbia Indianapolis 20 Star
& Garter Chicago
Vanity Fair 13 Corinthian Rochester 20-22
Bastable Syracuse 23-25 Lumberg Utica
Watson Sisters Show 13 Star Brooklyn 20 Em-
pire Brooklyn

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 advertisement once only.

A
Albers Ernest
Anderson Andy
Anderson Howard
Arrell Bob
Arnold & Burke
Antrim Harry (C)
Ayre Rose & Grace (C)

B
Bakewell Mrs Thomas
Barnes & Crawford
Barry Edwina
Bartlett Guy
Bayes Nora
Beattie Franklin R (C)
Bell Mrs A M (C)
Bell & Bell Bros
Bellmontes Ted
Bennett Sedal
Bennett Sidney
Bentley Musical
Berger Edgar (P)
Bernard Beale (C)
Bernard Dollie (C)
Bernard Julie (C)
Bernard & Scarth (C)

C
Campbell Morris
Carroll & Aubrey
Chick John & A (C)
Chaire Nell
Cheney Musical
Clear Sky Chief (C)
Cline Vivian
Clifton Helen (C)
Clucas Carroll
Clucas Carroll (C)

D
Dale & Hamilton
Cooper Ashley (C)
Cooper Wm H
Corbett Jas J
Coulter Clarence
Courtney Alice (P)
Cox Mildred
Cox Ray
Crawford Harry
Crispian P
Cuthane Martin F
Cummings Irvin
Cunningham & Covey

E
Daley & O'Brien
Darling Miss F B
Davidson Elsa
Davis L C (C)
Davis Jas P
Deane Harry
Dean Miss S (C)
Dean Wanda
Delmore & Onida (P)
De Michellie Bros (C)
Denold Mable
Dingle Tom (P)
Dixon & Falls (C)
Donnelly Tom (C)
Donovan Jas B (C)
Dooley Ray
Dore Dorothy
Du Bois W J (C)
Duffy Fred
Dupont Brown
Dunree Dolly
Dunree Geo (C)
Dunham Peggy
Dwyer Lottie

F
Fanning Frank
Fay Frank
Fernokes Valentine (C)
Fields Harry W
Fields Teddy
Fin & Wynn
Foster Anna (C)
Foster Hazel
Fox Will H
Frank W J
Franklin Vere
Frazee Frank
French Bert
Fronlich Pauline
Fulgora

G
Galvin Ella
Gardner Mr & Mrs F
Gardner Lottie
Gardner Wm
Garnet Grace (C)
Gay Irene
Germaine Gerty (C)
Gibson Marion
Gilbert & Graham (C)
Gilden Miss B (C)
Gilmore Elmer
Golden Max
Goldine & Keating (C)
Gonzalez Julia
Gordon Frank O

H
Hack Billy
Hall J Albert
Hancock Raymond
Handy Hap Co
Hanson Alice
Harcourt Daisy (C)
Hardy Adele
Hanson Allie Leslie
Hawley Walter
Hawthorne Billy
Hayes & Wynn
Heiser Danny
Heckman Paul
Herman Dr Carl
Hewitt Karl
Hillebrand & De Long
Hill Florence (P)
Hobson Al (C)
Holman Harry
Holman Harry (C)
Homan & Helm
Hughes Charles
Hunt Harry (C)
Hunter Florence
Hunting Hazel
Hutchinson Willard (C)

I
Ideal Manager
Irving Grace
Ivey Guy R
Ivy Rose

J
Jackson Bert
Jefferson Thomas
Jolly & Wild
Johnson Geo C
Jungman Family

K
Kane Musical Com Co
Karsay Richard
Kelly Eugene
Kelly Harry P
Kelly & Pollock
Kelton Mrs Ned
Kennedy & Rooney
Keon Billy
Kent Louise
King & Kingman
Kline Lee H (C)
Kirchen & Poy
Knap Eddie (C)
Kruiger Phillip

L
Lacey Mabel E (C)
Lamb Irene
La Porte Joe (C)
La Rene Family (C)
La Rue Eva
Lawrence Madge
Lawson & Namon (C)
Layden Mr H
Leanne Francis (C)
Leone Tina (C)
Le Pace Collis (SF)
Le Van Harry S
Little Joseph (C)
Loeb Sam Leo
Louise Jeanette
Loveland Carl H
Lowe Mrs Walter
Lubin Dave

M
Lyons & Cullen (C)
Lytell Margaret
M
McAvoy Billy
McFarland Sisters
McGee F B
McNish & McNish
Mack Mac
Madcan Amy (C)
Mallon Patrick (C)
Mandeville Butler
Marcus Jack
Martin Wilson & M
Marty Florence
Marty & Florence
Mathews Harry & M
May Evelyn
McGowan Frank
Mellon Harry
Melnette Twins
Melvern Grace
Merlee Cockstons (C)
Merresau Mille
Meyers Belle
Middleton & Spell
Miller Larry G
Montrose Al
Moore Alberta
Moran Pauline
Morgan Patricia (C)
Morrell Maude (C)
Morton Bertha
Mudge F M
Murray Bill (C)
Murray Jack
Murray Laura
Naylor Marion
Nelson Chester
Nelson Harry
Nelson & Evans Sis
Nolan Louise
Norman Fred
O
O'Clair Wm
Olson Emmett C
O'Mally George
Ormonde Eugene
O'Sell Ray B
O'Shea Denis
Overing M

P
Palmer Phillip L
Parsons Joseph (P)
Paul Steven J
Pauline Jos K
Peck Family (C)
Peers The
Pekin Zouaves
Pellelere Dora
Pemberton Mable
Percival Mable
Perry Albert
Perry W F
Phiblink Wm
Pittman Ray
Poll Ernest
Polly Maude
Primrose Fred
Primrose Helen
Prior Ernest (C)

R
Rahish R
Rahish All
Rayford Florence
Readick Frank M
Reed George B
Reynolds Lew (C)

S
Reynolds Maxwell
Rialto Mlle
Rice Andy
Richards Dick (P)
Richards Ellen
Richardson C L
Rooney Julia
Rosine Carl (C)
Ross Harry (P)
Roth Edmund
Rexady (C)
Rulan E
Russell James
S
Sardell Blossom G (P)
Sawyer Della
Scholvinck Alfred
Scott John
Seymour Frank (SF)
Sheldon Ruth
Shewbrook Beatrice
Singer John
Smith Ed S
Smyth Arthur
Sully Frank (C)
Summers & Gonzales
Swanberg Emil F

T
Taber Bernice
Tanner Harry (C)
Taub Lorens
Terry Al
Terry Chas
Theo Miss
Thomas Jennie
Toffeta & Bennett (C)
Toney Norman
Towers The (C)
Tuda Harry (P)
Tucker Sophie
Turner Bert

V
Van Cello Mrs Billie
Vannfield Dave
Vann Mrs Villa
Vernon Grace (C)
Vernoy Frank (C)
Vincent Claire
Violet & Charles

W
Wall Burr
Walters Cora E
Watson Sammy
Watts & Lucas (C)
Welch Jean P
Welch William
Welton Lightning
Wheeler Bert
Whitman Jay
Whipple Raynora
Whitting Joe
Williams A E
Williams & Culver
Williams Gertrude
Williams Stella (C)
Wilson Henrietta
Wilson & Marshall
Wood Britt
Wood Marguerite
Wright Ed
Wright & Rich

Y
Young Jake
Young Myrtle
Young & April
Young A
Zenda Carl (C)

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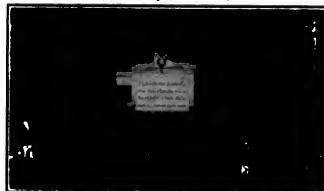
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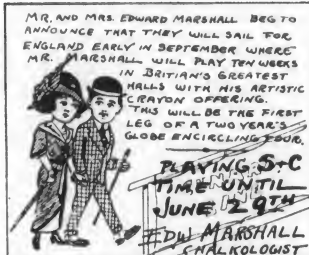
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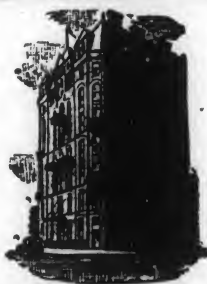
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VARIETY

VOL. XXXIV. No. 7.

NEW YORK, FRIDAY, APRIL 17, 1914.

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of the

ACTORS' FAIR

giving their address

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BEDINI, VICTOR
BOWERS, MARTIN
BLAKE, A. E.
BOWMAN, HERR
BELTRAM, MISS ISABELLE
BULLA, FRED
BOHEM, E. H.
BENSON, MISS MARION JEANES
BRINKMAN, EARNEST
BRAUND, W. M.
BELMONT, EDWARD
BENNETT, JOHN
BLAISDELL, BIG BILL
BENSON, LEROY
BUTTONS, JESS
BURTON, FRANK C.
BRADLEY, CHARLES L.
BRAY, HARRY
BUSBY, MISS CORA WM.
BALTUS, HENRI
BUSSE, MISS JULIAN
BOEHM, PAUL

CHALLIS, JOS. W.
CHARETTE, LOUIS
CHRIST, FRANK
CAMPBELL, JACK C.
CAMILLE, C.
CLIFFORD, J. W.
COLE, GEO.
COLEMAN, J. F.
COFER, TOM E.
CODDINGTON, E.
CADDY, FRED M.
CARLTON, BURT
CARLISLE, AD.
CARLISLE, J. T.
CROFSEY, GEO. D.
CUSHMAN, B.
CROTTY, G. D.
COMFORT, VAUGHN
COOPER, JAMES E.
CONWAY, NICK

DOBSON, F. W.
DOBSON, HARRY
DORREY, GEO. L.
DAMSEL, F.
DAMES, MARLE
DUNHAM, WALTER
DAHDUH, SAAD
DEFRANKIE, MISS SYLVIA
DREW, MISS MAYBEL
DYLLYN, J. BERNARD
DICK, WILLIAM
DEWEY, HARRY P.
D'ARFA, FRED
DUCROW, TOTE
DEE, RAY
DUNBAR, CHAS. P.

ELLSWORTH, MARION JOHN
ELLIS, E. H.
EMERSON, HARRY A.
EATON, WM. C.
EUGENE, WALTER
EMMETT, EUGENE
EVANS, ALLAN
EVANS, MISS GEORGIE B.

ELLIOTTE, MISS LOUISE
EMERSON, MISS GRAYCE C.

FOX, E. S.
FERRIS, WILBUR L.
FARNUM, DICK
FRAYNE, FRANK I.
FIELDS, MISS JOSEPHINE
FOSTER, WM. A.

GARCINETTI, MANOLA
GOLLENSTEIN, JOHN
GALLARINI, JOHN
GREEN, JIMMY
GIBSON, RICHARD
GILLESPIE, C. S.
GRULT, JACK
GRAHAM, E. A.
GOOLMAN, ED. V.

HARNEY, BEN E.
HARRIS, DAVE
HILL, WILBUR F.
HAMAD, AMEEN AHAN
HEDDER, JOHN
HORTON, JOHN
HOLLAND, GROVER
HANLON, HERMAN
HAUSMAN, J. H.
HUNTER, JAMES
HENDERSON, GEORGE A.
HUNTINGTON, MISS GRACE
HOWARD, BAENEY
HARLOWE, MISS BEATRICE
HARRINGTON, MISS GENE
HESSE, FRANK
HESS, GEO. V.
HENDERSON, F. C.
HARVEY, HARRY B.
HENDERSON, MISS ELIZABETH

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JOHNSON, W. H.
JOHNSTON, JAS. A.

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KLEIS, MISS A. L.
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KELLY, CHAS. F.
KNOLL, GUS
KLEIS, FRANK M.
KRETSCHMANN, F. A.

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LATOUR, MISS CATHERINE
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LELAND, CLIFFORD S.
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LAVEN, SAM
LARKIN, FRANK J.
LARRY, MARIUS
LYONS, HARR C.
LESTER, WM. H.
LESTER, ALFRED
LESTER, MISS MINA
LABARRE, FRANK
LYTTON, MISS RUBY
LEDOAR, CHAS.
LAFLEUR, JOE
LEROY, PAUL

LEONHARDT, AL.
LEO, F. LOUIS
LAWSON, MISS IDA M.
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MARION, HERMAN
MAXSON, RAYMOND
MERSEBAU, ED. F.
MILLARD, FRANK W.
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McGRATH, MISS MINNIE
MACDONALD, CHAS. L.
McDEVITT, JOE
MEIER, MISS ELMA
MEYERS, MISS ROSE
MICK, MISS GERALDINE R.
MILLER, MISS JESSIE
MELVIN, MISS EVELYN
MOORE, RICHARD J.
MAZIER, EDDIE
MAGEE, JACK E.
MACK, WILLIAM J.
MADDEN, MISS THELMA
MITCHELL, OTIS
MITCHELL, RUSSELL
MONTROSE, KAMMILLO
MERRELL, GEO.
MILLER, TOM
MAGUIRE, HUGH S., JR.

NUNN, WAYNE
NOBLE, MISS JEANNE
NELSON, ORION N.
NICHOLS, JAMES E.
NICHOLS, CHAS.
NOIAN, JACK

OLIVER, CLARENCE
ONETTI, JOHN
OAKLEY, FRANK

POOLE, MISS MARGARET A.
PRYOR, CHAS. A.
PATTY, AL.

QUIGLEY, GEO. W.

ROSE, MAX
ROWLEY, SAM
RUTHERFORD, RICHARD J.
ROODE, CLAUDE M.
RANDALL, OWLEY
ROSENBERG, SOLOMON
REID, JOSEPH D.
REID, ALLAN E.
ROSE, LEO
RAYMONDE, MISS EVALYN
RAYMOND, MISS DOROTHY
RICK, MISS NANCY L.
RICE, TRUE
RICCI, GIGLIERIZO

REYNOLDS, FRANCIS T.
REIDY, JACK
RANKIN, BOBBY
RAFFAYETTE, LUDWIG
ROBERTS, MISS BESSIE S.
RICHARDSON, MISS MABEL
ROSE, MISS ETHEL
RUSSELL, MISS MARIE A.
RAWSON, GUY

SHARP, MRS. MINNIE
STELLING, F. W.
STEELE, MISS MINNIE
STERLING, JULIUS
STEWART, F. E.
STIRK, CLIFFORD
STAFFORD, E. W.
SEYMOUR, H. S.
SPISSETT, JOE F.
SONCANA, HERBERT N.
SMITH, A. B.
SHUNTLEFF, MEL.
SIMPSON, J. R.
SINCLAIR, GEO. H.
SILVERS, EDWARD F.
STEELE, MISS AGNES
STONE, VERNON
SCAD, GEO.
SCHOOLEY, EDGAR I.
SCOTT, JAMES WATSON
SCOTT, ROBT.
SEYMOUR, FRANK V.
SVINGALL, LORENZ
SVINGALL, ARCH
SHARP, MISS JESSIE G.
SEKY, MISS GERTRUDE
SHIFLET, MISS BESSIE F.
SIMPSON, MISS CORA
STICK, MISS ELSIE M.
SUTTON, MISS ADELAIDE
SMITH, MRS. PATSY
SILVER, MORRIS

TORCAT, L.
THOMAS, ALFRED
TORCAT, MISS MARQUERITE
THOMAS, HARVEY W.

URSONE, SIGR. G.

VAN ENGEL, ERICH
VAN CLYTTIE, MISS B.
VAN ZIEBER, BARONESS
VARDON, FRANK A.

WHITE, JACK F.
WALTERS, BILLY
WARNE, DAVE
WHALLEY, MISS MAUDE EVANGELINE
WHIGHT, MISS ETHEL M.
WELCH, MISS PEARL
WAYNE, MISS EDNA
WALKER, JAMES R.
WENZ, LEE
WEST, JACK
WOLFING, I. S.
WOOD, EDWARD
WILSON, TONY
WILDE, HARRY
WALTMAN, MISS ANNA
YOUNG, MISS EVA E.
ZINKA, ANTON

VARIETY

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NEW YORK CITY, FRIDAY, APRIL 17, 1914.

PRICE 10 CENTS

UNITED PUSHING UP SALARIES; RAISES STANDARD ACT \$250

Increases Weekly Price of Rooney and Bent from \$400 to \$650 for Next Season. Team Reported Having Had Offer from Loew for \$750. Other Acts Expecting U. B. O. Will Now Recognize Claims for Advances. May Mean More Even Balance in Vaudeville Salaries on Big Time in Future.

Notwithstanding the reports and belief the United Booking Offices intended holding the salary next season of the vaudeville actor at as low a scale as the actor would stand, the increase of the weekly big time stipend of Rooney and Bent, from \$400 to \$650 weekly for next season in their new act, has given the artists encouragement that their claims for an advance in pay for next season will be recognized by the booking agency.

With Rooney and Bent it was said that Marcus Loew had personally offered them \$750 for 40 weeks, with 20 weeks of that time to be played in New York City. It is unknown whether the U. B. O. was influenced in its action in the matter by the Loew proposition, but the act received the salary asked for, with a U. B. O. agreement for 40 weeks, commencing in September.

Rooney and Bent are known as a "standard act." There are many of these and all of them have experienced difficulty heretofore in inducing big time vaudeville managers to increase their salary. That has slowly climbed up, while the "standard acts" have seen newcomers to the field, with a drawing power, more often alleged than real, receive fabulous amounts in comparison with their own money and their popularity among vaudeville audiences.

Accepting the Rooney and Bent case as a basis, the standard vaudeville turns are encouraged in the hope that the U. B. O. people have perhaps realized that a balance in the salary list would improve their shows, hold acts in vaudeville instead of allowing the

musical comedies to secure them, and perhaps save money in the end for the manager, who will cut down the high prices given the "phony acts" to make both ends meet on the pay list. This has long been the cry of the dyed-in-the-wool vaudevillian.

The difference between the Loew offer of \$750 and the U. B. O. contract of \$650 a week is understood by the artists concerned, who know that at least three shows daily are necessary on the Loew Circuit, while the big time (U. B. O. houses) play but two performances a day.

The new turn Rooney and Bent are now playing calls for no one but themselves in it, the same as their previous turns have been played.

LOEW'S \$5,000,000 CO.

Dover, Del., April 15.

Articles of incorporation have been filed with the Secretary of State here, forming the Marcus Loew's Western Circuit, with a capitalization of \$5,000,000. This is the company that will operate the Sullivan-Considine chain of vaudeville theatres lately taken over by Loew.

McKee Rankin Ill.

San Francisco, April 15.

McKee Rankin is dangerously ill here with chronic liver trouble. He is past 70 and his age counts against him in the chances for recovery.

Hollis Cooley Coming East.

San Francisco, April 15.

Hollis E. Cooley left for New York yesterday to secure attractions for the Panama-Pacific exposition.

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.

SMITH CHOSEN BY K. & E.

The announcement that Klaw & Erlanger had selected for their initial production next season a musical comedy adapted from the French by Harry B. Smith, music by Ivan Caryll, has behind it the dropping by the producing managers of C. M. S. McLellan as their official adapter of foreign pieces.

McLellan has heretofore done this work in association with Caryll, and it is now understood that Smith has been allotted these plums. He sails for England shortly, to remain indefinitely, preparing the French books for Caryll's scores.

PANTAGES WITH 20 WEEKS?

Alex. Pantages is due to reach New York some time this week. It is said he will offer contracts over his western vaudeville circuit for 20 weeks next season. The Pantages Circuit is now playing 14 weeks. It is the opposition to Sullivan-Considine, using about the same grade of bills at a similar scale of admission.

OLD TIMERS CLEAN UP.

Though a lot of shows had a disastrous road season there are two old timers that have cleaned up on the season and they already have routes laid out for their skeenteenth season next fall. These shows are William A. Brady's "Way Down East," which closes a season of 29 weeks Saturday night at the Royal, and William Kibbie's "Uncle Tom's Cabin."

"Way Down East" will wind up its travels about \$15,000 to the good while the "Tom" show, which has some time yet to fill, is close to the \$17,000 mark.

The Brady show on its Boston engagement got \$50,000 in five weeks.

HAS TYLER THE BROADWAY?

Philadelphia, April 15.

It is now whispered in the Mastbaum-Earl real estate circles here that a lease has been executed to George C. Tyler for the Broadway Theatre, New York. The present Marcus Loew lease expires May 1, when, according to the report, the house is to undergo extensive overhauling, the stage to be equipped with every modern contrivance for the presentation there of stupendous spectacular productions. No details or verification are forthcoming at this end.

Some weeks ago VARIETY announced Mr. Tyler would have the lease of a theatre on Broadway and was making preparations for the production of another spectacular drama of magnitude. This had the effect of causing the manager to issue an official announcement of his plans, but no mention was made of the house in which the production was to be made.

W. ELLIOTT IN "EXPERIENCE."

William Elliott has secured the rights to a morality play in eight scenes by George V. Hobart, entitled "Experience," to be a feature of the coming Lambs Gambol.

Elliott is to play the leading role during the Lambs' tour and will also send it out in the legitimate theatres later, continuing to appear in the cast.

Weeding Out Agents.

Another weeding out of the agents in the Family Department of the United Booking Offices is imminent. A consultation was held Tuesday when a tentative list of the heads scheduled for guillotining was prepared.

LEE SHUBERT WILL RETALIATE UPON ENGLISH FOR "LIFTING"

Intends Seizing Upon Any Good Idea Abroad for American Productions, to Offset English Taking Matter From Shubert Musical Shows for Their "Revuees."
Ned Wayburn Produces "Honeymoon Express" At Oxford to Big Success.

(Special Cable to VARIETY.)

London, April 15.

It is understood Lee Shubert has determined upon an organized campaign of retaliation upon London managers for their methods in annexing all the features of his musical comedy productions in New York, by employing several men whose business it will be in future to seize every novelty the moment it is shown in London and forward it to New York for reproduction there without the formality of asking permission.

The new show proposed for the summer at the Winter Garden went into rehearsal Wednesday, and when it is presented for public approval will contain a number of "bits" that first saw the light of day in England.

Among other things it will contain burlesques on the current season's New York dramatic hits. George W. Monroe has been specially engaged to travesty the role of Mrs. Henneberry in "The Things That Count," now running at the Playhouse.

"The Honeymoon Express" at the Oxford is a tremendous success. Ned Wayburn is being boosted by the entire London press. Lou Hirsch's music also receives favorable mention.

Of the Americans in the cast Oscar Schwartz went big and the others all did nicely.

It is probably the biggest music hall production ever staged here.

Wayburn's dance numbers are considered great.

BERNHARDT ROUND THE WORLD.

(Special Cable to VARIETY.)

London, April 15.

The next farewell tour of Sarah Bernhardt in America may be the beginning of a trip around the world of the great actress. Bernhardt has engaged to appear at the Imperial opera house, Tokio, playing there under the management of Manager Yamamoto, recently here. She will go to Japan after finishing the tour of the States, and from Japan likely visit Australia, with South Africa as a possibility before returning to Paris.

It will be an undertaking for Bernhardt, but she is ready to assume it. Bernhardt is now 69 years of age.

Sarassini Hurt By Fall.

(Special Cable to VARIETY.)

Berlin, April 15.

Director Stosch Sarassini, proprietor of the circus of the same name, was badly hurt at Leipsitz through the falling of a horse.

MRS. PAT. STARTS SOMETHING.

(Special Cable to VARIETY.)

London, April 15.

Sir Herbert Tree's production of

Bernard Shaw's "Pygmalion" at His Majesty's caused a sensation through Mrs. Patrick Campbell, in the role of Galatea, using the English swear word "bloody."

It is great press stuff and is being worked for all it is worth.

Looks like Sir Herbert has a big winner in the piece.

"P. & G." GETS OVER BIG.

(Special Cable to VARIETY.)

London, April 15.

Edward Laurillard's English production of "Potash & Perlmutter" opened at the Queens, April 14, and is pronounced a big success by both audience and press.

George W. Lederer, associated with Laurillard in the venture, received Wednesday a cable from the English manager, requesting him to immediately organize a second company here to tour the provinces, adding that the Libraries (ticket speculators) had already contracted for \$50,000 worth of advance seats.

GABY RETURNS COMPLIMENT.

William A. Brady had as his guests the members of the Hotel Men's Association at the Playhouse Monday night and in addition to the regular performance of "The Things That Count," there was presented a series of turns by Gaby Deslys, Harry Pilcer, Sam Bernard, Walter C. Kelly and others. At the conclusion of her turn Gaby dragged Mr. Brady before the curtain, kissed him rapturously and informed the auditors that he was "my frahnd."

Gaby feels that she is under great obligations to Brady for the assistance he rendered her on her initial appearance in America in personally directing a series of rehearsals and bringing what she considered order out of chaos. Ever since she has stood ready to return the compliment and when asked to participate in the Monday evening's festivities, declared that she was delighted to be able to serve "my frahnd."

An injustice was done to Gaby when it was reported she had refused to appear today at a performance for the benefit of the Actor's Fund unless receiving her regular salary, \$500. It seems the Shubert theatre, where Sam Bernard and Gaby are appearing in "The Girl from Bond Street," gives its regular matinee Fridays. Gaby tendered her services for any other time for the Actor's Fund or other worthy charity, but none of the company had been asked to donate their services on the regular show day.

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

THEATRICAL CRISIS IN PARIS.

(Special Cable to VARIETY.)

Paris, April 15.

The theatrical crisis in Paris continues, as elsewhere in Europe. Abel Hermant's comedy "Madame" was suddenly withdrawn at the Porte Saint Martin March 13 and after the usual intermediary run of "Cyrano de Bergerac" this house mounted April 9 a three-act comedy, "Monsieur Bretonneau," by the lucky couple, Robert de Flers and G. A. Caillavet. It is a success and much is due to the splendid acting of Felix Ilguenct, Mmes. Cheirel and Sylvie.

The bill includes a new play by Paul Hervieu, "Le Destin est Maître," which is more interesting. The troupe at the Porte St. Martin is excellent, comprising Marthe Brandes, Andree Pascal, Mme. LeBargy and Jean Kemm.

GERTIE MILLAR WITH STOLL?

(Special Cable to VARIETY.)

London, April 15.

Gertie Millar is said to have been booked with the Stoll Circuit for the fall. It is easily the biggest vaudeville engagement of the year, if so.

MORE "WALK OUT."

(Special Cable to VARIETY.)

London, April 15.

Vernon Watson walked out of the rehearsals of the new Revue being prepared for the Palace, and it is said that Wimperis, writer of the work, quit cold over the constant arguments that arose.

It looks as though Elsie Janis will have the entire show to herself, everything being subordinated to her.

DON'T LIKE "MR. WU."

(Special Cable to VARIETY.)

Berlin, April 15.

At Koeniggratzer theatre, Vernon and Owens' "Mr. Wu" met with no approval from the press, who proclaim it too much melodrama, but it will, nevertheless, please audiences and draw business.

Trying Luck at Casino.

(Special Cable to VARIETY.)

Paris, April 15.

Andre Denis, at present manager of a cabaret, La Sirene, is acting as director for Peter Carin at the Casino de Paris, which will reopen within a few days with female boxing matches, and a revue with the title of "Jusqu' aux nues."

Mayol's Revue Catches On.

(Special Cable to VARIETY.)

Paris, April 15.

The new production "Venez z'ouir," at the Concert Mayol, given last week, has caught on.

Blanco de Bilbao, Hania Routchine, La Belle Varena, Darius M., and Dalcort form part of the troupe in which Mayol himself does not figure.

Officers of Agents' Union.

(Special Cable to VARIETY.)

Paris, April 15.

C. M. Ercole has been unanimously appointed president of the Vaudeville Agents' Association of France, H. B. Marinelli vice president, Jean Charlot treasurer, and Buyssons secretary.

SAILINGS.

Reported through Paul Tausig & Son, 104 E. 14th Street, New York: April 11, Mrs. Carl Emmy (President Lincoln);

April 15, Frank Tinney, Martin Beck (Imperator);

April 16, Mrs. H. Hahlo, Sylvia Hahlo (Washington);

April 18, Les Yosts (Niagara);

April 21, Adams Bros. (Arabic); Juggling Cromwells, F. Percival Stevens (Lusitania); Pedersen Bros., Bison City Four, Ameta (Kronprinzessin Cecil);

April 23, Harry De Coe (America); Goldsmith and Hoppe, Davis and Scott (Cedric);

April 25, Bramsons (Graf Waldersee).

Paris, April 15.

April 15 (for South America) Willie Harvey, Ajax and George.

"ROSSELSPRUNG" PRODUCED.

(Special Cable to VARIETY.)

Berlin, April 15.

At the Lessing theatre, "Roselsprung," a comedy by Roessler, was well received.

VAUDEVILLE AT OLYMPIA.

(Special Cable to VARIETY.)

Paris, April 15.

The Olympia withdrew its operetta and commenced vaudeville April 10, until a new Revue is ready.

Announced for appearance was Otero with a sketch, but she failed to appear and her name has since been taken down. Maria Labella and Simar's Tango Dancers substituted.

Adolph Philipp's Long Stay.

Los Angeles, April 15.

Adolph Philipp is to remain here until July, during which time he will put on "My Shadow and I," "Two Lots in the Bronx" and "The Girl Who Smiles."

He then goes to New York, sailing for Europe in August to look over some new plays.

"Fra Diavolo" in Vaudeville.

Wilmington, Del., April 15.

"Fra Diavolo" that formerly took 150 minutes to produce has been boiled down to 30 and was satisfactorily given at the Garrick Monday. In the cast are Shirley Lawrence, Countess Hallie de las Torres, Fred Palmer, Fred Freer, Frank Wooley, Theodore Martin, A. C. Davis, Harry Clarke, Sig. C. Gnaro, Musical Director.

"ELDER SON" BY BRADY.

Stamford, Conn., April 15.

This town is being billed with the coming next Tuesday night of a new play to be presented by William A. Brady, entitled "The Elder Son," a comedy drama adapted from the French of "Les Petits," which was said to be a big success in Paris.

In the cast are Marie Pavey, Lynn Hammond and Robert Hall.

DANCING ON STEAMSHIPS VERY LATEST CRAZE

Big Ocean Line Reported Offering Team of Dancers \$500 and all Expenses to Continually Travel on One of Its Boats, Company to Pay for Orchestra. Girl Dancer Afraid of Seasickness.

The steamship companies are looking upon the dancing fad as something that might prove an attraction on their boats.

One big ocean line is reported to have made an offer of \$500 weekly to a pair of dancers, with all expenses (including cost of orchestra) to be paid them, if they would consent to an engagement calling for their continued services on one boat or such steamers as might be designated, for over the summer.

The offer is said to have appealed to the professional couple, although the woman of the team is loathe to accept fearing a spell of sea sickness.

HARRY WEBER'S OWN AGENCY.

The former agency firm of Weber & Evans has been dissolved. It was reported a couple of weeks ago as a likely possibility.

Mr. Weber purchased the interest of Frank Evans in the concern, and will continue the business, assuming all assets and liabilities. Mr. Evans will also be an agent on his own account, booking with the United Booking Offices, as Mr. Weber does.

George O'Brien, who had been in the U. B. O.'s service since leaving the Proctor office went into the Weber agency this week, as assistant to his boss.

WESTERN BOOKERS HERE.

Local interest ran high early in the week over the arrival of "Tink" Humphries and Sam Kahl, from Chicago. They reached New York Sunday. While here they will represent the Chicago branch of the United Booking Offices (Humphries) and the Western Vaudeville Managers' Association (Kahl), making their headquarters at the U. B. O. suite. They expect to remain in New York until about May 1.

Messrs. Humphries and Kahl said they were prepared to engage any act that looked right to them for the middle west, and for which an agreeable salary could be settled, under a play or pay contract for from 10 to 40 weeks. Mr. Kahl will book for all of the "Association" managers, in conjunction with Mr. Humphries, who will have between 30 and 40 theatres to look after for the U. B. O. in Chicago, after the summer when 19 new ones in that section are to be removed from the W. V. M. A. books to the Humphries United sheets. This will make no difference in the routing of turns by the W. V. M. A. (through which Mr. Humphries will place his acts) excepting in the commission. That will come east after this instead of remaining in the west.

During their visit Messrs. Humphries and Kahl will go to surrounding cities, particularly Philadelphia. They can

use about 300 acts for next season if they are about and available, but neither has hopes of securing anywhere near that number on this trip.

Wednesday Walter F. Keefe, representing his own Chicago agency (Theatrical Booking Corporation-Miles Circuit and other theatres) reached town, also in quest of material.

LOEW MOVING TO "6TH FLOOR."

The famous "sixth floor" of the Putnam Building, long occupied by the United Booking Offices and Orpheum Circuit headquarters, will have for its next tenant, from the present outlook, the Marcus Loew executive offices, including the booking staff of the circuit.

The shift of quarters will be made about Aug. 1, when the Loew people take over the Sullivan-Considine houses. A lease on the floor is held by the U. B. O., but it expires May 1, according to report. The joint Loew-Sullivan-Considine booking offices are now located in the Heidelberg Building, where a suite costing \$15,000 yearly was rented. The Loew executive offices are in the American theatre building.

In the booking of the amalgamated Loew-S-C circuits, Jos. M. Schenck will attend to the routings in the west; Jule Delmar and Jack Goldberg will look after the eastern end. The resignation of Chris O. Brown, present booking manager for S-C, has been tendered and accepted, to take effect August 1.

A story that several acts now booked for the future on S-C shows had been canceled by the Loew booking agency, is denied there, where it was said a few changes made in the lay-out of programs might have led to the report.

81ST. STREET HOUSE OPENING.

The new "pop" vaudeville and picture house now in course of construction at Broadway and 81st street, is expected to be ready within six weeks. Thomas J. Lamb is the architect and it will have a seating capacity of 2,500. Promise is made that it will be the handsomest vaudeville theatre in New York.

A. L. Slackman is the lessee and the vaudeville bookings will be made through the Amalgamated Vaudeville Agency.

Val Trainor Burned Out.

Val Trainor had an \$8,000 fire on his young farm at Roseland, N. J. Insurance amounted to \$5,000. Trainor had been building up a lucrative egg industry and had about 300 chickens on the place. Everything was destroyed, the fire starting at 3 a. m. one day last week.

ONLY EVELYN NESBIT HEREAFTER.

San Francisco, April 15.

Evelyn Nesbit Thaw, after completing her present tour will drop the "Thaw" and call herself Evelyn Nesbit. She is very enthusiastic over her future stage career, but is disappointed with the cheapness of the show surrounding her at the present time.

Although Miss Nesbit realizes she is a big box office attraction, she works hard to give the public something more than a name and with that end in view says she will also sing in her next show or act.

Miss Nesbit denies she has signed any contracts with a film company, although receiving offers from several.

The local papers praised Miss Nesbit for her hard work, but panned the show, which was at the Cort.

The Evelyn Thaw road show did \$14,000 last week at the Cort Theatre.

FAMILY BOOKING FOR GRAND.

Atlanta, April 15.

Atlanta is to have U. B. O. Family vaudeville early in May. Jake Wells has negotiations virtually closed to run it at the Grand, his "jonah" house here. He will continue big time at the Forsyth throughout the summer, as he has done for the last two years with big results.

The Grand has been considered a white elephant for some time but Wells believes pop vaudeville will bring it out of the rut. It is the most central theatre in the city and seats around 2,800.

SANTLEY AT THE PALACE.

Joseph Santley and his dancing partner, Ruth Randall, who have been with Philip Bartholomae's "When Dreams Come True," begin a seven weeks' engagement in vaudeville May 4 at the Palace, New York.

Saranoff, of the same show, will also play a few weeks in vandeille, after the closing date.

"When Dreams Come True" closes its season May 2, after 67 weeks, with but a fortnight's lay-off. It reopens Labor Day, headed for the coast.



FATIMA

Returning to Hammerstein's next week (April 20) after a successful tour through America, playing Keith Circuit.

JOAN SAWYER, ROAD ATTRACTION.

Commencing May 19 Joan Sawyer and a dancing partner will start a road tour, under the management of the Persian Garden Co. The Persian Garden is where Miss Sawyer holds sway in the Winter Garden building.

The show will be heavily billed with four men in advance. Miss Sawyer will be called "The Queen of the Dancers." Only large cities will be played, it is said, during the 30-day trip, some towns keeping the attraction for two days. The admission price will be up to \$2.

Joan Sawyer saw her dancing partner, Jack Jarrott, "walk out on her" Monday night, while both were in the Persian Room of the Palais de Danse (Winter Garden). The couple are keeping their engagement at the Colonial this week, but Jarrott declares he will not return to the Garden restaurant.

The cause of the trouble appears to have been information received by Jarrott that Miss Sawyer was rehearsing with someone at Holly Arms, Long Island. Accepting it for granted the someone might be a future partner for Miss Sawyer, and having other troubles to think about, a coldness having existed between Sawyer and Jarrott for some time, he suddenly decided Monday night after the Colonial performance, and as they were about to dance in the Persian Room to break up the association.

The Sawyer-Jarrott team receive \$1,000 this week at the Colonial. They divide that equally between them, an arrangement that is not in effect at the Palais de Danse where Miss Sawyer draws a percentage of the gross receipts, sufficient to give her an income of \$1,200 weekly from that source. The Garden resort is billed as under Miss Sawyer's direction.

Among Jarrott's other troubles is the absence of his wife, formerly Josephine Howard. When she recently returned from a visit to England, his wife heard things about him, said Mr. Jarrott, and after coming back from Hot Springs, kind friends told her some more. They are not true, declares Jack, but he hasn't seen his wife since.

Quentin Tod has been dancing with Miss Sawyer in the Garden since Jarrott left. Immediately upon his departure, she called Tod on the phone, and he responded at once.

AL JOLSON'S WIFE STRICKEN.

Los Angeles, April 17.

Mrs. Al Jolson, wife of the comedian with "The Honeymoon Express," was stricken with appendicitis in this city last week. She was removed to San Francisco, where an operation may be necessary.

San Francisco, April 15.

Al Jolson's wife, brought here for medical attention, is reported to have but a slight attack of appendicitis.

The greatest reception ever tendered an actor in this town was accorded Al Jolson Sunday, when he was met at the depot by a brass band and members of the Cuckoo Club. The local papers ran pictures of the event.

ALICE AND MARIE LLOYD TO HEADLINE OPPOSING BILLS

Sisters Feature Attractions At Palace and Hammerstein's, New York, Same Week. Both Theatres in Times Square. English Artistes Shortly Afterward Leaving for Home.

In New York May 11 the Lloyds, Alice and Marie, will oppose each other as headliners in the two Times Square big time vaudeville theatres.

Alice will play the Palace as the feature card, while Marie is to be the Hammerstein headline. It will be Alice's final week before sailing on the Lusitania May 19. Marie also expects to leave this country at the same time, if not held over another week by bookings made for her. She is now on the Orpheum Circuit.

When both sisters played in English vaudeville, they were never considered of equal professional rank, Marie enjoying then as she does now the prestige of the biggest single woman act in Great Britain. Alice was of the Lloyd Sisters, known as a "small turn."

ANIMALS ATTACK TRAINERS.

St. Louis, April 15.

Three trainers were "damaged" before the opening of the Hagenbeck-Wallace circus during rehearsals here. "Duke," a leopard, leaped over a chair and embedded his fangs in the left arm of Emil Schwyer. Leon Blondon, who beat the leopard off, was attacked a few minutes later and clawed about the left arm and legs.

Capt. Jack Dolan received a slap from from one of Alber's polar bears and suffered a gash on the left arm.

WIFE IN LIVING PICTURES.

The headliner at Hammerstein's next week is announced as Mrs. Charlotte Davies-Porter Briggs. She is the wife of Victor Briggs, a publisher in New York, and Mrs. Briggs is to give a series of living pictures as her turn.

Posing in light clothing was the cause of separation between the Briggs's about a year ago. Mrs. Briggs is of Cleveland. She wanted to do "Miss Innocence" on the "September Morn" system and did it, when Husband Briggs started something that led to the parting and the exhibition that comes off at Hammerstein's next week.

Fixing Up for Summer.

Ernest Ball and Maud Lambert (Mrs. Ball) settled themselves for the summer in one day last week, when they purchased an automobile, motor boat and summer cottage.

MARRIAGE LICENSE REFUSED.

Manchester, N. H., April 15.

Gladys Dudley, aged 22, a vaudeville actress of Rochester, N. H., and Thomas E. Call, aged 62, a wealthy lumber dealer of Portsmouth, N. H., were refused a marriage license by Boston city registrars this week. The couple will now seek a license in this state.

Miss Dudley was married when 15 and divorced in 1909 when 17, her first

husband being H. Clifford Turner, an attorney of Rochester. Call is also divorced, his former wife immediately marrying a veterinary surgeon, Lemuel Pope of Portsmouth. Miss Dudley is reputed to be rich in her own right, and the match is one of pure love, she says. She comes from a well known Portland, Me., family, her father being a prominent lawyer in that city.

KIT CLARKE'S WINDFALL.

The present generation of theatrical folks is probably unfamiliar with the name of Kit Clarke, who travelled in advance of Haverly's Minstrels some 30 years ago. Of late years Clarke has been out of the business, devoting himself to commercial pursuits.

About 25 years ago he purchased for \$2,500 a few lots in Los Angeles and recently he was notified by his representative out there an offer of \$250,000 had been made for the western holdings, coupled with the advice that if he held out an even better figure would be forthcoming. Clarke was busily engaged this week in packing up preparatory to a personal trip to the coast to view things from a closer angle.

Doc Breed, Keller's Partner.

Doc Breed is making ready for the reopening of the Brighton Beach Music Hall, meanwhile continuing to act as booking representative for the Edw. S. Keller agency.

At the close of the beach season he resumes his duties in the Keller office, when he is to be taken into partnership.

Remick's Buys Boston Song.

Following along their policy of purchasing made "hits," Jerome H. Remick Co. have bought of O. E. Story of Boston, a ballad entitled "The Rose of the Mountain Trail." Remick's is reported to have paid \$2,500 for the number.

Patricola Coming East.

Chicago, April 15.

Patricola and her orchestra will go east, in time to open either at Hammerstein's or the Palace, New York, in vaudeville, May 4.

Harry Weber has taken the booking of the singer-musician, and is said to be asking the managers \$1,000 weekly for her.

Valley Theatre Undecided.

Syracuse, April 15.

The Onondaga Valley Theatre, conducted by the New York State Railway, may be given over to vaudeville and pictures instead of the usual stock this season. The management is still undecided. Announcement will be made in the course of a few weeks. It will probably open in June.

BEEHLER BROTHERS SPLIT.

Chicago, April 15.

The Beehler Bros. Agency dissolved as a partnership concern last week with the permanent retirement of Charles Beehler from the firm and active business. Charles is at present in Tucson, Ariz., recovering from a nervous breakdown that necessitated a vacation in a warmer clime away from the stereotyped worries of a ten percent.

Dave Beehler will continue the business alone under the name of the Beehler Agency. Heretofore the business was divided equally between both brothers, Charles being represented during his absence by his father.

Charles Beehler started in the show business with Henry W. Savage in New York, acting in the capacity of the producer's private secretary, and later went on the road with "Parsifal." In 1906 he was appointed assistant to C. E. Bray, who was then booking the Orpheum Circuit out of Chicago. When Martin Beck went east he took Bray with him, leaving Beehler in charge of the Orpheum's Chicago office. Resigning that position in 1912, Charles and Dave opened the Beehler Agency.

Charles Beehler is probably the most popular and best liked man who ever became associated with vaudeville in the middle west and is acknowledged one of the best judges of vaudeville material in the country. He is responsible for the presence of a large number of vaudeville's headliners, and his retirement will be received with regret in many circles.

Since Charles went west his brother has been running the agency, assisted by Ed Livingston, who resigned last week. All acts previously routed will come under the partnership agreement; but, commencing May 1, Dave Beehler will experience his first single business venture alone.

BILL MORRIS RETURNS.

New York and the New York theatre saw William Morris again Sunday, when he returned after an absence of nearly four months. During that time Morris traveled with the Harry Lauder show, and produced the Lauder talking pictures in San Francisco.

Mr. Morris said he had nothing important on his hands just at present, excepting the pictures, which may be sent out as a show, or first be placed in vaudeville. Morris is said to be asking \$1,500 weekly for the Lauder talks as an act. They played one week at the Orpheum, Oakland, as the feature of the vaudeville bill.

Sheedy Loses and Wins One.

M. R. Sheedy broke even this week. He lost the bookings for the Spooner theatre in the Bronx, but picked up the Portchester (N. Y.) opera house again, for five acts on a split week. The Spooner is playing pictures, with Sheedy vaudeville Sundays.

Al Shean Takes Joe Kane's Role.

San Francisco, April 15.

Al Shean opens with "The Girl Behind the Counter" at the Mo.asco, Los Angeles, in Joe Kane's place.

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

101 RANCH PARADING.

The advent of Miller Bros.' 101 Ranch Wild West into New York for the first time will be signalized Monday evening, April 20, by an illuminated street parade. The show opens at Madison Square Garden the following afternoon. Barnum-Bailey leaves the Garden this Saturday for Brooklyn.

101 has played Brooklyn in previous years, but never ventured New York City before, which heretofore had to look to the Buffalo Bill show for its wild western flavor, during the past few seasons having that mixed in with glimpses at "The Far East," as seen by a plainsman. The Miller Bros., Joe and Zach, give a straight wild west performance.

Joe Miller is the amusement director of the show; George Arlington, general manager, and Edward Arlington still routes the exhibition, also looking after the advance.

Edward Arlington and the Miller Bros. will give the British-American exposition at Shepherd's Bush, London, this summer another wild west troupe.

LOCAL TALENT WEEK.

Cleveland, April 15.

Manager Seas of the Priscilla is on the lookout for Cleveland men and women who have made good in vaudeville. Within a few weeks he is going to offer an old home week, presenting exclusive local talent.

Al Lawrence, mimic and monologist, has been booked already.

Hussey and Lee Split.

James Hussey and Al Lee dissolved their stage partnership at the Colonial Sunday night.

The disruption came about through Mr. Lee receiving an offer to become a travelling salesman for a clothing manufacturing firm that held out a better emolument than a vagarious route in vaudeville could give.

"Jimmy" Hussey has formed a partnership with Jack Boyle, late of the Jack Wilson Trio, which has been disbanded through the death of Ada Lane (Mrs. Wilson). Wilson will rest for the remainder of the current season and has made no plans for the future. The sudden death of his wife completely stunned him.

Ritchie on Small Time.

Philadelphia, April 15.

For the first time next week Adele Ritchie will play in pop vaudeville, when she appears at the William Penn.

Dusenburys Lease Grand.

Columbus, April 15.

A 30-year lease has been signed for the Grand by W. J. and J. W. Dusenbury. When ready for the new opening, pop vaudeville will likely get first call.

Colored Folk Not Clannish.

Atchison, Kan., April 13.

The Pekin, this city's vaudeville theatre for colored people, has quit business because of lack of patronage. The colored people of this place prefer to patronize the white exhibitors' picture houses rather than see their own people act.

SONG PUBLISHERS IN BAD: FAILURES EXPECTED SHORTLY

One Popular Music Publisher Arranges With Creditors for Extension of Time This Week. Bad State of Business Pushing Some of the Weaker Firms Very Hard.

Not less than half a dozen failures in the music publishing business are looked for in New York this summer. The theatrical season is rapidly drawing to a close and from now on until the fall the publishers will devote themselves to "making" new songs from which they will derive no returns until the reopening of the regular amusement season in the fall.

This week one music publishing concern was making a proposition to its creditors to accept notes running four years at six per cent. interest, or to accept the alternative of having the concern go into bankruptcy with doubtful assets.

STANDARD FOR NO. 2.

Cincinnati, April 15.

The Standard closes its season Saturday night, and will reopen in the fall as a spoke in the Columbia Amusement Co.'s second wheel.

At present it is playing stock burlesque.

AL MCCOY EXTRA ATTRACTION.

Bob Baker has booked Al McCoy, middleweight champion, as an extra attraction on the Progressive Circuit for the next six weeks to strengthen shows at certain points.

ZBYSZKO FORFEITS TWICE.

Buffalo, April 15.

Zbyszko, the famous Polish wrestler, appearing here last week with the "Broadway Belles," at the Garden theatre, enjoyed a very eventful week in this city. First, in offering \$100 to the man who stayed on the mat with him for 15 minutes, he met his match in Mamutoff, the Russian wrestler, of this city. Two nights in succession Zbyszko was forced to forfeit his \$100 to the great Russian. A bitter feeling existed between the two mighty grapplers.

After his second defeat Zbyszko ducked, claiming that he had all other performances booked and refused to meet Mamutoff any more, although advertising that he would meet all comers at each performance.

Manager Graham of the Garden threatened to forfeit Zbyszko's contract and engage Mamutoff instead unless the Pole lived up to his agreement. Later in the week, Zbyszko was fined by Justice Wheeler in special term of supreme court for contempt of court, in that he failed to appear before Albert G. Kange, referee in supplemental proceedings, started by Stanislaus Mietus of this city to enforce payment of \$2,500 judgment against the wrestler. Mietus claims to have discovered the great Pole and started him off as a wrestler in the sporting world. Zbyszko was accompanied in court by his attorney, Chas. H. Cutting and his manager, John H.

Herman. During the arguments in the proceedings it was stated that the wrestler was worth \$1,000,000. The Pole drew well at the theatre throughout the week.

POLICE CLOSE "GIRL IN MUFF."

Pittsburgh, April 15.

The new Academy which opened with stock burlesque a week ago, and whose first show was curtailed by the police department, is again having trouble through the "smutty" performances being put on. In one specialty men are invited on the stage to be kissed and suggestive lines are used freely by all the comedians.

After witnessing the performance, featuring a vaudeville act known as "The Girl With the Muff," Monday, Civilian Aide Archibald Mackrell, of the Department of Public Safety, forbade any repetition of the act on the grounds that it is indecent and immoral.

Mr. Mackrell, in a conversation with Manager John E. Clifford, of the theatre, warned him that the Department of Public Safety would not tolerate the class of shows which he has been staging for the past two weeks, nor the indecent form of advertising used in exploiting the performances. A circular, advertising "The Girl With the Muff," displaying suggestive phrases, was declared to be particularly objectionable by Mr. Mackrell.

SUMMER SHOWS AT COLUMBIA.

The summer attraction for the Columbia, New York, has not been settled upon, though according to report Hurtig & Seamon will place a revue in the house, recruiting the people for it from their various burlesque shows.

At the Columbia, Chicago, "The Behman Show" will be the warm weather piece.

Vaudeville People Married.

Spokane, April 15.

Otto Fries, of "The Hoboes," and Vivian Marshall, of Lottie Mayer's diving act, were married here Saturday. Both acts were at Pantages.

The bride is 25 years of age and lives at Portland, Ore. The bridegroom is 26 and from Covington, Ky.

Eddie Foy's Idea of It.

Minneapolis, April 15.

Eddie Foy, while here, declared he never had intended to play "Hamlet." "That was all talk," he said, adding, "but I could play it just as well as anybody who is doing Shakespeare on the stage today."

Incidentally Foy confessed one of his ambitions was to play Touchstone in "As You Like It." "But you would have some popular actress playing Rosalind," he said, "and she wouldn't stand for my 'business' and the clown I would make it."

CLAIMS 27 HOUSES.

The Columbia Amusement Co. people say they have 27 houses for the second branch of the circuit. Charles E. Barton was away this week on business concerning the enlargement of the Columbia's chain of theatres.

At the meeting held Monday to consider the proposed increase of capital stock from \$85,000 to \$500,000, it was decided to postpone the question until the annual meeting of the Columbia Co. the first Friday in June.

When the franchises for the second circuit are given out about May 1, they will run for five years, it is said, to the original holders, without any charge made during that time by the Columbia Co.

Of the 43 theatres now on the "big wheel," but six will be removed from that to the second circuit, to be composed of 28 or 30 weeks.

FLOCKING TO PROGRESSIVE.

The Progressive Circuit chiefs are being besieged with applications from managers wanting to put out shows on the independent circuit next season. Already there are 50 or more applications at the New York quarters of the Progressives and fully that many more are expected to arrive or turn up within the next month or so. The independents are tacking on quite a number of new shows but will not take in every one that comes along.

The Progressives have not fully decided to embrace the proposed Wells-Schiller southern circuit to its list next season but all indications point to its acceptance.

It may be that two former burlesques from Weber & Fields will be with the independents next season. The names "Weber & Fields" will not be used in the advertising. The Progressive has not given the matter final disposition as yet.

It's now a certainty that there will be shows with the names of Joe Howard, Dave Lewis and Andy Lewis attached, the last named to appear at the head of his own company. It has not yet been settled that Harry Jolson will be at the head of a show.

FOR COLORED SHOWS.

Will Marion Cook, colored, is promoting a circuit of theatres in a number of cities in the east, backed by some influential white folks.

It is proposed to encourage the productions and performances of the colored race to the end that a higher grade of Senegambian entertainment will result.

SPECTACLE PRODUCERS.

Sunday a couple of stage directors left New York to produce the spectacles in Washington and Nashville for Leon T. Mooser. Edward T. Emery will put on "The Mysterious Thanatos" at Nashville, opening May 4. It will have a chorus of 1,000.

At Washington George Lask will do the same for "The Fire Regained," opening May 2.

It is unlikely Mr. Mooser will take on any more southern cities for this season.

BERNSTEIN ON "COPY ACTS."

"Good morning, have a cigar—have another—put this one in your pocket for after lunch. Wait a minute, will you, I want to see if there's a letter here from Seattle. That guy wired he had mailed some money. Nope, it's not here. You can't believe any of them. I'm always getting the worst of it. I sent that fellow a wire saying the sheriff was in my house, the constable in the office and that I was threatened with supplementary proceedings, and would he please send me \$100 right away. I sent the same wire to ten different people, see, but the fellow in Seattle didn't know that, and he wired he would."

"It was this way, but I don't know as I ought to tell you for you might tell someone else and my speed-money plans would all go plumb on the bum. But I'll take a chance on you, I know you won't print it anyway. You see I needed to make a quick touch. At first I needed \$200 and I thought, 'Where can I go for it that I haven't been?' I figured them up on my fingers going home to Mt. Vernon, and there was no one left. 'That's tough,' says I, 'Freeman, you have been down the line, you must dig some new ones.'"

"When I got home I woke May up and asked her for \$400. I thought she would split with me and I would get the two anyway. May jumped out of bed, saying, 'Certainly, dear, anything for you, but why didn't you wait until the morning?' Here, get \$400 on that. It was a good \$12 vase before it hit me. I never saw May so sore. After I fixed up my face so it looked like me again, I went to bed and thought it over. I had to have that coin because I had gotten an idea for an act. About four o'clock in the morning I must have been dosing, when it came to me. Why only \$200, why not wire a lot of people for \$100 each and maybe put out more than one act."

"It worked great kid, and that guy in Seattle is the only one who flopped. I guess I'll put out a couple of the acts on the \$900 I got, and pay another installment on the mortgage with the balance. No, no 'copy acts' for mine, I don't believe in it. The other day I sent out an act and the fellow said to me, 'Hey, supposin' some boob makes a holler about this stuff we're using, what will I do?' 'Take it right out,' I says 'and put something else in just as good, I don't stand for 'copy acts' and anybody who claims anything in any of my acts can have it right away, we claim nothing in any of them'. Ain't that square? Same way with titles. I say to all the acts, 'Get good titles, now, boys, get enough to use a different one every day if there's a squawk. Tell the manager the act is known all over the world and show him a title to prove it. If he doesn't believe the first one, give him another, but get one he knows well. There's enough in the show business and we don't want them all.' I see VARIETY had something about me booking 'Harry Lauder's Scotch Heathers'. I told those guys to be careful about that one, but I can't travel with every act." Sims.

AMERICAN FEDERATION OF LABOR BRINGS ABOUT WAGE SETTLEMENT

Young Actress in Washington, D. C., Member of W.R.A. U., Threatens Manager With Appeal to Office of A. F. of L., Rather Than Evoke Aid of Courts, and Immediately Receives Money Due. President Samuel Gompers Reports Facts to White Rats.

The White Rats Actors' Union, affiliated with the American Federation of Labor, received this week from President Samuel Gompers of the A. F. of L., the following letter:

"Washington, D. C., April 14, 1914.
"Mr. Will J. Cooke, Secretary-Treasurer White Rats Actors' Union of America, 227 West 46th St., New York City.

"Dear Sir and Brother:

"This afternoon I had the pleasure of a visit from Miss —, a member of the White Rats Actors' Union, and she called my attention to the fact that the management of one of the theatres here in which she was playing last week, at the close of her performance Sunday night, blandly offered her \$60 for the act of herself and brother, which she indignantly refused to accept, and after some little altercation she saw them again today incidentally and conversation was renewed, but she insisted upon her rights to receive \$80 and she told them that she had not altered her opinion at all. The manager suggested that she might see a lawyer. She refused and said that she was not going to be involved a year or more in legal battles, but would go to the office of the American Federation of Labor. The management uneasily retreated a bit and finally yielded and paid her the full week's salary. Miss — is not only made happy by the receipt of the money, but by the fact that the influence of the organization of the A. F. of L. had been instrumental in her protection.

"There were two or three other acts cut during that same week. One was annulled after the first day, despite the contract, and others were cut and they accepted it, but they, unfortunately for themselves, were not members of the organization, and had not the courage nor the temerity to stand up for their rights.

"Miss — desired that I should communicate these partly pleasing as well as unpleasant episodes to you to join me in the expressions of best wishes for yourself as well as the entire organization.

"Sincerely and fraternally yours,
(Signed) **"SAMUEL GOMPERS,**
President.

JOHNNY BUSCH KILLED.

John L. Busch, Jr., aged 15, was run over by an automobile Sunday morning, April 12, on West 109th street, near Amsterdam avenue, and killed instantly.

"Johnny" Busch, as he was familiarly known, although young in years, had been in the profession many years working in an act with his parents, known as "The Busch Trio." Some-

time ago he branched out alone as a monologist and was doing splendidly, giving big promise for the future. His sad end was a great shock to his parents as well as to those who had known the little fellow.

Funeral services were held Tuesday, April 14, at 2:30 P. M., at Dargeon's Undertaking Parlors, 954 Amsterdam avenue, New York, and were very impressive. The remains were cremated at Fresh Pond, L. I.

Arthur Kelley Recovering.

Arthur Kelley of Kelley Brothers, has been confined to his home in New York for several weeks with erysipelas. March 24 a carbuncle appeared on the back of his neck and he had it lanced. Immediately afterward erysipelas set in and he was in a critical condition for several days.

A change for the better took place last week and he is now on the way to recovery and expects to be up and around in a few days.

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.)

Lottie Burke, Communicate.

Lottie Burke (Findley and Burke) kindly communicate with Will J. Cooke, 227 West 46th St., New York City, on a matter of importance.

Ethel Bard, Communicate.

Will Miss Ethel Bard please communicate with Will J. Cooke, 227 West 46th street, New York City?

NOTICE

LADY MEMBERS

of the

WHITE RATS

Are earnestly requested to communicate with

MISS LILLIAM McNEILL,

Chairman of the Ladies' Committee of the
ACTORS' FAIR.

Ferris Co. at Long Beach.

Long Beach, Cal., April 15.

The Dick Ferris Players, headed by Ferris and Florence Stone, opened a season of summer stock here Monday at the Bentley Grand with a production of "Graustark."

STOCK

STOCK PLAYS NEXT WEEK.

ATLANTA (Lyric) "Seven Days" (Lucille La Verne Co.) (Bljou) "Prize Contest for Title" (Eddie Black Co.).
CLEVELAND (Cleveland) "What Happened to Smith" (Holden Players).
BRISTOL, PA. (Majestic) "The Dawn of Tomorrow."
KANSAS CITY (Auditorium) "Romance of the Underworld."
NEW ORLEANS (Greenwall) "Over Night" (Stegner-Muchman Players).
SAVANNAH (Savannah) "Merely Mary Ann" (Henriette Browne Players).
BOSTON (Castle Sq.) "Ommer 606."
CINCINNATI (German) "Kaserenenluft" (Otto Ernst Schmid's Players).
COLUMBUS (Hartman) "The Rainbow" (Edward Lynch Players).
MILWAUKEE (Shubert) "Ghost Breaker"; (Pabst) "Poinische Wirtshaus."
NEW BEDFORD, MASS. (Hathaway's) "Broadway Jones" (Longman Players).
NEW BRITAIN, CONN. (Lyceum) "St. Elmo" (Russell Players).
PHILADELPHIA (Chestnut St. O. H.) "Our Wives" (Orpheum Players); (Liberty) "The Chaparon" (Emily Smiley Players).
SYRACUSE (Wieling) "Madame Sherry."
BALTIMORE (Auditorium) "Dorothy Vernon of Haddon Hall."
(HOLLIDAY) "Uncle Tom's Cabin."
ST. PAUL, (Shubert) "Mrs. Temple's Telegram" (Huntington Players).

ORPHEUM, READING, CLOSING.

Reading, Pa., April 15.

The stock engagement of the Orpheum Players will be brought to a close April 18.

The house will be turned over to vaudeville the following week. Stock will resume in August.

Betty Farrington has been signed to play leads at the Orpheum, succeeding Sydney Shields.

STOCK IN PITTSBURGH.

Pittsburgh, April 15.

Norman Hackett succeeded Robert Gleckler as leading man of the Pitt players, beginning his engagement, which will last for several months, in "The Temperamental Journey." The announcement caused a great surprise at it was well known that Mr. Gleckler was interested financially in the company. It is said that a dispute about the playing of one or the roles in the comedy led to his withdrawal.

Mary Hall began her engagement as leading woman with the Duquesne Theatre stock Monday. She was formerly with the Pitt. An addition to the Pitt is Morris Kerr.

Director William Moore Patch of the Pitt has added "Years of Discretion" to the plays he will produce this year. The Pitt will close early in June. Feature films will be shown this summer. It will reopen late in September. The Duquesne will probably be moved to the Grand, where vaudeville will be disbanded for the summer.

Benjamin Kauser concludes his engagement at the Pitt this week.

To the long sick list was added the name of D. H. Haynes, who was head of the "Garden of Allah" company. He is confined to bed in his hotel, nursed by his wife.

Florence Roberts Out of Show.

Minneapolis, April 15.

The Shubert here is dark. Florence Roberts, stock star, is seriously ill, threatened with pneumonia. She played the opening performance of "The Strength of the Weak" Sunday night with doctors in the wings. It is hoped she may be able to reopen tonight.

Virginia Mann Asks Divorce.

Kansas City, April 15.

Virginia Mann, the stock and picture actress, filed suit here last week, through an attorney, for a divorce from Walter G. Marshall, an actor. She charges desertion.

The suit is the direct outcome of a tangle which started at Reading, Pa., in February when Miss Mann was playing with a stock company there.

Marshall and Miss Mann were married in Kansas City in 1906.

Opening in Newport.

Newport, R. I., April 15.

The summer stock season gets under way here next Monday when the Malley-Denison Company, headed by Blanche Shirley and James Crane, opens at the Opera House in "Brewster's Millions."

Others in the company are Neil Barrett, Houston Richards, Sophia Allen, Richard Clark, Molly Calvert, Fred Quimby, stage manager; Edward Denison, director.

Company at Cottage Grove Empress.

Chicago, April 15.

George B. Levee has installed stock at the Royal, formerly the Cottage Grove Empress, with William Barclay and Jean Storm as the chief players.

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E. A. LEVY

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(Signed) Charles J. Freeman, business manager.

Sworn to and subscribed before me this 26th

day of March, 1914, Jenie Jacobus, No. 3, No-

tary Public, New York County.

Vol. XXXIV. April 17, 1914. No. 7

Harry Parker is taking out a tent
show this summer.

Milton Schuster is to take out a mu-
sical comedy next season.

Herman Roth sailed Wednesday for
London.

Arthur Aylsworth is thinking of
taking to vaudeville for a few weeks.

Chris Maxwell is dangerously ill
from the effects of an operation for
appendicitis.

"The Girl and the Tramp" is going
out next season under the direction of
E. S. Baker of Dixon, Ill.

Sam Brook, one of the midgets in
"Snow White," is in the Brooklyn Hos-
pital from blood poisoning.

Harry Bowers of the Steinway Com-
edy Four and Grace Bond were re-
cently married in Macon, Ga.

Horton and La Triska have returned
from abroad after a two years' ab-
sence

Hugh Dawson has succeeded Charles
Sweeton as manager of the Majestic,
Evansville, Ind.

Dick Crolus, for six weeks past a
sufferer with double hernia, will be
operated upon in the hope of alleviat-
ing his condition.

Among the features selected for the
Shakespeare memorial celebration in
Central Park will be Grace George and
Robert Mantell.

Joseph Sheehan, assisted by Harold
J. Geis, Doris Marvin and Lydia
Sturtevant, is playing tabloid grand
opera through Pennsylvania.

Billie Taylor returned to New York
last Friday and appeared Sunday night
with his wife (Stella Mayhew) in the
Winter Garden program.

Milt Francis says someone reported
he was a father. Milt says the only
recent acquisition to his family
circle is a "split week" contract.

Joe Smith, formerly manager of the
Hudson, Union Hill, has been allotted
a "franchise" to book with the Family
Department of the U. B. O.

The Marinelli New York office will
shortly be reinforced by Inwards, of
the London agency of the same con-
cern. Percy Reis, of the London of-
fice, has left it.

Hyams and McIntyre are consider-
ing an offer to star again next season
in their former vehicle, "The Girl of
My Dreams," which John Coutts and
Perry Kelly have out on the road this
season.

William Fleming, Poli's expert
pasteboard manipulator at Waterbury,
Conn., has jumped to the P. F. Shea
forces, after a seven years' connection
with the Poli houses.

Fire starting in the furnace room de-
stroyed the Dreyfus theatre, Lafayette,
Ind., last Friday, causing a loss of \$60,-
000. Although the house was built
45 years ago, it was recently remodel-
led at a cost of \$50,000. The loss is
partly covered by insurance. Harry
G. Sommers, of New York, leased it.

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-
parel with displayed heads. Where a newspaper man is located as cor-
respondent 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.

Sawyer & Supplee of Camden, N. J.,
will reopen the Avenue, Wilmington,
Del., April 27, playing pictures.

"The Town Fool" has a route booked
for next season, opening Aug. 10, next,
in Ohio.

Dolly Vaughne, a chorister with
"September Morn," and C. R. Win-
slow, the drummer of the same show,
were married April 9 at Council Bluffs,
Ia.

George M. DeVere, with "In Old
Kentucky," playing at the Boston
theatre, Boston, announces the mar-
riage of his daughter, Florence, to
Thomas McDonough, April 28.

Geo. Gottlieb is in charge of the
park bookings for the Orpheum Cir-
cuit. The first ones open May 3, which
include St. Louis, Memphis, New Or-
leans, Louisville and Grand Rapids.

The Colonial, Albany, is receiving
a vaudeville show booked through the
Moss & Brill offices, New York. From
Albany the show moves on to Rand's
Opera House, Troy, for two Sunday
performances.

The week of May 18th will witness
the closing for the summer of all the
Keith houses in New York, some being
given over to feature films, the others
remaining dark until the last week in
August.

Catherine Hayes and Sabel Johnson
will reappear next week at Hammer-
stein's, in "Childhood Days." A. Bal-
dwin Sloane and Grace Field will play
a third return engagement within
three months at the same house next
week.

Harry Lefkowitz, editor of the An-
nouncer, a San Francisco sporting
weekly, arrived in town last week and
is making his stay at Wallick's. This
is his last stop on his transcontinental
trip which has carried him through
the states.

Ada V. Sullivan, who threatened to
start an action against the late Sena-
tor Sullivan's estate, for a share of the
property as the adopted daughter, is
billed next week for Hammerstein's as
"Big Tim Sullivan's Daughter." The
Sullivan executors allege Miss Sulli-
van was never legally adopted by the
Senator. The girl has been appearing
as a "single act" on the small time.

TOMMY'S TATTLES.

By Thomas J. Gray.

See where they used a couple of
thousand convicts to make a moving
picture. That's putting them in show
business faster than Willie Hammer-
stein can.

To get a job with Ziegfeld, chorus
girls have to pass a beauty test.
Clothes don't make much difference.
They never wear many—on the stage.

Friend—Why is it you can't get a
job?

Actor—The kind of parts I play are
not in season now.

Friend—What is your specialty?

Actor—Santa Claus in Christmas
plays.

Did you see the new Kellys they are
wearing? They make every one look
like Andrew Mack made up and ready
to go on.

Father, Dear Father, come home with
me now,

The clock in the steeple strikes eight;
But Father said "No, I must get next
week,
And my agent told me to wait."

What the Song Pluggers Say:—

"This number will be restricted for
you."

"You can take my word for it."

"Nobody has done it yet."

"We never pay anyone to sing our
songs as a rule, but with you I'll make
an exception."

"Put it on as a favor for me, will
you?"

"This song will positively make your
act."

"I know it's been done, but I'll have
a special version written for you."

"Well, just drop in to see us any-
how."

"You get more out of that song than
anyone who ever sung it."

"If you have a nice picture of your
wife, we'll put it on the title page."

"If you had four of our songs you'd
have a great act."

DUTCH PHILOSOPHY.

By Conkey.

I know dot de business las rotten.
It's best dough to boar it und grin;
Oder actors, dey got der troubles
Mitout me und mine buttlin' in.
Since first I bust in de show business,
Ders von tink I find out you bet,
No matter how rotten de game goes,
It still could be lots worse yet.

Ders dot Street of de team "Street und
Bensch."

I meet him here choost yesterday,
Und, by golly, dot boob, he was crying;
He say dot his sketch run away.

Do you tink I would cry? No Street!

If my sketch should gif me de luck?

Dot feller don't know he las lucky.

It could be worse she might come back.

Choost keep dot von fact in your noodle.

Ven boaling Clarke Street or Broadway--

Ders oder good acts up against it.

Perbaps worse den you are today.

Und von de old lady gets de game goes,

Aber don't be a fool und curse.

She might open up a rooming house;

Und Lieber Gott! dot would be worse.

Vas a act open up here mit me.

It was herre de way dot he blow

Ven de Manager and back de bill,

Und he find out he open de show.

Aber von ve wash up und de sack?

De bunch waitlin' round to rehearse,

He say: "Dot soup spot might be rotten,

But no spot at all! Gee, dot's worse."

If some Agent would not book my act,

Do you tink dot my knees would shank?

Not for mine! I choost tink: "Go tell,

I know de wash up und de sack."

Here's something to paste in de scrap book.

Ven all open mit a flat purse.

"By golly, dey can't come so rotten,

But vat it could be a lot worse."

IDLE ARMY OF STAGE HANDS LOOK TO I. A. T. S. E. FOR HELP

Mushroom Growth of Movies and Closing of Shows Galore Have Given Union Stage Employees Something to Worry About. Strict Enforcement of Fire Laws May Render Some Assistance. New Phase of Legislation on Tapis to Alleviate Condition in Ranks.

The closing of shows, the rise of the movies and the flopping of legitimate houses to pictures has thrown several hundred union stage hands out of work. Right now in New York alone there are a hundred or more stage employees out of work with apparently no work in sight until next fall. There are many who are not sure that next season will bring them anything by reason of the movie growth.

To protect a lot of the union hands the International Alliance of Theatrical Stage Employees may strive to bring about certain legislation which will insure the engaging of more men when a legitimate house switches to the movies.

The union men say there is a very strict law regarding the safeguarding of stages at all times from fire and that if it is enforced will mean the employment of more men. They would have a union man, a carpenter say, who would be on hand constantly to raise and lower the asbestos curtain, make sure that the pilot light is in the middle of the stage and that the walls of the back are exposed following the performance.

They say an electrician is absolutely necessary to look after the wirings and to be there in case of accident. They maintain the electrician by continual attendance could prevent many an accident.

Of course all movies employ an operator. But all movies do not hire union electricians and a union carpenter. The enforcement of the state fire laws would mean the engaging of the latter two anyway.

According to inside information there are exactly 59 theatres in New York that are "unfriendly" to unionism and do not employ union stage hands. When the executive board of the I. A. T. S. E. meets here in July a full investigation of present conditions in New York will be made and some sort of recommendations made that may alleviate the "unfair" theatrical conditions.

It will also pass upon applications for membership as there are now 180 applications, mostly from operators, who wish to join the organization.

President C. C. Shay, of the Alliance, who is now south on business of organization and troublous matters, is to return to New York April 23 when he will determine the date the executive board will meet in New York in July.

DALY'S LEADING ROLE.

H. H. Frazee has contracted with George Bronson Howard for the production rights to his "The Red Light

of Mars," originally written as a play, then novelized and now once more converted into dramatic form. Arnold Daly has been selected for the leading role.

The piece will open early in May on the road and will be sent into Chicago for a spring run and not come into New York until next season.

The cast will include John Flood and Beverly Sitgreaves.

PRINCESS PLAYERS COMING IN.

The Princess Players, under Holbrook Blinn's stage direction, who went into Chicago for an expected run, are closing their short stay in the Windy City Saturday night. Police censorship hit the company and the closing was arranged for by Comstock & Gest who bring the players back to New York Sunday.

The Princess Players have next week booked at the Majestic, Brooklyn, but the following date is not announced.

Comstock & Gest are making provision for some of the members of the company by giving them stock berths. May Buckley has been assigned to the C. & G. stock at Cleveland.

"TWIN BEDS" REHEARSING.

"Twin Beds," a farce comedy by Margaret Mayo, was placed in rehearsal this week by Robert Harris. It is slated to open around May 4, probably in Atlantic City. This show will be taken into Chicago where it is expected to stay all summer.

Ray Cox and Georgia Lawrence have been engaged. The leading male player will be John Cumberland.

"REFORMERS" GETTING READY

"The Reformers," the John Cumberland farce comedy, which the Robert Graves, Inc., is exploiting, will have its first performance at Pittsfield, Mass., April 24-25 and will open an indefinite engagement at the Hollis, Boston, April 27.

Grace Goodall and little Beverly West will be among the principals.

The Graves Co. will later produce "The Ambitions of Marjorie." This week it engaged Edith Glendenning and Everett Butterfield for this show.

Doorman Left \$10,000.

Richmond, April 8.

From stage door to riches goes for J. F. Tillery, the fifty-year-old Colonial theatre doorman, who has been notified he has been left \$10,000 by an uncle who recently died in Little Rock.

SHOWS CLOSING.

"When Dreams Come True" closes its season in Philadelphia May 2, after having played steadily for over a year, reopening Sept. 7, playing a route to the Pacific Coast.

Members of "The House of Bondage" returned to town Sunday and Monday from Syracuse saying the organization had closed there Saturday night. The company received half salary Holy Week as per contract, and unlike many companies that close the members paid their own way back into New York.

Wee & Lambert are closing for the summer "Seven Hours in New York" (Poughkeepsie, N. Y., April 18), and "Spendthrift" (Perth Amboy, N. J., same date.)

Stetson's "Uncle Tom's Cabin" is scheduled to close its road tour April 25.

Liebler & Co.'s spectacular production of "The Garden of Allah" has been sent to the store house for the heated term and will reopen in September, headed south and booked to the coast via St. Louis. It is reported to have yielded large profits on the season just closed.

William A. Brady's "Little Women" Company will disband for the season Saturday night at the close of the Brooklyn engagement.

Kansas City, April 15.

The Victoria Miller Company closed Saturday at Center, Mo.

SHOWS IN FRISCO.

San Francisco, April 15.

Al Jolson opened at the Cort in "The Honeymoon Express" and was greeted by a large audience. Jolson came in for the lion's share of attention and applause but the show met full approval.

Rock and Fulton returned to the Gaiety and appeared in "The Echo." The opening was good, but slumped off Monday when a half-house was reported.

Chauncey Olcott got away to a bad start at the Columbia, but business picked up after the opening.

HURLBURT REWRITING PLAY.

Cincinnati, April 15.

William Hurlburt, author, is here rewriting his "The Man Who Would Live." Local critics praise the idea but suggest a revision of the manuscript.

The new version will be put on Saturday night.

"Misleading Lady" Leaving.

"The Misleading Lady" concludes its New York engagement at the Fulton May 2 and will move to the Colonial, Boston, where it will open an indefinite engagement May 4.

Openings in Chicago.

Chicago, April 15.

John Drew opened at the Illinois Monday night in "The Tyranny of Tears" and "The Will," before a very large audience. "Madame Moselle" opened at the Garrick to big houses, and the Irish Players returned to the Fine Arts.

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

MANY BENEFITS TODAY.

The annual meeting for the transaction of business of the society and for the election of officers and trustees of the Actors' Fund of America, will be held at the Hudson theatre May 12 at 2 p. m.

A special meeting of the Fund will be held at the Hudson at 3 o'clock of the same day for the purpose of voting on and adopting an amendment to the by-laws.

A general matinee benefit at several of the New York playhouses will be given this afternoon for the Fund, in which none of the William A. Brady attractions will participate. It is being fathered to a considerable extent by A. L. Erlanger. There is not a Klaw & Erlanger attraction at the 19 New York houses giving these benefit performances.

Benefits are also being given throughout the country in legitimate houses where no Friday matinee is given, the services of everyone excepting the musicians is donated. In the variety theatres (daily matinee customary) the theatre is giving the entire matinee receipts, paying its house and show expenses.

The Musicians' Union refused to allow its men to play for the benefits without pay. It was called "putting one over on the managers."

DRESSLER'S COUNTER-CLAIM.

San Francisco, April 15.

Marie Dressler, in answering the suit for damages brought against her by the Gaiety theatre management for failure to appear in "The Merry Gambol," filed a counter suit in the United States district court.

In her cross-complaint Miss Dressler alleges the failure of the management to meet salary due her, and notes at hand which she asserts she holds against G. M. Anderson amount to \$60,330. As co-defendants in her cross-complaint Miss Dressler names everybody connected with the present management of the Gaiety. Other former members of the "Gambol" company, including Charles Judels, have also brought suit against the Gaiety. It is understood that the Gaiety management has offered to settle with some.

Los Angeles, April 15.

Ferris Hartman, director of the Gaiety company, has resigned on account of trouble with the management of "The Girl Behind the Counter" Co. Alf. Golding replaces him.

SAM RORK WON'T COME BACK.

Los Angeles, April 15.

Sam Rork, the New York manager who dropped his bankroll when "The Merry Countess," which he managed, went "broke" here a few months ago, is recuperating his losses in Southern California. He has just returned from San Diego and Coronado where he put on successful Palais de Dances for several weeks.

Rork declares he never will go back into the show business again. "It's too easy to go broke over night," Sam says, and he ought to know.

TWO OF FIVE NEW SHOWS IN NEW YORK GET OVER

"The Dummy" and "Raymond Hitchcock in "The Beauty Shop" Best Liked of This Week's Quintet. Willie Collier's New Piece, Produced Out of Town, Drags. Thrills in "The Thinking Machine." "Under Dog" Not Strong Drawn.

Following closely upon the Lenten period the legitimate theatrical season took on its final spurt in New York coming along with five new shows.

Of the five, the nearest approach to a hit, according to the opinions expressed by the daily newspaper reviewers, would seem to be "The Truth," a revival of one of Clyde Fitch's failures, but which appears to have scored through the excellent cast selected for its interpretation at the Little theatre, and "The Beauty Shop" with Raymond Hitchcock at the Astor which Cohan & Harris did not want to bring into New York.

Others were "The Dummy," by the authors of "The Argyle Case," another detective tale, but utilizing more comedy; "The Red Canary," a musical comedy whose only chance for life would seem to be in its leading comedian, T. Roy Barnes, who seems to have knocked the New York public atwitter with his personal success; "The Governor's Boss," another dramatization of the Sulzer trial, which could only succeed in getting into New York through being financed by a friend of the author.

"UNDER DOG" PRODUCED.

Chicago, April 15.

"The Under Dog," a play in four acts with a prolog and epilog written by Rachel Marshall and Oliver Bailey, was revealed for the first time on any stage at the Comedy, Saturday night, April 11.

The premiere was attended by a generous audience, and the piece received considerable applause. The subject matter of the drama concerns the vicissitudes of an ex-convict. Among those who take part in the show are Olive Wyndham and William Conklin, more or less ably assisted by Karl Hewett and others.

Miss Marshall, in writing the play is attempting to reform our modern prisons. She is the author of "The Traffic," which dealt with the white slave proposition, a play that had a prosperous run in the Comedy some time ago.

The show opened to \$500, got the same amount Sunday, but dropped to \$100 Monday night, despite the favorable notices. The show will be left here for two weeks anyway for a certain line upon it, although it is said that if the piece had a better acting force it would stand more chance.

COLLIER'S NEW PLAY DRAGS.

Atlantic City, April 15.

The first act of Willie Collier's latest musical comedy, "Forward March," opened with a rush at the Apollo Monday night (for the week), but after about 30 minutes of Collier, the piece

commenced to drag and at the end of the second (and last) act there was little interest manifested.

Frank Craven and John Golden wrote the piece, taken from F. Ansty's "Love Among the Lions." It was staged by Julian Mitchell and Sam Forrest. There are five scenes, 12 musical numbers and a chorus with rapid dances.

The song hits are "The Zoological Rag," danced by "animals," and "I Ain't to Blame," sung by Clara Palmer and John Hendricks. Mr. Collier has one of the number hits in "You've Got to Pay for What You Get."

The story is of Lionel March (Collier), who has fallen in love with a woman whom he does not know. He follows her to her home and worships her from the other side of the street, until scaring up enough nerve to find his way into the office of her father—a professor of dancing, oratory and other issues of the "muse"—and elects to undertake a course in oratory. There he meets the object of his affections and immediately proposes to her. The proposition, at first, is treated with absurdity by the girl, until the fiancé of her sister, who happens to be a reporter, suggests that if she desires to go on the stage, she should be married in a cage with lions and gain the necessary publicity. This appeals strongly to her, and she decides to accept March, if he will agree. He agrees but with trepidation and his attempts to evade this lion cage marriage furnish the slight thread of the play.

Other principals are Charles Dow Clark, Leonara Navasio, Will Phillips, Reine Davis and William Keogh.

George M. Cohan is rewriting the book of the piece which is to be given a thorough overhauling before it is shown in New York.

"CORDELIA BLOSSOM" A HIT.

Philadelphia, April 15.

"Cordelia Blossom," a comedy in four acts based on the magazine stories by George Randolph Chester and dramatized by Mr. Chester and his wife, Mrs. Lillian Chester, had its premiere production Saturday night at the Broad Street theatre. It was pronounced an instant hit. A good audience attended the opening and called for speeches from Burr McIntosh, who has the leading role of Colonel Waterson Blossom.

The play is built around the cleverness of two women. From one it takes its name and the other is the wife of Jim Fleecer, a political boss of a city on the Mason and Dixon line. Both women are eager to climb to the top of the social ladder through the

medium of the Isis Club. Their success is brought about by playing on the weak spots in the nature of Colonel Blossom, a southern gentleman of the "old school." The action is swift and the dialogue is clever.

Mr. McIntosh was easily the individual hit. Harry C. Browne was satisfying, although he did not go so deeply into the flavor of his "fat" part as did McIntosh. Grace Elliston was Cordelia Blossom and Jane Grey Mrs. Fleecer, both playing in highly satisfactory manner. Others are James Seeley, Marion Kirby, Harry J. Lane, Ida Darling, Frank F. Elliott, Alice Haynes, Jay Wilson, Samuel J. Burton, Howard Sloat, Dan Fitzgerald, Jean Temple and Martin J. Cody.

THRILLS IN "THINKING" SHOW.

Reading, Pa., April 15.

"The Thinking Machine," a comedy-mystery play in a prolog of three parts and three acts, adapted from the novel "The Chase of the Golden Plate" (by the late Jacques Futrelle), was produced Monday night by the Orpheum Players for the first time on any stage and was a decided success. The dramatic version is by George Brackett Seitz. This production also marked the closing week of the Orpheum as a dramatic stock house.

The piece is one of the best and most cleverly constructed of any seen in this city for some time. The play was an interesting one and the "first nighters" were continuously thrilled. It is a question whether any changes will be required to place this show on Broadway.

Philip Lord, as the thinking machine was supremely good. Betty Farrington and Walter Richardson won immediate favor.

In a box witnessing the first performance was Mrs. May Futrelle, the widow of the deceased writer; Mrs. H. C. DeMille, wife of the author of "The Charity Ball," and mother of William DeMille, who wrote "The Woman," and of Cecile DeMille.

"OMAR" AT MANHATTAN.

The Guy Bates show, "Omar, the Tentmaker," is not going directly toward the Pacific Coast, after a week's rest following the close of the run at the Lyric this Saturday, as reported. Instead the piece opens at the Manhattan Opera House April 20, for from four to six weeks. Following that engagement the coast tour will be started.

Last week and the week before at the Lyric "Omar" is said to have drawn in around \$9,000 each of the weeks.

"PRETTY MRS. SMITH" COMING.

Boston, April 15.

The "Pretty Mrs. Smith" piece, with Kitty Gordon, is due in New York early in August, either at the Globe or the Shubert. Both managements are reported to have submitted offers for the Oliver Morosco hit at the Cort, which ran between \$6,000 and \$7,000 in the Lenten weeks.

The Globe is a Charles B. Dillingham theatre, and listed as a "K. & E. house." Heretofore Mr. Morosco has placed his attractions for New York in Shubert theatres.

JIM THORNTON IMPROVING.

James Thornton was injured by falling down the steps of a subway station last Sunday morning. He was about to visit his wife, Bonnie Thornton, at St. Luke's Hospital, where she is recovering from an illness. Mr. Thornton was removed to the Harlem Hospital.

His condition Wednesday night was stated as much improved. He is expected to recover.

"THE TRAFFIC" IN BROOKLYN.

Next week at the De Kalb, Brooklyn, the east will see "The Traffic" for the first time. It is to be a metropolitan premiere.

The piece is an underworld play that has appeared in San Francisco and Chicago.

Next week at the Royal, Bronx, will by another local premiere when "Hagar Revelly" with Nance Gwyn, is first shown hereabouts.

ZIEGFELD'S NEW COLLARS.

The marriage of Flo Ziegfeld, Jr., to Billie Burke last Saturday at Hoboken brought out the news Mr. Ziegfeld's affection for his wife had brought about a change in his collars—Ziegfeld now wearing a starched white collar instead of the soft ones he formerly affected.

Mrs. Ziegfeld, while still Miss Burke, is said to have been responsible for the remarkable change in Ziggy's neckwear.

Baltimore, April 15.

"Remarriage is like eating something that has been cooked before, something that if you wish to enjoy you must heat up. And even then it is not the same."

That was Anna Held's reply to the question what she thought of the reported marriage of her former husband, F. Ziegfeld, Jr., to Billie Burke? She is playing an engagement here at the Maryland theatre and all her friends have been telegraphing her for the last two days giving her various sorts of messages. "I have not sent my congratulations to Mr. Ziegfeld," said she of the mischievous eyes; "but I wish them both much happiness. He may have learned by this time how to hold a woman. He may even have discovered that a man possesses a soul. But for me henceforth it is the single life."

Framing Up "Million Dollar Doll."

Chicago, April 15.

"The Million Dollar Doll" is being lined up for next season as a road attraction by Harvey D. Orr. It's a comedy with music and will carry 25 people.

Orr now has the Imperial Mare Quartet, a Grand Opera Sextet, and the Holdworths (of vaudeville) under contract.

Bowers & Doyle are planning to put out "Ole Swanson, Just From Sweden" in August, over the one-nighters.

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

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BILLS NEXT WEEK (April 20)

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. C." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S. S." Sullivan-Considine Circuit—"P." Pantages Circuit—"Low." Marcus Low Circuit—"Int." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"J. J." Jones, Linick & Schaefer (Chicago)—"B." Bert Levey (San Francisco)—"W. V. A." Western States Vaudeville Association (San Francisco)—"Web." Webber Vaudeville Circuit (Chicago)—"Co." E. J. Cox (Chicago)—"The." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"A." J. H. Alois (Montreal)—"Sun." Gus Sun Circuit (Springfield, O.).

New York

HAMBERSTEIN'S

Clara Morton
Fox & Dolly
Minnie Dupree Co
Stoane & Field
"Water Cure"
Hayes & Johnson
Ada V Sullivan
Fatima
Amorus Troupe
Sam Curtis Co
Chas F Semon
Fred Dupree
4 Burrus Sisters
Black & White
Frank Combs
Brooks & Bowman
McNamee
Kelly & Root
JOSE COLEMAN (ubo)
Joe Collins
Frank Kennan Co
"Cavalleria Rusticana"
Frank Fogarty
Prince Florio
Kenney No & Platt
Natalie & Fernan
Leitzel & Jeannette
(Others to fill)
COLONIAL (ubo)
Alice Lloyd
Mary Nash Co
Mack & Walker
Avon Comedians
"Matinee Girls"
Morris & Allen
Klutzing's Animals
Beaux Arts
(Others to fill)
ALHAMBRA (ubo)
Danie
Bernard Reinold Co
Juliette Dika
Lambert & Ball
Lamont's Minstrels
(Others to fill)
BRONX (ubo)
Mr & Mrs De Haven
Orford's Elephants
Kines & Fox
Doc O'Neill
Bankoff & Girle
(Others to fill)
GRAND (low)
Fiddler & Shanon
Holmes & Holliston
The Vaidos
Jack Strauss
Gaseh Sisters
(Two to fill)
Hilda Hawthorne
Kelt & DeMont
Downing & Small
(Four to fill)
AMERICAN (low)
Bush & Engel
Capitola
Haley & Noble
Jackson Family
Hoyt & Wardell
Middletown-Spellmeyer
Oscar Lorraine
3 Yocarrays
(One to fill)
2d half
3 Martins
Anthony & Rose
Wm Lampe Co
Tom Brown Jr
Fagan & Byron
Bessie LeCount
Low Fitzgibbon
(Others to fill)
BOWLEARD (low)
Genison & Nelson
Welch, Mealy & Mont
Marie LeVarr
Searl Allen Co
Brady & Manney
Chas Ledager
2d half
Brown & Newman
Frevol
Dorothy Rogers Co
Bell Boy 3
Wills & Hansen
(One to fill)
DELANEY (low)
Frier & King
Clayton-Drew Co
Kelt & DeMont
"Night in Park"

(Two to fill)

2d half

Hoyt & Wardell

Oscar Lorraine

Fla Operatic 3

Book Agent

Neus Eldrid

(Two to fill)

SEVENTH (low)

Earl & Curtis

Rockwell & Wood

"Winning Widows"

CHIEF Bailey

(Two to fill)

2d half

Ruth Powell

Henry B Toomer Co

Nell McKinley

Grey & Peters

(Two to fill)

ORPHEUM (low)

Ruth Budd

McDermott & Wallace

"Love in Holland"

Anthony & Rose

Wm Lampe Co

Al & Fan Steadman

Ward, Bell & Ward

2d half

Amorus & Mulvey

Capitola

Holmes & Holliston

Haley & Noble

"Villain Pursued Her"

Clark & Thorne

Hanson & Hanlon

NATURAL (low)

"Between Trains"

Ruth Powell

Morton & Austin

Low Wells

Neus & Eldrid

(One to fill)

2d half

Briere & King

Zelays

Middletown-Spellmeyer

Freeman & Dunham

3 Shelby Boys

(Two to fill)

GREENEY (low)

Low Fitzgibbon

9 Krasy Kids

McMahon & Mayne

Mabel Fanyer Co

Freeman & Dunham

3 Martins

(One to fill)

2d half

Genison & Nelson

3 Yocarrays

"Winning Widows"

Rockwell & Wood

Archer & Belford

Low Wells

Ruth Budd

(One to fill)

LINCOLN (low)

Amorus & Mulvey

Nell McKinley

Henry B. Toomer Co

Fla Operatic 3

Grey & Peters

(One to fill)

2d half

Marie LeVarr

McMahon & Mayne

Herman Lieb Co

Brady & Mahoney

Chas Ledager

(One to fill)

McDermott & Wallace

Behind Footlights

Al K Hall

Oliver-Armando Tr.

(2 to fill)

STUBBERT (low)

3 Keltons

Book Agent

Bell Boy 3

Oliver-Armando Tr.

(3 to fill)

2d half

Wood & Doraline Sis.

"Mel How Could You"

Welch & Mealy & Mon

Delmore & Light

Jackson Family

(1 to fill)

LIBERTY (low)

Grace Benedict

J C Lewis Jr Co

Helen Pinkree Co

Torleys

(1 to fill)

2d half

Taylor & Brown

4 Musical Misses

(3 to fill)

COLUMBIA (low)

Frances & Addington

Jack Boyce

McGarvey

"The Law"

Wilson & Jennings

4 Crombells

2d half

Jarvis & Harrison

"Line No Resistance"

Wm Cahill

The Vaidos

(2 to fill)

BIJOU (low)

Frevol

Wood & Doraline Sis

"Count"

"Villain Pursued Her"

Clark & Thorne

3 Shelby Boys

(1 to fill)

2d half

Jim Reynolds

Morton & Austin

9 Krasy Kids

Mabel Fanyer Co

Bogart & Nelson

The Tonleys

(1 to fill)

Ann Archer, Mich.

MAJESTIC (ubo)

Ryan & Mabelle

Metropole 4

Archer & Belford

Kelly & Galvin

2d half

Thillie Abbott Co

Jack Beechell

Laura Doone Co

Silber & North

"Bower of Melody"

Atlanta

FORSTH (ubo)

Frank Keene Co

Bedford & Winchester

Hopkins Sisters

Ergott's Lilliputians

(Others to fill)

Battle Creek, Mich.

BIJOU (ubo)

Brown & Jackson

Venita Gould

"When Woman Rule"

Billings, Mont.

HABCOCK (sc)

3 Newmans

Kammerer & Howland

Clem Bevins Co

Coakland & McBride & M

Robinson's Elephants

Boston

KEITH'S (ubo)

Gertrude Hoffman Co

Jack Kennedy

Burley & Burley

Walter Van Brunt

Collegians

Tom Kirby

Lawrence Sis

ST. JAMES (low)

Jim & Betty Morgan

"Son of Solomon"

Ralph Edwards

Jungman Family

(Two to fill)

2d half

LaVier

Grace Doyle

Haydn, Bert & Haydn

Walter Law Co

Sen Francis Murphy

Cycling McNutts

ORPHEUM (low)

Grace Doyle

Cycling McNutts

Sen Francis Murphy

Walter Law Co

Haydn, Bert & Haydn

La Vler

(Two to fill)

2d half

Jim & Betty Morgan

Jungman 22 Family

"Son of Solomon"

Ralph Edwards

(Four to fill)

Buffalo

SHEA'S (ubo)

Mason Keel Co

Claudius & Scarlet

Josephine Dunfee

Samaroff & Sonia

MAJESTIC (low)

ACADEMY (low)

Bert Bayerstadt

Rose & Moon

Bernard & Lloyd

VonCello

Josephine Carr

Hoyt Leasly Co

Joe Fondeller

Montrose & Sardell

LYRIC (low)

Arthur Morris

"Ward 22"

Three Brownies

Al Eapay & Paul

(One to fill)

Butte

EMPRESS (sc)

Great Johnstone

Bijou Russell

Porter J White Co

Demarest & Doll

"Circus Days"

Calgary, Can.

LYRIC (m)

"Vice"

5 Gargoles

Clayton & Lennie

Bob Finley & Girls

Cycling Brunettes

Chicago

EMPRESS (sc)

Halsted St

(Open Sun Mat)

Todd Nards

Ronair & Ward

Kinkaid Players

Savoy & Brennan

3 Harveys

MAJESTIC (orph)

Wm Fayerham Co

Clare Rochester

Schenck Bro

Hertha Creighton Co

Vinton & Buster

Chas & Fannie Van

H Samarins

Johnny Johnson

Mario & Duffy

PALACE (orph)

Pittsburgh
GRAND (ubo)
 "Green Beetle"
 Raymond & Bala
 Meredith & Snosser
 De Vol 3
 7 Bracks
 (Others to fill)
Port Jervis, N. Y.
Empress (ubo)
 The Lippincott
 Gilmore & Oruma
 Calen & Davis
 2d half
 Devala & Zeldi
 Edwin Ward
 Howard & Mason
Portland, Ore.
ORPHEUM
 Roshanara
 Theo Roberts Co
 McDevitt Kelly & L
 Hufferd & Chain
 Jarvis & Dare
 (Others to fill)
EMPRESS (sc)
 Dorach & Russell
 Harry Rose
 "In Old New York"
 Usher 3
 Cecile Eldrid & C
PANTAGES (m)
 Alisky's Hawaiian
 Creco
 Comer & Sloane
 Toango & Geneva
 Danny Simmons
 De Alberta
Richmond
LYRIC (ubo)
 "The System"
 Grace Wilson
 Stan Stanley 8
 Jack & Lew Cooper
 Humean 3
 (Others to fill)
Rochester, N. Y.
TEMPLE (ubo)
 Bickel & Watson
 Fannie Brice
 Bully Family
 Will Oakland Co
 Gordon & Rica
 (Others to fill)
FAMILY (loew)
 Ruth Curtis
 Labelle Clark & Horse
 Mark List
 Nan Hewins Co
 Golden & West
 Tallman
Sacramento
EMPRESS (sc)
 (Open Sun Mat)
 Moffat Clara 3
 Hong Fong
 Jas F. Sullivan Co
 Olivetti Troupe
 "Top World Dancers"
 Saginaw, Mich.
JEFFERS (ubo)
 "Lovers & Lunatics"
 2d half
 Southwick & Darr
 Calloway & Roberts
 Whippie Houston Co
 Helm Children
 Alice Teddy
Salt Lake
ORPHEUM
 (Open Sun Mat)
 Marie Lloyd
 Cameron & Connor
 Carlisle & Romer
 Sam Barton
 (Others to fill)
EMPRESS (sc)
 (Open Wed Mat)
 Dennis Bros
 Berke & Korae
 Rosow Midgots
 R E O'Connor Co
 Murray Bennett
 McMahon & Chapelle
San Antonio
MAJESTIC (inter)
 (Open Sun Mat)
 La Toy Bros
 3 Creighton Sis
 Wiley & Ted Byck
 Capitol City 4
 "Lawn Party"
 Marshall Montgomery
 Chahluco Guatemala
San Diego
SAVOY (m)
 Riding Duttons
 Rhoda & Crampton
 Patsy Doyle
 Duncan & Holt
 Clara Stevens Co
San Francisco
ORPHEUM
 David Bingham
 Harry Gilfill
 Ruth Rye
 Keno Walsh & Mel
 Ward & Weber
 Woodman & Livingston
 Ben Deely Co
 Kartell
EMPRESS (sc)
 Eddie Marshall
 Maye & Addie
 Canfield & Carlton
 Frank Mullane
 Pekinese Troupe
PANTAGES (m)
 (Open Sun Mat)
 Adelle's Lions
 Phil & Dolly Nobles
 Phil La Tokas
 Richardson & Montrose
 Howard 3
 Arthur Rixby
St. Louis
COLUMBIA (ubo)
 Elizabeth Murray
 Van & Beaumont Sis

Crosby & Dayne
 Nina Barbour
 Merrill & Otto
 Ernie & Brink
 (Others to fill)
St. Paul
ORPHEUM
 (Open Sun Mat)
 Claude & Fan Usher
 Dainty Marie
 Doris Wilson 3
 Edna Showalter
 Reed Bros
 (Others to fill)
EMPRESS (sc)
 (Open Sun Mat)
 3 Famous
 Moscow Sisters
 Dick Lynch
 Hailen & Fuller
 "More Sin Again"
Seranton, Pa.
POLI'S (ubo)
 Mitt Collins
 Julia Curtis
 Claude Rant
 Derkin's Animals
 (Others to fill)
Seattle
ORPHEUM
 Odiva
 Master Gabriel Co
 Mabel Adams Co
 Kimberly & Mohr
 Violet McMillan
 Moralle Bros
 (Others to fill)
EMPRESS (sc)
 Berry & Berry
 "Barefoot Boy"
 "Salvation Sue"
 Morrissey & Hackett
 Ploek & Le Coupe
PANTAGES (m)
 Fields & Lewis
 Torcat's Roosters
 American Whirlwinds
 Tracer Gools & Tracey
 The Halkings
Sloox City
ORPHEUM
 (Open Sun Mat)
 George Damerall Co
 Kalliyana
 Ruth Curtis
 Marie Bishop
 Ambler Bros
 Pantzer Duo
Spokane
ORPHEUM (sc)
 (Open Sun Mat)
 The Skatelles
 Green McHenry & D
 "Four of a Kind"
 Julian Rose
 Jas F. Sullivan Co
PANTAGES (m)
 (Open Sun Mat)
 "Soul Kiss"
 Jos Remington Co
 Mappier Kennedy & R
 Scott & Wallace
 Wartenberg Bros
 Syracuse, N. Y.
GRAND (ubo)
 Joe Jefferson Co
 Ed Morton
 Doreen Clifford
 Chung Hwa 4
 Beaumont & Arnold
 Howard's Ponies
 (Others to fill)
Springfield, Mass.
POLI'S (ubo)
 Edwin Ables Co
 O'Brien Havel Co
 Webb & Burns
 Lorraine & Burke
 Ray & Hilliard
 Dandy Bros
 Alexander Bros
 Marjory Atwood
Tacoma
EMPRESS (sc)
 Zeraldas
 Louis Granat
 "The Punch"
 Bob Hart
 "Mermal & Man"
PANTAGES (m)
 Barnold's Dogs
 Harrows Lancaster Co
 Tom Kelly
 Wood & Lawson
 Jerome & Carson
Terre Haute, Ind.
VARIETIES (wva)
 Elliot Bros
 Pearl Bros & Burns
 Charlotte Parry Co
 2 Kern
 Adeline Lowe Co
 2d half
 Robt Hodge
 Earl & Neal
 Dandy & Hail
 Hip & Napoleon
 (One to fill)
Toledo
KEITH'S (ubo)
 "Woman Proposer"
 Jack Kennedy
 Martin & Fabrial
 Burns & Kissen
 Guerrero & Carmen
 (Others to fill)
Toronto
SHEA'S (ubo)
 "Kid Kabaret"
 Charles Aheran Tr
 Adelle Higgins
 Lyons & Yosco
 Mary Dorr
 Albert Perry Co
 Miller & Lyle
 Rayno's Dogs

YOUNG ST. (loew)
 Paul Stephens
 Laurie & Aileen
 Kello & Leighton
 Tierney & Saboth
 Elliseath Cutty
 Lottie Williams Co
 Klein Bros
 6 Diving Nymphs
 Purcell Bros
Vancouver, B. C.
ORPHEUM
 "Sergeant Bagby"
 Lillian Shaw
 Wright & Deltrich
 Weston & Claire
 The Barrens
 Powers Bros
 (Others to fill)
IMPERIAL (sc)
 Ryan Bros
 Williams & Segal
 "Spiegel's Daughter"
 Al Herman
 "Harmony Girls"
PANTAGES (m)
 Lottie Mayer Girls
 Lasky's "Hoboes"
 Muzette
 Rackett Hoover & M
 Cornalia & Wilbur
 Washington
KEITH'S (ubo)
 Anna Held
 Flanagan & Edwards
 Gliding O'Mearas
 Asaki
 Buckley's Animals
 (Others to fill)
Winnipeg, Can.
ORPHEUM
 Valeska Suratt Co

Irene Timmons Co
 DeLeon & Davis
 James Cullen
 Kello & Leighton
 Steilling & Revell
 Aileen Stanley
 (Others to fill)
EMPRESS (sc)
 2 Georges
 Rathskeller 3
 Tom Nawn Co
 Mary Gray
 Onalp
PANTAGES (m)
 "Masqueraders"
 Daisy Harcourt
 Dr Will Davis
 Mae Erwood Co
 Salt Bush Bill Co
Paria
OLYMPIA
 Pichel & Scale
 Dorville
 Bourillon
 Footit & Sons
 Alice O'Brien
 Y. Primateps
 Mary Therr
 Charlot Martens
 Jackson's Girls
EMPIRE
 Thales & Mlle Maeslin
 Nine Pinson
 Apollo Trio
 Gabby Daphy
 Corn & Hart
 6 Merry Macs
 Heros
 MacRockan & Partner
 Malbert

cupancy by June. A \$15,000 playhouse is to be erected at Federalburg, Md., with a seating capacity of from 800 to 1,000. J. A. Bader Co., of Wilmington, through Philadelphia attorneys, have purchased, under a foreclosure lien, the plot of ground located at German-town and Tulpehocken street, that city. They have arranged to complete the picture house for which they contracted.

Jacob Somers has accepted plans for a new \$10,000 movie at High and Washington streets, Brooklyn.

Gustav Konigswald is building a new movie house, costing \$10,000 at Fifth avenue and 47th street, Brooklyn.

Herman Weingarten has accepted plans for a new open-air theatre at Nassau avenue and Hausman street, Brooklyn.

Hamilton, Ont., April 15.
 If rumors count for anything, this city of 100,000 souls will soon have more theatres than there are people to fill them. Every real estate deal of any kind which takes place in the central part of the city has coupled with it the name of some new company which intends to build a "show shop," but when it all slumbers down it is doubtful if there will be more than one new one built. That the Marcus Loew interests intend to invade Hamilton is a certainty and work on the new house will start shortly. Since the Lyric was purchased by the Canadian Theatre Co., U. B. O. vaudeville has had a monopoly here. There are already three large houses playing pictures exclusively besides a large number of small ones.

Terre Haute, April 15.
 Plans and specifications have been accepted for the erection of a theatre at the south-west corner of Eighth and Ohio streets by T. W. Darbydt, Jr., owner of a half-interest in the Vaudeville theatre. Associated with him in the enterprise are Joseph M. Finn and Marcus Helman of Chicago.

A new pop vaudeville theatre is being erected in White Plains, N. Y., financed by a local butcher which is to be booked through the Loew offices.

West Lynn's new vaudeville house, which Manager Charles A. Dooley expects to have completed by Sept. 1, will be called the Federal.

St. Louis, April 15.
 The annual spring crop of theatre projects was augmented this week by announcement that a new theatre is projected for Seventh and Chestnut streets. The project was given out at a meeting of the Franklin Avenue Merchants' Association, and details were withheld. The corner is considerably north of any present downtown theatre or important amusement district.

Toledo, April 15.
 Two attempts to provide Toledo with a larger and exclusive picture theatre are being made by local and New York promoters. A movement to remodel the old First Congregational church property, now the Plaza dance hall, into a modern film theatre is being promoted by local investors. Representing Levey Amusement Co., of New York, F. K. Killemer is endeavoring to interest local capital in a proposed picture theatre, also to be located on St. Clair street near Madison. Plans for remodeling the Frank Collins property, now occupied by the Plaza, provide almost complete rebuilding of the structure and provisions for an all feature show with two performances daily at 25 cents admission. Promoters of the plan are Leslie Bettis, Fred Colburn and R. P. Hull.

Philadelphia, April 15.
 Two large picture houses opened Saturday and three others are planned. The new movies being operated are the Overbrook, situated at 63d and Haverford avenues, and the Windsor, at Kensington avenue and Womrath street. Both are owned by the same party, the Overbrook the opening feature was "George Washington at Valley Forge." The house is owned by V. R. Carrick, A. Brown and William Sachsensmyer. Mr. Brown is the manager. The Windsor has been equipped with a handsome Kimball organ, similar to the one in the Regent. The syndicate headed by Charles O. Kruger, president of the Philadelphia Rapid Transit Co., is having plans drawn for a picture house to seat 2,000 to be erected in 17th street below Venango, and to cost about \$50,000. Levick & Waidow will soon award the contract for the erection of a movie measuring 45 by 100 feet at 2007-D North Third street, and Herndon Meyer, Jr., has filed plans for a movie to occupy a site 45 by 110 feet at 61st and Vine streets.

Buffalo, April 15.
 Still another handsome palace of entertainment is to be erected in Buffalo. The Stratford theatre Co., incorporated in 1902 for \$600, has purchased under contract property at the northeast corner of Court and Franklin streets at a figure said to have been upwards of \$200,000, and propose to erect a theatre representing an outlay of half a million dollars. The incorporators, according to the papers filed at Albany, include Postmaster William F. Kanting, William G. Houck, president of the Buffalo Structural Steel Co., and Ansel E. Whitbeck of Detroit and Pittsburgh. Cleveland parties are also said to be interested. Officers of the new company chosen are: President, William O. Houck; vice-president, Robert Huntley; treasurer, William F. Kanting; general manager, A. E. Whitbeck; secretary, J. T. Eddy. Seating capacity will be approximately 1,725. Two performances will be given daily, with concerts on Sunday. Moderate prices will prevail.

OBITUARY.

Mrs. F. A. Tannehill, at one time a famous actress, the widow of a well known actor, and the mother of Frank Tannehill of contemporaneous renown, died April 9. The body was taken to Carlisle, Pa., for burial.

James O'Dea, musical comedy and song writer, died at his home in Rockville Centre, Long Island, April 12, aged 42. He is survived by a widow, Anne Caldwell.

Johnny Busch, Jr., a well known juvenile vaudeville, who has appeared with his parents, was killed by an auto, April 11 while crossing Amsterdam avenue, near his home on 109th street. The boy was 14 years old.

Ada Lane (Mrs. Jack Wilson) died April 11 of pneumonia, after a short illness. She had been appearing with the Jack Wilson Trio, and was originally of the Lane Sisters, in vaudeville. The remains were cremated Sunday at the Union Hill, N. J., Crematory.

The German musician, Seiler, during an interview with his wife, in his attorney's office in Berlin, shot his wife dead and then committed suicide. Divorce proceedings between the two were before the court.

J. Wallace Brownson, better known as "Brownie" Wallace, died last week at Excelsior Springs, Mo.

Xaviere de Leka, a cafe concert chanteuse, and also Mlle. Lambell, comedienne, died in Paris April 6.

John B. Shermer, an agent for the Philadelphia Billposting Co., dropped dead Monday afternoon in Philadelphia. He is survived by a widow and two children.

Baltimore, April 15.
 H. C. Buckingham, of the Nazimova company, lost in a race from Cincinnati with death a few days ago. He had been notified that his wife, Mrs. J. Buckingham, who lived here, was dangerously ill. He arrived a few hours too late to see her alive. Mrs. Buckingham was 27 years old. Besides her husband, she leaves one son.

FORUM.

New York, April 10.

Editor VARIETY:
 Regarding the story about my going with the Progressive Circuit, I beg to say I have no connection with the Progressive Circuit or ever made any conditions with it for a franchise. I have four more years franchise with the Columbia Amusement Co. and also a franchise with the popular price circuit of the Columbia.

Sam Howe.

Opened in "The Crisis."

Janestown, N. Y., April 15.
 William Courneen opened at "The Crisis." Lola Crandall has the leads with the new stock company.

SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SIXES"—Longacre (5th week).
 "GRUMPY"—(Cyril Maude)—Wallack's (19th week).
 "HELP WANTED"—Elliott (11th week).
 "HIGH JINKS"—Casino, (18th week).
 "JERRY"—(Billie Burke)—Lyceum (3d week).
 "KITTY MACKAY"—Comedy (14th week).
 "LEGEND OF LENORA"—(Maude Adams)—Empire (10th week).
 "MARRYING MONEY"—Princes (6th week).
 101 RANCH—Madison Sq. Garden (April 21).
 "PANTHEA"—Booth (3d week).
 "PINAFORE"—Hippodrome (3d week).
 "PEG O' MY HEART"—Cort (7th week).
 "PUSH AND PERLMUTTER"—Cohan (38th week).
 "SARI"—New Amsterdam (15th week).
 "SEVEN KEYS TO BALDPATE"—Gaiety (30th week).
 "THE BELLE OF BOND STREET"—(Sam Bernard and Gabby Deslys)—Shubert (4th week).
 "THE BEAUTY SHOP"—(Raymond Hitchcock)—Astor (2d week).
 "THE CRINGING GIRL"—(Eltzing)—Knickerbocker (8th week).
 "THE MIDNIGHT GIRL"—44th Street (9th week).
 "THE DUMMY"—Hudson (2d week).
 "THE GOVERNOR'S BOSS"—Garrick (2d week).
 "THE RED CANARY"—Lyric (2d week).
 "THE TRUTH"—(Grace George)—Little (2d week).
 "THE MISLEADING LADY"—Fulton (21st week).
 "THE RULE OF THREE"—Harris (10th week).
 "THE SECRET"—Belasco (16th week).
 "THE WHIRL OF THE WORLD"—Winter Garden (15th week).
 "THE YELLOW TICKET"—Eltzing (14th week).
 "THINGS THAT COUNT"—Playhouse.
 "TO-DAY"—48th Street (28th week).
 "TOO MANY COOKS"—38th Street (6th week).

PHILADELPHIA.

"THE MADCAP DUCHES"—Garrick (2d week).
 "CORDELIA BLOSSOM"—Broad (2d week).
 "FORWARD MARCH"—Forrest.
 "WHEN DREAMS COME TRUE"—Lyric (2d week).
 "THE LURE"—Adelphi (3d week).
 "THE LADY IN THE CASE"—Little (opens April 21).
 "THE WHIP"—Metropolitan (7th week).
 "MAGGIE PEPPER"—Walnut (2d week).

CHICAGO.

"BECK O' PICKLES"—American (7th week).
 "HELP WANTED"—Cort (18th week).
 "MADAME MOSELE"—Garrick (2d week).
 "PRINCESS PLAYERS"—Princes (5th week).
 "JOHN DREW"—Illinois (1st week).
 "SEVEN KEYS TO BALDPATE"—Cohan's (7th week).
 "THE DRUG TERROR"—La Salle (3d week).
 "THE UNDER DOG"—Comedy (2d week).
 "DADDY LONG-LEGS"—Powers (8th week).

NEW BUILDINGS.

Herman Weingarten has accepted plans for a new movie at 1901-1908 Broadway, costing about \$15,000.

A limestone neighborhood theatre is to be built at 466-470 Grand street by the Terrapin Realty Co. (G. S. Nelson, president) which will cost about \$80,000. It will be a three-story brick affair.

A \$10,000 open-air theatre is to be built by the Economy Real Property Co. at Seneca avenue, Hunts Point and Irvine street, in the Bronx.

Georgetown, Del., April 15.
 Carl A. Parker, of Denton, Md., is erecting a picture theatre at Main and Fourth streets. 28x75 feet. The building will be ready for oc-

NEW ACTS NEXT WEEK

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

Big Tim Sullivan's Daughter, Hammerstein's.

Werner Amoros Parisian Troupe, Hammerstein's.

Sam J. Curtis and Co. (New Act), Hammerstein's.

4 Borrus Sisters, Hammerstein's.

Frank Coombs, Hammerstein's.

Mrs. Charlotte Davies-Porter Briggs, Hammerstein's.

Alice Lloyd (reappearance) Colonial.

"The Bride Shop" (14)

Tabloid.

48 Mins.; Full Stage (Special Set). Colonial.

B. A. Rolfe's latest production in vaudeville, "The Bride Shop," is the most pretentious offering he has ever essayed, and one of the biggest and best acts of the tabloid type that has been put before the public. It has a hook, simple enough in plot to be sure, but sufficient to hang thereon a good comedian, a musical comedy soubret with a prima donna voice, a baron, a Spanish woman and eight Amazonian show girls who are about the most comely lot it would be possible to assemble outside a Ziegfeld "Follies." The action of the piece takes place in a millinery and lingerie shop where a prospective wealthy bride is shopping for her trousseau. This furnishes a valid excuse for transforming the eight girls into models who are brought forward to display various samples of lingerie and furbelows, not to mention colored wigs. Then there is the music, especially ambitious for vaudeville, lending class and individuality to the production. "The Bride Shop" is, in every sense of the word, a miniature comic opera. A sub-line in the billing reads: "Featuring Andrew Tombes." Tombes is an elongated comedian, suggesting the late Dan Daly in physique and a composite of Sam Bernard (minus dialect), Wilfred Clarke and half a dozen others in method. He is apparently not yet "easy" in his present position and will improve as time passes. A little more leeway in his horseplay should be allotted him. Lola Wentworth is the pretty, petite soubret with a prima donna voice, far superior to the general run of voices heard in the varieties; Basil Lynn plays the baron with a German name but an English accent and is also very good. Raffaello Ottiano, as a fiery Spanish girl jilted by the baron, was not sufficiently violent for such a stage characterization, and is deficient in her terpsichorean specialty. "The Bride Shop" is a certain winner for vaudeville. *Jolo.*

Boyle and Brazil, Dancing.

9 Mins.; One. Colonial.

Two men, doing a little singing and considerable eccentric stepping. Good team for a production. *Jolo.*

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

Grace La Rue.

Songs.

18 Mins.; One.

Majestic, Chicago.

Chicago, April 15.

If that particular portion of Chicago's population which patronizes the Majestic as a matter of habit happened to be in the immediate vicinity when Shakespeare penned the immortal phrase "What's in a name?" they would probably have stoned him to death. The presence of Grace La Rue as the Majestic's headliner doesn't necessarily mean that she alone provokes the Shakespearean reference, for the past season has sent along plenty of "names" but since Miss La Rue happens to be the current topic of discussion, she might as well play the martyr part. Nor does this apply to her ability, for she evidently possesses some, but getting down to her vaudeville offering, it carries nothing at all beyond her name and the largest dinner ring in captivity. She has some clothes, but none that would drive a Michigan avenue modiste to the lake and her repertoire of five numbers, two augmented by a glide that might be termed a solo tango for the want of a better classification, is three-fifths fair and the balance hardly even that. Two costumes were displayed, one a green and black creation, the other a black with bright spangles or beads. The songs included "I Want to Be a Prima Donna," "My Little Grey Home in the West," "I Wouldn't Want to Go Out," "Tango Girl" and "Panama," in the order named. The second, a ballad with a quaint air, stood out. Occasional flashes of a good voice and a predominating personality were the features excepting the name and the dinner ring. Miss La Rue's rep will carry around once, once only; just once. *Wynn.*

Johnson and Crane.

Songs and Dances.

12 Mins.; One.

125th Street.

Johnson and Crane were having a hard time to make an impression at the 125th Street Tuesday night until they started the new dances. The number with Johnson and Crane working to the people in the audience is all wrong. The audience is there to be entertained, not ridiculed. Johnson and Crane should stick to their society dancing routine as this will put them over solidly in the pop houses that are now strong for the dancing thing. *Mark.*

Wheeler and Thompson.

"Sister Act"

14 Mins.; One.

Grand (April 12).

One of the duo does a semi-nut bit but proves a more agile dancer. Both women sing and make various changes in view of the audience, closing in evening dresses. One does an imitation of Emma Pankhurst with a silly suffrage speech as side trimmings. The women did their best on the last number when they hit up a happy combination of the tango and trot. A "sister act" that belongs to the pop time *Mark.*

Henry B. Toomer and Co. (4).

"Sidelights" (Comedy).

15 Mins.; Two, Three and Two (Special Drop).

American Roof.

Henry B. Toomer resembles the Toomer of the former act of Toomer and Hewins. However, "Sidelights" as now played by the three men and one woman makes a very desirable comedy skit for the small time, the better grade of it that would also mean the sketch could go on the small big time, and when worked in properly, may be right for the big houses. It has a sort of bare stage idea, through the opening before a stage door drop. The stage manager is there, a hoarse-voiced and rough fellow who showed an unsympathetic soul until the "single woman" who was canned after the first show refused to accept the loan of \$2 he tendered her. The same stage manager was very rough indeed to a couple of song and dance men from the west, the headliners for the first half, who were canned by mistake. After being fired they hung around the stage door, trying to find out what was the matter. Excited conversation, with a rehearsal of their talk routine that had some laughable old boys in it, and a final attempt for close harmony brought laughs. It was good comedy, turned off very well by the smaller man of the team recognizing the single as his wife. She had locked him out one night because he did not get home until 12.40, after they left the theatre together, he having gone for some delicatessen. The wife said it was too late for a respectable married man to be about alone. They separated, breaking up the two-act, and the male partnership was formed. With a reconciliation it was decided that there would be a three-act in the future, so everything ends happily, just like it does in the moving pictures. Barring a slight error in detail, as stating that the male act had been formed four years while the married couple who were a "team" did not look old enough to have been married that long, and the theme of the parted couple that afterward rejoined seemed to have been suggested by the similar couple in Sam Mann's act, besides the tuning up for harmony that came from Karno's Music Hall, "Sidelights" is all right and well played. The tall fellow of the male couple, who must be Toomer, did real good work, as did his partner, and the stage manager looked the role though he could be given more coarse stuff in dialog and action. *Stme.*

Vernie Kaufman.

Bicyclist.

8 Mins.; Full Stage.

Colonial.

Pretty woman, good figure, using but one bike throughout. Opens in long dress, hat and umbrella, which she discards while evolving. The kissing to audience and posing after every few stunts, indicates the act is of foreign extraction, or else has worked there for some time. *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

101 Ranch—Madison Sq. Garden (April 21).

Roberta Menges Tearle and Jimmie Grunberg.

Dances.

10 Mins.; Full Stage.

Hammerstein's.

This is the first stage appearance of Roberta Menges Tearle, at Hammerstein's this week. There must be a reason, and with Roberta it would seem that at the age of 27, as she is now, besides looking pretty good in a blonde way, there is a record of three marriages to her full name, Roberta Menges-Corwin-Hill-Tearle. When Roberta Menges, at 16, and living in Sheepshead bay (Coney Island) she eloped with her first husband, Corwin, the son of a railroad man. Her next was Major Hill of the British army, followed by the current spouse, Mr. Tearle, reported to be an actor. Another feature that aided in bringing about her stage debut was the fact she had been arrested for smuggling, and fined \$2,000, the first American woman to have that honor thrust upon her. Willie Hammerstein may have considered that as Roberta is credited with having gone through a million dollars within ten years, and pawned property meanwhile worth \$100,000 (something well known to her friends and acquaintances who number quite a few) that also was something entitled to break in on the headline of a vaudeville program on "The Corner." These and other things, among them Jimmie Grunberg, her dancing partner, made up "an act." The majority of the "other things" were the usual "society dances," danced by Miss Roberta as any skilled habitue of a dancing cabaret would have performed them, but with Jimmie, it was different. He seemed to be a regular professional and carried Roberta through all the steps without a slip or a miss. If Roberta believed she was half the dances, then Mr. Grunberg is entitled all the more to the credit. The now familiar dance followers were at Hammerstein's Monday matinee to see the newest stage recruit. Hammerstein's is out for drawing cards and the latest dancing fad so far has provided two or three—for Hammerstein's. *Stme.*

"My Dream Girl" (10).

Musical Comedy.

22 Mins.; Three (Exterior).

Grand (April 12).

Four principals and six girls doing chorus work appearing in "My Dream Girl." The principals are atrociously bad. There's not a voice in the act, nor enough comedy to fill a thimble. What few popular numbers are introduced by one of the female leads and the chorus are not sufficient to carry the act to any heights. "My Dream Girl" was a much dragged out affair, inconsistent and not worthy of much commendation. With principals who could do something and the chorus drilled by a regular stage producer something might be done with the turn. Otherwise it is going to have tough sailing. *Mark.*

Lina Abarbanell.
Singing.
19 Mins.; Two.
Palace.

Miss Abarbanell just misses putting over a good vaudeville turn purely on its merits as an offering for the variety stage. This, however, is made up by her reputation, which should carry her through a route over the big time. She is "assisted" by Elbert K. Sretwell, a big and stiff tenor. They open with a duet ballad; Miss Abarbanell sings a tipsy number; Sretwell has a tenor solo; she sings a song about a country girl who comes to New York; fifth, a song about a dog that has a good lyric; sixth, "Every Little Movement," then a bit of Hesitation, Tangoing and One-stepping to the music of the "Madame Sherry" song hit; seventh, the chorus of "Donnervetter" in German, and finishes with "That's Why Girls Leave Home." Miss Abarbanell has animation, an excellent singing voice and stellar repute. With a proper stage partner she might have won out much more strongly with her song and dance from "The Merry Widow," which would stand reviving for her vaudeville debut. *Jolo.*

Corradini's Zebras.
Trained Animals.
14 Mins.; Full Stage.
Palace.

In spite of the evident illness of the elephant Monday night, the Corradini act may be set down as one of the finest exhibitions of unusual animal training ever shown in this country. Two zebras, one large elephant, two bloodhounds, a horse and a black and tan dog are used. The man works them, with a woman doing some high-school riding on the horse. The "high spots" in the routine are as follows: Elephant on ground with all the other animals making a tableaux with front paws on him. Man rides elephant, woman the horse, the bloodhounds running in and out between their front paws. Horse lays down and elephant steps over him, first directed and second time alone. Black and tan climbs to top of elephant's head, the huge beast afterward standing on his head. Woman does high-school riding on horse, man on elephant, the latter trotting on one front and one hind leg, ending with horse thrusting his front legs upon big beast's back, giving horse upright position, woman bending back, as they march around stage. Zebras cut up a bit after the fashion of trained ponies, one zebra on stage alone without an attendant. Elephant extends his trunk and leads him off. *Jolo.*

Raymond.
Tumbling.
9 Mins.; Full Stage.
Bronx O. H. (April 12).

Make up as white-faced clown eccentric, a la the late Jimmy Rice. Tumbling, table rocking with fall a la Bert Melrose, finishing with good dance. Poor comedy, weak act, with finish its only redeeming feature. Small timer. *Jolo.*

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

Mysterious Evelyn.
Magical.
10 Mins.; Full Stage (Special Apparatus).
125th Street.

Two tricks and an illusion form the Mysterious Evelyn act with pigeons flying out over the heads of the audience and back to the stage. A man announces he will perform several magical feats as a preliminary exhibition to what he claims is a "Moth and Flame" disappearing trick. The man then does the decapitation trick of changing the heads of the pigeons which he says Imro Fox did some years before. This impressed. Then he does the ring trick. It's an old one but was neatly performed by Evelyn's partner. A pigeon flies in from the auditorium with the ring which the man is supposed to have pounded into jelly. A candle-life effect, with an incandescent light at the candlepoint, is curtailed on three sides up stage. Miss Evelyn takes a standing position near the light which is elevated about four feet above the stage. A suspended velvet or plushlike bag working like an accordion completely envelops the woman and as it is closed and then opened shows its occupant to have disappeared. After she is brought into view via the fanlike-operating enclosure, the act closes. Mysterious Evelyn should be a big novelty in the pop houses. The man should try and make his announcements more distinct. *Mark.*

The Crisps.
Dancers.
Churchill's Restaurant.

The Crisps are an English couple, at Churchill's this week, dancing the "society" thing. They open with the "Pom Pom" dance, much the same as it was given in "The Midnight Girl" by Oy-Mar and Leigh, also from England. It is said there is a claim of originality for this dance made by the couple at Churchill's. The two teams dance it very much the same. The Crisps follow by other dances, doing them well enough, but the "Pom Pom" is the strongest of the routine, for the reason it is different.

It brought them a solid encore during the dinner hour at the restaurant. The act is well dressed and looks good, Miss Crisp wearing a gown somewhat smarter in the build than most of the dancing frocks seen around town. *Sime.*

Fredo and Primrose.
Music.
15 Mins.; Two (Interior; Special Drop).
Grand (April 12).

Man does uniformed bellboy with German accent. Woman first appears as a guest and presides at the piano. Man plays several instruments and had a solo with bells attached to the gallery rail that proved a novelty at the Grand. The woman does a male impersonation, reappears as an eccentric and for the close does a splendid Italian characterization. The man also changes to a "wop" makeup. This final number rounded them up to big applause. Act will please the pop circuits. *Mark.*

Olga Cook.
Songs.
10 Mins.; One.
American Roof.

Olga Cook is doubly described by the program, as "The Blonde Beauty" and "The Mary Garden of Vaudeville." Either might well be calculated to add weight to this girl's tribulations on the small time, trying to get away with straight songs. Miss Cook is nice enough looking, and it's true she is a blonde as far as her looks go. For a straight singer she has a voice, but didn't change her gown, which is more important—for a straight singer. Her songs were "Isle d'Amour," "I Hear You Calling Me," and "Honeysuckle." Then Olga left. She may remain on the small time. Experience there is quite apt to teach her a few things about vaudeville and the stage she may not know at present. But Miss Cook had better tell the program maker on the Loew Circuit not to load so much upon her before she appears. Rather it might be left to the audience than the bill for a conclusion regarding herself and her act. For so many audiences have reversed the program. Who knows, perhaps it was those wonderful program descriptions that helped place the Fifth Avenue in the picture column. Because when the program grows extravagant the show is never as good as one is led to expect from reading about it in advance. *Sime.*

Kelly, Subers and Co.
Comedy Skit.
18 Mins.; Special; Arctic Exterior.
Grand (April 12).

Comedy by-play worked up over the fright of a blackfaced member in the icy north. One man appears warmly clad in the wild animal skin outfits worn in the Arctics. The "coon" wears a white duck outfit and a straw hat. He pulls in a sled loaded sky-high with boxes labeled "dynamite" and "dried apples." There's continual talk between explorer and blackface over the apples. Much of the patter good for laughter at the Grand Sunday. Blackface man capable comedian. Another shows as an Indian who later explodes from eating too many dried apples. He later doubles as a wild animal which carries off the "coon." Act bound to get laughs in the pop houses. *Mark.*

"Eight Black Dots."
Singing, Dancing.
17 Mins.; Full Stage. (Special Drop).
Bronx O. H. (April 12).

Four colored couples, usual singing, talk, characteristic (barber shop) harmonizing by the men, finishing with the conventional fast eccentric stepping. A seasick, pantomimic dance by one of the darkies is the only original thing about the act. Flashy small time turn. *Jolo.*

Burton and Burton.
Instrumental.
12 Mins.; One.
Bronx O. H. (April 12).

Man and woman, instrumental turn with a modicum of crossfire "nut stuff." Saxophone, cello, concertina, cornet, trombone. Small timers. *Jolo.*

Williams and Wales.
"Sister Act."
11 Mins.; One.
Columbia (April 12).

Williams and Wales are two young girls who appeared at the Columbia Sunday afternoon, in a rather feeble effort to imitate the Courtney Sisters as an act. Williams and Wales sang songs. One of the girls has a confidential voice. She is a red head. The other and shorter young woman, a brunette, was stronger vocally, but not sufficiently so to carry the turn. The girls first appeared in a spot light, used it again, then discarded the spot for a couple of candles in one number, also employing two chairs during the turn. They were wrong on numbers, action and harmony, although making an extended try in the latter. Lacking personality and without proper songs or voices to put them over, the Columbia audience was inclined to kid the young women. Their line of work on the stage is distinctly not as a "sister act" in vaudeville. *Sime.*

Crolius and Linyard.
Comedy Skit.

16 Mins.; Interior.
Bronx O. H. (April 12).
Woman opens with a song. Develops through talk and a letter addressed to her brother that her old sweetheart in Ireland is coming over and wants to marry her (she's now a wealthy widow) provided she has no longer such a sharp tongue. She pretends she is now deaf and dumb and horseplay comedy results in his efforts to make himself heard as she keeps up the pretense until the very finish, when she opens up and lays him out, orally and physically. Old-fashioned, small time act. *Jolo.*

Hendricks and Padula.
Singing, Piano.
13 Mins.; One.
Bronx O. H. (April 12).

Mixed couple, woman at piano constantly. Open with vocal duet. She plays two melodies simultaneously on piano. Another duet. He a ballad solo, with her joining in at finish. Three a day team. *Jolo.*

OFFICIALLY RECOGNIZED.

Washington, April 15.
The Secretary of the Navy, Joseph Daniel, has given official recognition to Cecilia Wright, billed in vaudeville as "The adopted daughter of the American Navy." Miss Wright is a singer and was at Keith's theatre last week, when she received the following letter:

April 10, 1914.
My Dear Miss Wright:

Knowing that you sang the requiem for the dead of the U. S. S. Maine at the services recently held in Havana, I wish to take this means of expressing to you the heartfelt thanks and appreciation of the Navy for this kindness. By this evidence of your interest, I feel that I may now count you as one of Our Navy.

With kindest regards and every good wish, believe me to be,

Sincerely yours,
JOSEPH DANIEL.

THE RED CANARY.

The "first night audience" at the Lyric Monday evening wasn't quite sure of itself. At times it applauded enthusiastically and voted "The Red Canary" the jolliest sort of entertainment. Then there were moments that the company was very much alone as the returns were halfhearted and uncertain. "The Red Canary" is not a show the regular Broadway theatre-goer will rave over, yet it's a certainty he will find much there to entertain.

It's a "one-man" piece. From vaudeville is recruited T. Roy Barnes (Barnes and Crawford) and upon his shoulders falls the Atlas feat of holding up the rest of the show. As the breezy, flippant, kidding, nutty young American who is "color blind" but knows a pretty young woman when he sees one Barnes was practically the whole works. He breezed merrily in and out and when he was absent from the stage the show sagged and lagged.

The plot, story or theme to "The Red Canary" is about as thin as vapor, becoming lost in the second act between the stage lights and the right upper entrance, yet the company managed to squeeze through a third act by inserting a roof garden scene and working in some dances and a Mardi Gras carnival huzzah a la Oriental cabaret that had the folks out front wondering what had happened to the red canary which at first was a blue colored bird that Barnes as the mixer dipped in red, so that the color of love would right things in the end for him. It is some plot if you can get it.

Programmed as "a new musical play," it's all of that, as instead of witchery, kidnapping and hypnotizing perfume, this show works in red, white and green rooms wherein anyone enclosed would undergo a complete change of heart. From the way they were pushing people in and out of these rooms reminded one of a kinemacolor making process.

The Mackay Production Co. sponsored the play after repeated attempts to bolster up that second act. The music is by Harold Orlob and this young man has quite a musical head judging from the way the orchestra handled the numbers under DeWitt Coolman's efficient directorship and the applause bestowed upon some of the selections. One of the biggest hits was a trio, "The Color Mixing Scene," by Jane (Leila Hughes), Baron De Treville (David Reese) and Gustave Donnet (Neal McCay).

Lina Abarbanell was with the company on the road and during its first productions in the west yet at the last moment her role was taken by Leila Hughes. The latter has a good voice, not wonderfully strong in volume but sympathetically sweet and pleasing. She's a blonde who is not very forte on her dancing. Adele Rowland was a becoming and attractive saleswoman, and her best work was done in her dance with E. M. Foley in the third act.

Phil Rylee was Archibald Speed, a rich Yankee anxious to have his ward (Nita Allen) marry Hunter Upjohn (Mr. Barnes) so he would get hold of a nice bank roll.

Miss Allen wore some nice clothes,

revealed a coarse voice and affected the manner of a tough girl from the Bowery who had been dressed up in doll rags and was butting in society. Cecile Renard was Marie, a saleswoman, but had very little to do. Ida Waterman was on and off a few times as the mother of Jane.

Charles Prince was the chauffeur and he did not speak a single line until the third act when he did a cissified "bit" which did not get the laughs expected. Arthur Lipson was Gaston Philippe, proprietor of the Garden of Birds, who at times got his dialect a little mixed up.

The chorus was animated and well dressed, a bevy of broilers at one time sporting the new colored wigs. The chorus men on facial looks stacked up ahead of the female choristers.

When Miss Rowland started the "Diaphanous Diana" number it looked like another "All Aboard for Dixie" was coming. It was gingerly worked up with Miss Rowland and Foley topping it off with a tango.

A distinct feature and one which helped the second act was the fancy dancing of Rosita Mantilla and B. Lloyd. They tangoed, did the hesitation and maxixe after a fashion their own and gave the show some needed pep.

"The Red Canary" is ordinary but may have a profitable run by the judicious expenditure of money in the papers. Then again it brings forth a new character in musical comedy—a "nut juvenile" in the person of T. Roy Barnes. And he lives up to the reputation—professionally.

Will B. Johnstone wrote the lyrics, Ben Teal did the staging and J. C. Rigby handled the production end.

Mark.

PALACE.

A very high-grade show is being presented at the Palace this week. Almost throughout it has "the class" so ardently striven for in "Supreme Vaudeville" and not always attained. It opens with Pathe's Weekly, exceptionally interesting, followed by Hubert Dyer and Pete Alvin in a good comedy acrobatic turn the basis of which is the old Rice and Prevost act of revered memory.

Rae Elinor Ball, violin virtuoso, plays well and makes a couple of announcements in a refined speaking voice. She informs you that the two long braids of hair hanging down her back are her own, and evidently is proud of it, as she may well be. Ed. Gallagher and Bob Carlin, with their nautical travesty, "Before the Mast," have a corking play on words with their skit. Pat Rooney and Marion Bent, with their new act, have a fine line of exclusive material for their songs and talk and now aim for more "class" with terpsichorean work. For the finish, however, they fell back on Pat's sure-fire rougher stepping. Pat has learned how to put a song over classily and if he will adhere to smartness in his work shouldn't have to take a back seat with anyone. The defining of "class" in that branch of business isn't easy of elucidation. It can be best assimilated by watching and studying Mr. and Mrs. Carter de Haven, who are on the same bill.

Corradini's animal act (New Acts) closed the first half. Line Abarbanell (New Acts) opened the second half, followed by the de Havens. (They now spell their name with a small "d.") Of course Rooney could counter by saying he couldn't very well call himself "de Rooney.") In his current offering de Haven (almost spelt it with a capital "d") disarms criticism on the score of conceit, of which he has been accused for years, by a clever talking song protesting modestly for his act and later by explaining why he has had his automobile painted like a circus wagon. He tells you frankly it is to advertise himself, in practically so many words, that he is in the same category with Al. Reeves and that he'll stand to be panned for his gaily colored benzine buggy since it serves to make people talk about him, which is so much advertising at a comparatively small cost.

Nat Wills has a new trick of smacking his lips in a humorous manner when he scores particularly strong with any of his wheezes, and had ample opportunity to work it Monday night. Carlos Sebastian and Dorothy Bentley had a hard spot closing the show and following a lot of dancing. They did not get a chance at the audience until 11:15. In the one week in vaudeville they have learned that making entrances and exits in style counts for a great deal, and are keeping better time to their music or their music to them. They now have a drummer and cymbals in their band, which also helps materially.

Jolo.

COLONIAL.

The big feature of the program at the Colonial this week is B. A. Rolfe's new production "The Bride Shop" (New Acts). It more than lived up to its important position on the bill. Next in point of importance are Joan Sawyer and Jack Jarrott with their ballroom dances. That's some classy boy, that Jarrott. He grows on you. You like him better every time you see him work and makes a capable running mate to Miss Sawyer.

Vernie Kaufman, bicyclist, opened; Boyle and Brazil, dancers, second. Both under New Acts. The Bell Family continue to evince surprise and pleasure at each request for an encore and their finish is now absolutely certain with the child of one couple in the troupe standing in the conductor's chair and leading the band for the final number.

Fred Duprez continues to improve with his monolog and every time he returns to town of late has something new in his act. His ministerial travesty is most certainly an original idea and very cleverly carried out. He was strong enough to have changed places with Nellie V. Nichols, who was next to last with several published songs which have been dinned into the public's ears around here for weeks and weeks. Miss Nichols shines best with her character songs and she evidently is well aware of this for she still adheres to "Will Someone Name My Nationality" for her finishing number.

Va and Schenck opened the second half with piano and song, and Adelaide Herrmann preceded the pictures with her magic.

Jolo.

AMERICAN.

The American Roof should have a larger audience on Tuesday nights if the acts on the bill are to be warmed up with applause. There weren't many around the air chambers Tuesday evening, and not overmuch noise was meted out to any one. The feature film thing on the Roof seems to have been permanently discarded. An ordinary reel closed the show.

The bill ran with some speed through several of the acts being short. This was something to note, and the non-stealing of encores was another pleasurable happening or unhappening of the night. In "Sidelights" (New Acts) a stagey sketch, a "song and dance team" in it travestied the stealing of encores and the speech-making habit. May the good Lord see that this act gets on the big time, if only for that travesty to show some big time turns how foolish they look when doing either. The three Curses of Vaudeville—Stealing Bows, Making Speeches and Giving Recitations.

Another sketch on the program was "Love in Holland," the "Dutch" operette that played upstairs without its Hollandish set. The old man in the piece had a cold and this hurt the ensemble singing, but the turn is a neat little one, now lacking two more good voices to hold it well up, as it did when first put on.

Opening after intermission were Laurie and Alleen, a youthful mixed couple, who started off to a big impression, but commenced to slide back from this. The act nearly bends double in the center when the boy tries to put over a song and monolog. The turn is the strongest when the two people are working together. The young man, in giving an imitation of George M. Cohan and leaving it to his partner to guess whom he is imitating, the girl answers, "David Warfield." It's not recalled who first used that one, and so it is with some of the other material in the turn.

Next to closing were Freeman and Dunham, the entertainers, who have two or three good songs at the commencement, then go into a ballad that doesn't belong, winding up with another slow song that does through the "business" used with it. If the boys must employ both of these slow numbers, one should be inserted between the early and lively songs. Jack Freeman is singing "Mrs. Rip Van Winkle," now the song hit of the Sam Bernard-Gaby Deslys show at the Shubert, sung by Mr. Bernard there.

The Cycling McNutts were "No. 3." There are four people in the act, two men and woman riding, straight, while a comedian does comedy, some worth while and some useless. His best was his entrance in the "bicycle bed." It is about the best bit of freak bicycle comedy yet seen. The second turn was Dorane Sisters and Wood and the show was opened by the Valdoss, who have lost the "spieler" with the showmanship. The change has not helped. Neuss and Eldrid closed the performance. Olga Cook, New Acts. Rime.

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RINGLING SHOW.

Chicago, April 15.

With the exception of "Solomon and the Queen of Sheba," the new season's spectacle utilized for an opener, the Ringling show is going through the summer a bit light on features, the sole paper attraction being the Royal Mikado Athletes, an aggregation of orientals who provide a luke-warm thriller of the curio species. The routine, embracing a combination of Jiu-Jitsu and wrestling exhibitions tended to belie their ferocious appearance as well as Mr. Ringling's eulogistic introduction, leaving the average anxious auditor considerably unthrilled, as it were. They hardly measure up to the expectations of a Ringling feature.

The show proper is probably the best ever sponsored by the Ringling Brothers, carrying an excellent supply of ground and aerial attractions, varied with a few new novelties and topped off with a pretentious pantomimic spectacle given in four scenes. The costuming and staging of this production, for which credit is given to Al Ringling, is particularly commendable. A ballet of 50 short-skirted skippers gave the spectacle the necessary classic blend and the addition of the Apollo Trio (bronzed) helped make it an impressive success. Withal, it added an unexpected air of progressiveness to the circus that seemed to offset and atone for the temporary absence of the pink lemonade and the huge-hoofed peanut vender.

A systematic ballot of the honors seemed to be in favor of the aerial acts, figuring Joe La Fleur on that basis, with the display of wire acts and the casting and double trapeze turns pulling up the percentage, but the narrowness of the dividing line makes a comparison rather odious. The Gordon Brothers and their two boxing kangaroos held the rings nicely, and the perch display provided a pleasant surprise.

The opening position fell to the elephants as usual, three herds of five each occupying the rings under the direction of Messrs. Voght, Denman and Johnson. The bulls went through the stereotyped group and drill work, featuring a telephonic bit. If there was any noticeable edge in the work, it belongs to the herd in the center ring under George Denman's direction.

A trio of aerial sister acts followed the pachyderms, carrying the Ellet, Da Coma and Tybell Sisters with the latter featured. A butterfly swing and a bit in which two of the Tybells lifted the third, mounted on a revolving cycle, practically completed the teeth display, a good one for an early spot such as it occupied.

Huling's seals in two groups added their efforts to the usual response, running the gamut of the conventional juggling routine to a finish wherein both groups juggled fire brands. The sixth display brought a sextet of excellent attractions, featuring Joe La Fleur over the second stage. His high dives provoked well balanced applause from the entire auditorium. John Schubert and Gud. Mijares filled a ring with their solo specialties, leaving another ring to the Fortune, de Lapomme Troupe of bar comics. This, a good turn for the kiddies, features

its rough comedy in preference to the bar work. The Franz Bento Trio held a stage to some attention, but the majority of the honors went to the Four Florimonds, who offer something unique in an unsupported ladder specialty. This quartet that held down the northern end of the Coliseum look like a corking good vaudeville attraction.

The Gordon Brothers and the kangaroos were a deviation from the beaten path, and pretty close to the top at the show's conclusion. The novelty of the turn combined with its comic aspect makes it a great specialty for the big show. They monopolized the attention in their display.

The eighth display was given over to ground troupes with the Georgettys and Bonesettis leading, although the Inas Troupe scored heavily with some nifty tumbling in which speed played a leading factor. The two former acts have long since demonstrated their ability, the other spaces falling to the Opington Troupe and the Alfred Brothers, the Opington outfit making its initial American bow. Either should satisfy vaudeville, but a detailed review under Coliseum conditions would hardly be justified.

One of the features proved to be a double statuary turn, offered by Barnett and Barnett over one stage and by Brady and Woodford over the other. This entailed the used of the two principals, a white horse and a groupe of dogs with each outfit. The poses were arranged under a canopy suspended on a pulley and were presented on a revolving platform. With all due respect to vaudeville's several representatives in this particular line, the Ringling attraction is in its own class. Properly dressed and appropriately rearranged, both acts would be ideal vaudeville numbers, presented exactly as at present.

The perch display introduced four turns to which the regular Apollo Trio act was added to advantage. In this, The Mirano, Andresen and Rodriguez Brothers and the Three Jahns participated, running neck and neck for honors with the Miranos a trifle ahead through virtue of their speed and skill. This display was one of the most evenly balanced of the evening and gathered both individual and collective applause throughout.

The wristers came into their own next and between the Melnott-Lanole Troupe and J. Mijares, lifted up the average for the aerial representatives. The latter depends practically alone upon his slackwire swing while the Melnott-Lanole number has a splendid routine of group feats leading up to a semi-sensational finale. Mijares working without a balancing pole, honored the assemblage with an encore which abolished any existing doubt as to his ability. Another Mijares, Manola by name, divided a ring with one Juan Rodriguez, duplicating as near as possible the work of the featured member of the family. Evans and Sister and the Borsini Troupe also worked in this display, the former offering something new in the "risley" line. They scored an emphatic hit with some heavyweight foot juggling and entered the ranks of vaudeville possibilities because of their originality. The Borsini Troupe, working on

rolling globes, likewise scored nicely and they too can be safely recommended for the indoor branch of the profession.

Coming down to the thrillers, the Clarkonians as in the past seasons reign supreme, working parallel to the Nelson Troupe, a sextet of casters who seemed quite at ease on the long traps. This duo of attractions were in the closing display, the Clarkonians with their doubles and flying twists alternating feats with the others. The Stanley Brothers have something new in a new fangled aerial apparatus resembling two hoops locked with a cross bar. They occupied one end of the arena with either the Aerial Macks or the Rooneys working the other. One of the two latter was absent. The Stanleys, despite the novelty of their specialty were handicapped at the extreme south end of the building, particularly so because of the presence of the Clarkonians and the Nelson Troupe. Considering the possibilities that naturally exist in this attraction, a better position or a different display would have been more appropriate.

In the riding events, Chas. Augustus Clark, the Balkani Troupe and Ignar Samek, the latter with a comedy trap act, scored individually. Clark bare-backed to a solid hand, his back flips through paper hoops giving a nifty finish to his general routine. Josie Clark and Lulu Davenport held down end rings while the Balkanis cavorted about the center to results and in the 15th display three good numbers came out in the Four Lloyds, Hodges Sisters and the McCree-Davenport Troupe.

The clowning is a bit ahead of former seasons, the comedy bits utilized for fillers practically making individual specialties by themselves. An airship maneuvered by the cut-ups and the cannon episode carried the biggest share of the laughs, but as a general rule their every effort found an appreciative audience. The riding events closed the performance to the usual interest with the Russian Cossack troupe featured in the billing. *Wynn.*

HAGENBECK-WALLACE.

St. Louis, April 15.

The Hagenbeck-Wallace Shows opened the season here Saturday for a week at the Coliseum. The weather was too fine for crowds at any amusement places. The circus, however, drew a full share and probably as the week progresses the crowds will have money for other things than millinery.

As in previous seasons the program is long on animal acts, but the circus end of this organization is getting stronger every year, at least a better balance is being struck and after the trout stage has been passed and the performance goes under canvas, it looks like it is going to shape up creditably.

It is ringed and staged competently and for the most part the material is excellent. Bert Cole is the official announcer this season, George Connors, equestrian director, and Al J. Massey, musical director.

There are 20 displays, groups of human and animal statuary following the opening pageant. Bedini's equines are in two groups, one introduced by

Signora Gonzales and the other by Marie Darea with Brueck's and Brink's Human Models making a quartet of acts.

Percey Phillips and John Lafleur have elephants which follow, and Prof. Albers is the trainer of the Hagenbeck mixed collection in the center. The fourth display is aerial with the Marvelous Raschetta sliding on his head from the dome on a single wire, and the Wards, Dora Harris, Gene Cole, Four Cornallas, Fishers with Paul, Milvos and Liniger brothers on trapezes and ladders and Freehand Brothers and Brothers Deiricks in twin perch acts.

The trained animal number includes John White's Monkeys, dogs, etc., Kerslake's pigs, Schweyer's polar bears, Shaw's goats, dogs, monkeys and ponies, and the Hagenbeck Seal and Sea Lion Troupe.

The equestriennes are the Davenport Sisters, bareback, and Dallie Julian, while Senor Avez introduces riding lions and leopards.

Two cycling acts follow, the Imperial Russians, heralded as new, and the French Cornall troupe, while in the center are the Waites, Australian whip crackers.

Menage riding is displayed by Miss Harris and Robert Stickney, Nettie Carroll, Miss Gorman, the Beinis, Miss Coyle, Miss Milvo, Louise Stickney, Miss Rounds and Capt. and Miss Ownsey.

The comedy acrobats are the Liniger Brothers, Freres Corrihl-Trio; Prickett Leister and Maitland, Hurdig Brothers, Brothers Brock, Rice, Bell and Baldwin. International acrobatics are demonstrated by the DeKocks, Belgians; Okuras, Japanese; Deirick Brothers, Swias, and Gene and Mary Enos combination globe and perch.

A. Jansley, Albert Davenport and B. Jansley, bareback riders, comprise Display No. 11, which is followed by the Pacheco Troupe, wire; Cenens, double wire; Raschetta, and Nettie Carroll, and the Okuras again, this time in a wire act.

Display No. 13 is of trained animals and 14 is riding and 15 acrobatics with Stranz Brothers and De Fino troupe, in for the first time.

Throwing, wrestling and bucking mules are next in as many sections of the arena.

The Fishers, Ceverns, Weavers and Flying Wards comprise the last aerial number and the clowns have a revel led by Joe Litchel and his mischievous mules before the Wild West and Hippodrome. Brancho Bob leads the cowboys and there are seven races. Tom Mullen and Emma Donovan contest in the double big horse tandem; Marie Ellsee, Ida Miaco and Sadie Leichtell are the lady jockeys; William Carrier, Tom Mullen and M. Dreyer, gentlemen riders.

Jack Kell, George King and Sam Lewis clown in a sulkey event; Master Albert Golden drives the five-pony tandem; the sixth is the monkey steeple chase; and the concluding contest is two-horse standing with three riders, Marie Ellsee, Harry Thomas and E. Buck up.

The tent season will bring the Ringling entry a five-day stand beginning April 28.

CABARETS

The Shuberts are said to have bought the furnishings of the Folies Marigny atop the 44th Street theatre, for \$2,600, and may reopen it as a dancing-cabaret under the direction of a manager selected by them. Jack Mason is said to have been offered the position. The Folies Marigny closed down after an operation for a few weeks. The Roof now occupied by its dancing floor may become a theatre again this summer. It is reported Lew Fields will produce a summer show up there unless Weber & Fields believe that "Hokey Pokey," their jubilee attraction now on the one-nighters, could stand strengthening and enlarging sufficient to make it an acceptable hot weather girlie-comedy attraction.

Mons. Le Roy and Mlle. Mone originated on the New York Roof what they called their "Pony Trot," a fast rag taken at double time all around the large dancing floor, with a few incidental steps thrown in for diversion. The couple also do the other "modern dances" but the "Pony Trot" was the big hit in the routine. They are still doing it and probably will be at the Roof all summer. Last week the Roof engaged Mr. Seabury and Miss Shaw to "try out" for the week. They are dancers also. After being there two days, Seabury and Shaw thought they would try the "Pony Trot" also, and as they appeared ahead of Le Roy and Mlle. Mone in it, the chances appeared to be in their favor if they could put it over. Having carefully studied the originators, the copying couple thought they could. Le Roy was furious when he first saw them do it. But later the same evening, when he and his partner went forth to do their own "Pony" the applause was as vociferous as ever, whereupon Le Roy forgot about the copying couple, who gave up the "Pony Trot" in disgust a day or so afterward. When they copy on the same bill and go in ahead with it, even with dances—something all the professionals appear to think is public property—that is going some.

Churchill's has at last decided positively to install dancing. It will happen April 24, and the floor space will be given to it on the balcony, Broadway front. Capt. Churchill says he will have a 50x80 floor there.

The American Roof Garden will likewise have some of its 8th avenue and 42d street sides devoted to dancing the coming summer, on the theory the open air will prove more attractive for the dancers in the warm weather than the indoor places. The usual stage performance on the Roof will also be given.

The waltz is proving more popular in the New York dancing places at present than the other styles of stepping. Notwithstanding the continual talk

about "The Tango" and the mistaken belief "The Maxixe" is popular with the people, these dances are still but little taken part in publicly excepting by the professionals.

Guy T. Murray and Margaret Wheaton, who were dancing for a month at the Piedmont Hotel, Atlanta, Ga., have returned to New York.

The El Dorado, at 7th avenue and 52nd street, has been taken under lease for 10 years by Carter de Haven, who expects to remodel and open it by Sept. 1. De Haven is said to have associates in the venture, and is on the lookout for a general manager for the place.

The big cabaret number of the week happened at the home of Thomas J. Shanley, Jr., early Wednesday morning when the stork deposited a girl on the doorstep.

The Riverview, at Broadway and 100th street, formerly a picture house, is now a dancing palace. It is tastefully and modestly decorated. Only soft drinks are sold. Admission of 15 cents with a charge of 5 cents per couple for each dance.

On the New York Roof this week are Sebastian and Miss Bentley (also appearing at the Palace), Mons. Le Roy and Mlle. Mone, Mr. Seabury and Miss Shaw.

The Martinique has taken on dancing, using the floor on the elevation to the left of the restaurant in the Dutch grill room. Tables are set around the dance floor, as well as below. There are no encores for the ragers down there. When the four-piece white band stops for the dances, another orchestra over on the stage of the floor before immediately starts the music for one of the cabaret turns. There is music continuously in this way, with songs sandwiched in between the dances. Often the dancers attempt to hold up the cabaret performance by keeping up the applause for an encore.

Cabaret audiences are oftentimes discouraging to the entertainers, say some of them, who complain that Saturday night is about the frostiest in the way of applause of any during the week. The applause makers seem to have their on and off night almost any time though, according to the boys who sing above the rattle of the plates. There's no accounting for it, claim those who suffer, it's just wait and see. One time at Shanley's the cold spell was on for two weeks. Never during that time did anything get over. The singers changed songs, dresses and did everything they could think of, but couldn't break the hard luck run, until finally one night the house acted human. After that the diners applauded as of yore. Another thing the cabaretters have noted, is that there's

hardly any use trying to put over a new popular number in a cabaret. The house doesn't want to hear a song while eating until it has grown familiar with it. That may not be true of all restaurants, but it has been the experience of many singers in them.

Rod Waggoner, formerly with the William A. Brady shows, has been engaged to personally manage, exploit and book extra dates for the tangoing pair, Louise Alexander and Clive Logan. Rod got started this week for the west where Miss Alexander has a long list of prearranged dates. Miss Alexander will play quite a number of clubs and cabarets while away from New York.

Chicago, April 15.
Bob Dailey, who handles the cabaret at Lipman's cafe, and Jake Sternad, who does a like service for the Edelweiss, have formulated a new idea in the exchange of talent on certain times. The Lipman cabaret crew goes to the Edelweiss in a body Tuesday afternoons to entertain, and Friday nights the Edelweiss talent appears at Lipman's. The experiment has been tried with huge success so far.

A baseball night will be held at Natty's restaurant next Monday, given in honor of the Four Cook sisters, one of whom is engaged to marry "Buck" Weaver of the White Sox. The Sox will attend in a body.

Cincinnati, April 15.
Ray Philipps and wife, hotel dancers, tangoed from Kentucky to Ohio in 5¾ minutes Sunday night. They began at the Cincinnati end of the suspension bridge and ended at the Covington end. The feat was done on a wager by Philipps that he could make it in less than ten minutes. The distance is 2,020 feet, or nearly a half a mile. Philipps estimates that the average duration of a tango is six minutes.

The stage of Heuck's Opera House will be converted into a dance hall. Prof. Du Vea and his wife will show the dancers how to do it. The dancing will not interfere with the picture shows. An asbestos curtain will be let down and the pictures shown on one side of it.

Cleveland, April 15.
The Priscilla theatre will operate a cabaret next fall in the basement under the theatre. The management had decided on this move in order to entertain patrons who cannot gain admission to the house for the first shows each day.

Erie, Pa., April 15.
C. R. Cummins, who has built several of Erie's theatres and is one of its amusement impresarios winter and summer, plans to give the home guards something to keep them from taking the roads to other places for their summer entertainment by building a large dancing pavilion, band stand and refreshment place on the Lake Erie water front. He expects to open the new place the last week in May.

PARIS NOTES.

Paris, April 8.
Regina Flory will not be seen in the new revue by P. Ardot at the Capucines, due April 20. Regina is reported as going to the Palace, London, instead.

Miss Compton, Mary Massart and the comic Claudis are booked for the new revue by Delorme, at the Cigale, to be put on soon.

Clement Bannel desires VARIETY to state the persistent rumors he will leave the direction of the Folies Bergere are false. Not only is he nominal manager of the house, but he is also part owner of the lease.

Charles Urban's Paris picture house, the pretty little Theatre Edouard VII, is now playing a few vaudeville acts in the program.

Another revue is in rehearsal at the Moulin Rouge, in which Mlles. de Vinci and Dragha will play the comeres. Rancourt, a dancer who imitates Norman French, is also listed.

After the run of the present operetta "Miousic" at the Olympia, a French version of "The Girl on the Film" will be presented this season.

Mme. Calve, the operatic singer, was robbed of jewelry to the value of \$2,000 by her footman, at Nice last week. The man is now a fugitive in Italy.

There is some discord apparent at the Opera-Comique between the three directors, P. B. Gheusi and the Isola Brothers. They do not seem to hit it, and may dissolve the partnership created by a decree of the French Parliament Nov. 4, 1913. Different ideas of management of the theatre prevail in the two camps. It is also reported some friction is noticeable at the Comedie Francaise, where the new administrator insists in more discipline being shown by the famous troupe. As political influences are often brought to bear in these two houses (both the Opera Comique and the Comedie Francaise being State subventioned theatres) the question is a delicate one.

Mme. Emile Benoit has taken over the little Theatre du Chateau d'Eau, where she will continue the policy of reviving well known operettas.

Charles Kiesgen, the Paris concert organizer, has dissolved partnership with Madier de Montjau, and transferred his office to 47 Rue Blanche.

KOLKER IN "HELP WANTED."

The point regarding where Henry Kolker is to place his services next season seems to have been definitely settled by the Oliver Morosco office announcing his engagement for "Help Wanted." Others to be seen in the two companies of that play on the road are Charles Richman, Lois Meredith and Grace Valentine.

Alice Baxter has gone to Chicago, to play Mrs. Smith in the Chicago show, replacing Rose Winter out there.

RIGID MOVIE CENSORSHIP BILL BEFORE ALBANY LEGISLATURE

State Measure Up for Passage Another Bill for Federal Licensing of Pictures Introduced in Congress by Senator Hoke Smith. Both Provide for Salaried Commissions. Maker and Exhibitor Affected.

Every effort is being made in Albany by Assemblyman Eadie to put through the state legislature an act providing for the amendment of the state boards and commission laws in relation to licensing picture films and the establishment of a picture commission and defining the powers and duties thereof. The bill was read once and then referred to the Committee on the Judiciary.

Prominent picture men of New York say that the proposed enactment is extremely detrimental to the movie business in general.

Regarding the picture commission to be empowered the proposed amendment stipulates it shall be composed of three persons, one to be a woman. The commissioner of education at any time may appoint and remove the commissioners, no member of the committee being entitled to hold any other state office. Each commission shall serve six years, except that when the commission is first constituted, one to serve two years, one for four and the third for six years. Each commissioner shall thereafter be appointed for the full term of six years.

The salary of the chairman shall be \$3,500 a year and the other two members shall receive \$3,000 a year. The commission may engage assistants and fix their wages, both the commission and assistants to be paid by the state when traveling around on inspection trips. An office in New York will be maintained if the law is made effective.

The commission's duties will be to license every film coming under its inspection, and if it deems any film unclean or immoral may bar it from being shown anywhere within the state of New York.

At least one commissioner shall view every film licensed, except those passed upon by the government or boards authorized by Congress, regulations for said approval being made by the New York Commission. The commission may, by unanimous vote, revoke the license of any film at any time for cause shown. The commission shall examine any scenario submitted to it and give an opinion as to the suitability of the subject for public exhibition.

The fee for a film examination by the commission shall be fifty cents; for examining a scenario, \$1. The fee for each license issued shall be fifty cents.

There can be no changing or altering of the film after once licensed unless the commission approves.

Any person violating this law, if passed, shall be punished for a first offense by a fine of not less than \$50, or by imprisonment for not more than thirty days, or by both a fine and imprisonment. If the bill is passed it will take effect October 1 next.

If Senator Hoke Smith of Georgia

can have his way and is backed up by his colleagues in the Senator chamber at Washington there will be government censorship of films before the lapse of another year.

Senator Smith's measure provides for a rigid censorship. Under no consideration will the law permit movies of prize fights or bull fights or immoral films to be exhibited.

The censorship commission will embrace five members to be appointed by President Wilson for six-year terms, the chairman to get \$3,500 a year and the other members \$3,000 each.

The commission must pass upon each film, license it accordingly and issue a certificate describing its character, number of lineal feet and date of approval. For each 1,000-foot film a fee of \$3 shall be charged.

Any alteration of the film after being licensed will result in the exhibitor losing his license. Violations are punishable by a \$500 fine or one year's imprisonment.

NEW CORPORATIONS.

Georgetown, Del., April 15. Charters of incorporation have been at the State Department at Dover, Del., as follows: New York Grand Opera Co., New York; capital stock, \$5,000. Incorporators, Norris R. Funk, Alfred G. Robyn, Maurice Harris, New York City.

The Atlas Feature Film Co., capital stock, \$200,000; to manufacture, sell and deal in picture films and carry on a general amusement business. Incorporators, Clarence E. Egan, Joseph F. Curtis, both of New York City.

Exclusive Supply Corporation, capital stock, \$2,000,000; to sell, trade and deal in motion picture films. Incorporators, Joseph R. Miles, Arthur Butler, Graham and E. G. Brown, all of New York City.

Frazee Feature Film Corporation, capital stock, \$50,000; to manufacture and deal in picture films.

Jones Brothers and Wilson Show Co., Warren, Pa.; capital stock, \$50,000; to own and acquire shows, circuses, hippodromes, menageries. Incorporators, J. Augustus Jones, E. H. Jones, Warren, Pa.; A. V. Bushkirk, Philadelphia.

Hoyburn Co., Wilmington, Del.; capital stock, \$80,000; to manufacture, sell and deal in picture films. Incorporators, H. E. Letter, W. J. Maloney, O. J. Reichard, all of Wilmington, Del.

Boulevard Amusement Co., Philadelphia; capital stock, \$100,000; to own, operate, manage and control theatres, places of amusement, etc. Incorporators, H. L. Gibson, Edmund E. Rook, Charles Heaton, all of Philadelphia.

United Photo Plays Co., Dover, Del.; capital stock, \$250,000; to manufacture, sell and dispose of moving pictures of all kinds. Incorporators, M. M. Hiron, W. F. Cooke, both of Dover, Del.

American Camera Film Co., Philadelphia; capital stock, \$50,000; to manufacture, buy, sell and deal in and with films, cameras, etc. Incorporators, S. C. Seymour, G. H. B. Martin, Camden, N. J.; F. R. Hansell, Philadelphia.

Advance Amusement Co., Philadelphia; capital stock, \$5,000; to furnish amusements of all kinds, theatrical performances, etc. Incorporators, G. H. B. Martin, S. C. Seymour, Camden, N. J.; F. R. Hansell, Philadelphia.

Imn Amusement Co., Philadelphia; capital stock, \$5,000.

Panama Amusement Co., Philadelphia; capital stock, \$5,000.

Erave Amusement Co., Philadelphia; capital stock, \$5,000.

Bankers' Publicity Service Co., Harrisburg, Pa.; capital stock, \$100,000; to engage in a general advertising business, theatrical and circus sign boards.

Pioneer Amusement Co., Philadelphia; capital stock, \$5,000; to furnish amusements of all kinds and conduct theatrical performances of all kinds and descriptions.

The St. Regis Corporation, Wilmington, Del.; capital stock, \$101,000; to produce, exploit and exhibit shows, vaudeville, etc. Incorporators, H. E. Letter, W. J. Maloney, O. J. Reichard, all of Wilmington, Del.

Increase in capital stock of the United Photo Plays Co., Dover, Del., from \$2,500 to \$1,000,000.

TERMS FOR PICTURES.

Several Broadway theatres have set their figure for a picture exhibition. Two are asking the same amount of guaranteed rent, to be taken out of the first monies in the box office. It is \$1,875 weekly.

One theatre wanted \$4,000 first money, with 50-50 split over that amount, the house to pay all expenses. This amount was calculated upon \$1,900 rent, \$1,200 advertising (\$700 extra for the first week), and \$1,300 house expenses. Later the same theatre agreed to a 50-50 split after the first \$2,000, with the picture and theatre equally dividing all expenses. The house claimed this would amount to the same thing, and gave figures on papers to prove it, taking a gross of \$6,000 on the week as the basis for the estimate.

One theatre offered to split 50-50, after the rental had been deducted, with the house to pay all expenses. On a basis of \$6,000 gross this would have given the picture \$2,050 for the week, while the theatre would have had a net loss (exclusive of the rent) of \$350. On an ordinary week these same figures would have given the picture \$2,400, and the house could break even (making its rent without any extra advertising).

Another Broadway theatre that does not expect its present attraction to remain long is on the market for pictures, but will not submit terms until certain the house will be shortly vacant.

HILL GETTING IN PICTURES.

The six reeled feature film which Gus Hill and film associates have under courses of construction is to be entitled "The Lineup at Police Headquarters," the story being a camera record of the way they do things in the New York police circles.

Hill plans to produce all of his former musical comedy pieces before the camera.

Edison "Talker" Trying Again.

Some time late in May or thereabouts, an Edison talking moving picture will make another try in a theatre in Greater New York. The experiment will be repeated at the De Kalb, Brooklyn, where the arrangement with the concern is said to run close to \$100 daily for the pictures, the Edison people to furnish the operators.

It was about this time last year the Edison "Talker" opened in vaudeville and fell down as a drawing attraction after the second week. The Edison concern now claims an improvement that will practically make a new card for the "Talker" with the wizard's name linked to it. Anyway they want a try in a legit house to satisfy themselves.

Studio in Mountainous Canada.

Ernest Shipman of the Pan-American Film Co. is negotiating with Arthur J. Aylesworth of Edmonton, Can., who has just ended a six months' hunting tour through the Mackenzie Basin for picture purposes, relative to the establishment of a studio at the foot of the Rocky Mountains in Canada for the making of photo plays.

\$5,000 AS BOOK ROYALTY.

\$5,000 is the figure asked for the picture rights to "Hagar Revelly," a best seller novel written by Dr. Daniel Carson Goodman. An offer of \$4,000 is said to have been proffered to the rights by the Pathe people. The Universal is reported considering the \$5,000 price.

Dr. Goodman wrote "The Battle of the Sexes," which opened at Weber's Sunday, in five reels.

The high prices asked as royalty for "book" and "play" stories are bringing out much discussion with film manufacturers as to the advisability of paying the money for something at hand rather than to bring in a new lot of scenario writers through additional inducements in the way of larger recompense for their work.

"SAVIOUR" FILM FALLS DOWN.

It's report that the men back of the Pathe colored special picture entitled "The Life of Our Saviour" stand to lose close to a million dollars on the film as the expected financial results fell down with a thud. Owing to the poor attendance along the road and in the houses of the big cities the various exhibits sent out of New York have been recalled. It's doubtful if any more will be sent out at present. It may be that road outfits will be booked for the one-nighters and an effort to recoup made in this direction.

Results from the big city bookings show one result—the people do not care for the big Biblical picture. "The Life of Our Saviour" took a long time in the making and cost a small fortune but even its New York exhibition failed to turn in the money expected.

It was predicted before the "Saviour" feature opened it could not do very much and at most had to depend upon the church-going element in the smaller towns for support. This was not expected to be large. The "paper" put out for the film showing the crucifixion in a repellant manner, the same as it was done on the screen, also mitigated against the chances for success.

PATHE HASN'T EXPOSITION.

San Francisco, April 15.

It is reported Pathe Freres have not the moving picture rights to the Panama Exposition. The negotiations fell through, it is said, and another picture concern is after them.

Leon Gaumont Honored.

Leon Gaumont has received the first prize as the discoverer of cinematographic colors.

The presentation was made by E. Wallon in the name of the Commission of the French Society of Photography.

YOUNG PEOPLE KEPT OUT.

Chicago, April 15.

There are two picture shows in town to which persons under 18 years of age are not admitted. They are "The Scarlet Letter" at the Zeigfeld, and "The Drug Terror" at the La Salle.

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

PROBLEMATICAL FEATURE FILM VALUES AT PRESENT TIME

Some Cities Paying High Rates for Rental, While Other Towns Will Play Pictures Only on Sharing Terms.

\$750 for "Sea Wolf" at Strand, \$1,000 for "Brewster's Millions." Broadway Showing Very Desirable, Meaning Much for State Right Sales.

The value of feature films in America is problematical at the present time. Those controlling them are gradually discovering this condition in the picture world.

Producers who have invested large sums of money in making expensive features and those purchasing state rights are learning that while they can command as much as \$150 and \$200 a day for their pictures in a few instances, they cannot secure any prices at all in the small towns.

For instance it is understood that the Strand, just opened, is paying \$750 for a week of "The Sea Wolf" for its initial showing in New York, and \$1,000 under a similar arrangement for "Brewster's Millions." But the Strand is the exception which insists on having first call on the best the market affords.

It is being already figured that the showing of a picture at Broadway theatres with handsome auditoriums will enhance its value for state rights sales by a considerable margin, so that before long the competition to get a showing there will be so great the price will be cut in half and may eventually culminate in the feature manufacturer paying for the privilege of showing his product "on Broadway."

A. H. Woods played his "Last 100 Days of Napoleon" at the New York on a percentage arrangement, with a guarantee of but \$500 for a week for himself, and the Jack Gleason Giants-White Sox picture is in the New York for two weeks under a similar arrangement. Yet Woods, when approached for the sale of the rights of his "Napoleon" film for four western states, asked \$5,000, furnishing no prints and requiring the prospective states rights buyer to pay 8 cents a foot for every print. The same buyer was asked \$2,500 for ten weeks' rights in the same territory for a vice film, already shown in Frisco and Los Angeles, the two largest towns covered in the area negotiated for.

Some of these films are contracted for exhibition in upper New York state and in one town of 4,000 population are playing on a straight 50-50 sharing contract, the films receiving no guarantee of receipts which, at best, are limited in so small a community.

As stated in last week's VARIETY, the General Film feature department is reported to have contracted in some instances for a one day's showing and permitting its feature films to be exhibited a second day without any additional charge.

The picture market is being rapidly glutted with so-called "features" until the smallest exhibitor is now in a position to almost dictate terms and

make his own selections. Before long a goodly proportion of the feature film producers will be driven to the wall.

\$15,000 was asked for the New York state (including New York City) of a dramatic film that had been pronounced as good as anything in its class. \$10,000 was offered and the prospective purchaser stated he would go to \$12,000. Other state right figures vary and it is mostly a matter of bargaining.

The daily price for features has not decreased to any extent. The \$5 or \$6 a-day-a-reel is still contending with the films that cost from \$35 to \$50 daily. The smaller priced film at times gives as much satisfaction as the larger ones, but there is no surety about the small price service where the features are used as they arrive, with perhaps some one film showing box office powers every once in a while. A certain film lately shown in New England was a sensation in one town, while in another city within 100 miles it was laughed at so noisily by the first audience the running was stopped and the film taken off. It was not a comedy picture.

FEATURE FILM AT GLOBE.

The Universal's feature film in seven reels of Annette Kellerman as "Nephtune's Daughter" (title of picture) will open at the Globe theatre, New York, April 27. It is an Imp made film, directed by Herbert Brenon.

The introduction of the picture will be the first the Globe has held. It places another Broadway theatre in the picture ranks. "The Queen of the Movies" left the house last Saturday. It is now "dark" and will remain so until the feature film opens.

DRESSLER IN PICTURES.

Los Angeles, April 15.

A salary war, in which Marie Dressler and Mabel Normand, known as "The Queen of the Movies," are struggling for supremacy, was given light today with the announcement that Miss Dressler had left the stage for pictures. She is now a member of the Keystone company, of which Miss Normand has been leading lady for several years at a salary reported to be \$1,500 a week.

The storm broke out when Miss Dressler took possession of the star dressing room at the Keystone studio, which for the past two years has been sacred to Miss Normand. This precipitated such a riot a second stellar dressing room was hastily constructed in an effort to appease both temperamental females. Miss Dressler's picture salary is quoted at \$2,800 a week.

BALL AT STATE CONVENTION.

Rochester, N. Y., April 15.

With the New York State convention of the Motion Picture Exhibitors League only two weeks off, Rochester is at present preparing to entertain royally the 150 or 200 delegates who are expected to attend. May 5 is the date of the convention.

The program was officially announced yesterday. The hotel Seneca has been chosen as the headquarters. The first business session will be called to order by President A. N. Wolff. Besides electing officers for the coming year, delegates to the national gathering at Dayton the week of July 6 will be chosen.

The convention will be brought to a close with a grand ball in the evening. Convention Hall has been leased for it. Treasurer W. C. Hubbard, of the local branch No. 11, is chairman of the dance committee.

Four film stars, probably Mary Fuller, Pearl White, Crane Wilbur and Warren Kerrigan, will be invited to attend the ball. Whether they will take a chance and come is not known, because of Francis X. Bushman's experience at last year's ball. Bushman received 537 phone calls during the evening from admiring women and girls who wanted to fix up dates with the popular Essanay star.

Some of the prominent men of film-dom who will attend are National President M. A. Neff, of Cincinnati; National Secretary George H. Wiley, of Kansas City; National Vice-President F. C. Pierce, of Geneva; State Secretary Morris L. Fleischman, of New York City, and State Vice-President I. L. Davis, of Binghamton.

PROGRESSIVE CO. HAS CAREY.

The Progressive Motion Picture Corporation, which has just shoed its castor into the photoplay ring, has engaged Harry D. Carey, a former Biograph lead, as head director. David W. Cobbett, photo expert, and B. F. Delaney, scenic artist, also former Biograph connections, have joined the Progressive forces.

"The Master Cracksmen" will be the Progressive's first feature film, a five-reeler to be released in the near future.

George Sydney (Busy Izzy) has been engaged by the Progressive to appear in a series of Hebrew comedy films following the close of his legitimate tour.

CENSORING AGAIN IN OHIO.

Cleveland, April 15.

Federal Judge Killits at Toledo Friday cleared the way for immediate resumption of censoring of films by the Ohio Moving Picture Censor Board. He denied the Mutual Film Corporation of Cleveland additional time in which to prepare an appeal from the decision upholding the law.

The Mutual people made an appeal to the judge immediately after the federal judges of this district had declared the Ohio censoring board a legal institution and had given the complainants 15 days in which to appeal.

STRAND'S BIG START.

The Strand had its regular opening Sunday last, giving an invitation performance Saturday night, with "The Spoilers," in nine reels, as the attraction. The orchestra of about 25 pieces, the Strand Quartet and three organs furnished the musical diversion.

Business Sunday was very big, and it is claimed the theatre did almost capacity business throughout the several shows. It kept up Monday and showed as much strength Tuesday.

The opinion frequently expressed before the Strand opened was repeated after the show people had seen the theatre. It was to the effect that the Strand would not continue with pictures, but would take on a legitimate attraction by next season, probably musical comedy.

The New York theatre showing the Giant-White Sox pictures did not start very well Sunday, the first day the picture was shown. The film was ordered cut down after being run through once.

The Vitagraph theatre presented a new program Monday, and at Weber's "The Battle of the Sexes" was also shown for the first time this week, it appearing to create some talk about, the title catching attention.

At the Strand where the long throw of the Simplex machine (installed by J. E. Robin) was a matter of interest, it was said the machine worked perfectly. The throw is 150 feet from the booth to the stage.

"The Spoilers" will be held over a second week at the Strand. "Brewster's Millions" comes the third week.

The addition of the Globe to the picture column gives five big theatres within almost as many blocks along Broadway playing feature films. They are the Broadway, Vitagraph, New York, and Strand. The Republic (the Universal's show place for a while), locked its doors Monday, following a court order.

Farther down Broadway Proctor's Fifth Avenue is doing no business at all of any account with films showing at present "For Napoleon and France" to extremely light patronage.

Picture houses around Times Square placed the blame for light business in the early part of the week to the Strand and its prices of 25 cents top. Wednesday the Strand placed the first 15 rows of the orchestra at reserved sale for 50 cents each. It was said at the theatre a demand for the higher priced section brought about the change. The 50-cent price will not be advertised.

The Strand had a turnaway each evening up to Wednesday (when last reported). The Monday and Tuesday matinees were not capacity all the time, though full houses reigned from six o'clock onward. About 1,000 people were turned away each evening, with more than that Sunday, the day of opening. If the Strand continues the week as it started, it will do a gross of \$9,000 at least. The show people along Broadway are figuring its rent at \$2,000, and cost of operating the theatre, \$2,500, besides the big film rental.

BATTLE OF THE SEXES.

BATTLE OF THE SEXES.

The plates on this five-reel Mutual feature film bear "The Single Standard" only as the name of the picture now at Weber's. That may not have been thought "strong enough" for the Mutual. The Single Standard may be applied according to the title and not easily quickly grasped by the public not interested in it, so "The Battle of the Sexes" was added. That is better for the box office. This picture, directed by David W. Griffith should pull business. The story is credited to David Carson Goodman. It is a familiar but intimate tale vividly illustrated on the screen. The story gains much more in strength there by. The Mutual may claim both "moral" and "sensational" on the bill. The whole of the studio Mr. Griffith keeps it alive every moment. His "contrasts" are admirable. The five reels pass rapidly in review, giving the feature a pace that speaks very well for it. The family is found in a small town. The daughter, are living in an apartment house. To the same floor comes an adventuress, who, coached by her lover, is "planted" there to "make a play" for the husband and father. Her name is repeatedly mentioned, and may be taken for granted that he is a wealthy "chaser." Of the few incongruities in the tale, the fact that a worldly man would begin operations so close to home is assuredly the only one. The father, a man of some moment, goes to work on the head of the house in the opposite flat by leaving her door ajar and her skirt slightly lifted, as the husband starts out. He sees the well-moulded figure of the woman, and while he is on his way to the elevator. This scene, and a succeeding one, are extremely well put on, the second scene having a little fire in the apartment of the woman, started by her carelessly leaving a lighted cigarette. While the indignation of the audience from this beginning the story pictures a mistress, a broken home through the separation of the husband and wife after quarrelling, a heart-broken mother and an orphaned child. Then the latter, the daughter, in a spirit of vengeance and justice, decides to shoot the adventuress. She repairs to her apartment, holding a revolver, seizes herself in the alcove, but at the crucial moment, fathers and instead appeals to the father to save her. The father yields to the plea, plans a denouement for the father, and when he immediately calls upon her, she permits him to discover his daughter in an ante-room, where the lover of the adventuress is waiting. The father, who apparently on confidential terms with the girl. The father is appalled at the thought of the possibilities. The synopsis claims the father said: "My daughter! What are you doing here?" "I am innocent, I am innocent, I am innocent, what are you doing here?" bringing more out the single standard of morality (simply described as "What's sauce for the goose is sauce for the gender") as applied to the woman in the father's face. The father and the daughter, probably those who follow the theory it would be a dangerous picture point to even attempt to compromise the mother of grown-up children. The situation brings the father to a realization. His daughter is sure, but his innocence of any long. He pursues the adventuress, whom by this time had been presenting her bills to him for payment, and returns to his apartment across the hall, a small anticlimax disclosing the family of four and no more. Here the picture closes.

GENERAL		EXCLUSIVE		UNIVERSAL		MUTUAL	
Vitagraph	V	G. N. S. F.	G N	Imp I	Gaumont	G
Biograph	B	Ramo	R	Gem	Gem	American	A
Kalem	K	Solax	Sol	Bison	B10	Keystone	Ke
Lubin	L	Electa	E	Chasn	C	Itoluna	It
Pathes	P	F. R. A.	F	Nestor	N	Majestic	Maj
Selig	S	Lewis Pennanta.	L P	Powers	P	Thanhouser	T
Edison	E	Ct. Northern.	G N	Eclair	Eclair	Kay-Bee	K B
Essanay	S-A	Dragon	D	Rex	Rx	Br	Br
Kleine	Kl	Italia	It	Frontier	Frnt	Edmundo	Dom
Melies	Mel	G. N. X. C. G. N X C		Victor	Vic	Princess	Pr
Ambrosio	Amb	Blache Features.	Bl	Gold Seal	G S	Komic	Ko
		Luna	Lu	Joker	J	Beauty	Be
				Universal Ike	U I	Apollo	Apo
				Sterling	Ster	Royal	R
						Lion	L
						Hepworth	H

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

MUTUAL—A Common Mistake, 2-reel dr, Dom; When I Met the Villain, com, Key; **Mutual Weekly**, No 99, M.

GENERAL F—A Man in the House and the Tango Flat, split-reel com, B; **Slippery Slim and the Stork**, com, S-A; **The Death Warrant**, 2-reel dr, B; **Winky Willie and the Cheries and Batty Bill's Bustle**, Makes Everyone Hustle, split-reel com, Mel; **Pathe's Weekly**, No 33, and **The Tango Craze**, 2-reel com, Phe; **In Spite of the Evidence**, dr, S; **A Little Universal—The Stranger at Hickory Nut Gap**, dr, I; **Risen From the Ashes**, dr, R; **Love and Vengeance**, 2-reel com, Ster; **A Neighbory Quarrel**, com, Frnt.

APRIL 24—FRIDAY.

MUTUAL—The Rightful Heir, 2-reel dr, K; **B; His Reward**, dr, Pr; **When Algy Froze Up**, com, B.

GENERAL F—The Unopened Letter, 2-reel com, E; **A Man for A' That**, 2-reel dr, S-A; **A Tell Mackerel Mine**, dr, K; **Will Blood Talk**, dr, L; **Mike the Avenger**, dr, and **Doc T. Madigan's Arletta**, M (cartoon), split-reel, S; **Tanglefoot Tanglefoot**, com, V.

UNIVERSAL—The Moonshine, com, N; **The Taint of an Alien**, dr, P; **The Daughter of a Crook**, 3-reel dr, Vic.

APRIL 25—SATURDAY.

MUTUAL—The Return of Cal Clauson, 2-reel dr, Rel; **Keystone** title not announced; **The Gangy Tramps and The Tale of a Cap**, split-reel com, B.

GENERAL F—Brute Force, 2-reel, dr, B; **On the Heights**, Sixth of the "Dolly of the Dailies" Series, dr, E; **Ironhorse Billy**, Gun-Yan, dr, S-A; **The Nurse and the Countess**, dr, K; **Little Hecuba**, and **A Dream of the Circus**, split-reel com, L; **Breaking Even**, 2-reel com, Phe; **Hier Scoop**, 2-reel dr, V.

UNIVERSAL—Nugget, Nell's War, dr, Frnt; **Old California**, 2-reel dr, B; **101; Joker** title not announced.

FILM FLASHES

Rex Beach has consented to the photoplay making of his novel, "The Man Who Wasn't There," which Selig will probably make this summer.

Fred Nichols, who has been working with a film company on a special up in New Hampshire, found an old wallet in the Mansion House at Dover and a brief inspection of its contents resulted in what he thought he was turning over to the clerk, eleven dollars in bills. Imagine his surprise when he learned that there was a one thousand and a one hundred dollar bill inside the wallet. Nichols got a wine supper from the owner, but he intends to have his eyesight examined to make sure he doesn't miss any greenback sights hereafter.

Roy Aitken is abroad negotiating for the display over there of the Norma Phillips Mutual Girl series.

According to a London report, the Rudyard Kipling stories are to be lined up for photoplays by George Tyler, who has gone abroad to look after some important business matters.

"Love and Vengeance" (two parts) will be the first comedy release to be made by the Universal with Ford Sterling featured.

Florine Garland has given up her vaudeville work to become a film attraction, having joined the Frontier Co. on the Coast.

In "The Brass Bottle" (four parts) is to be released shortly by the World Film Corporation. In the cast will be Holman Clarke, Lawrence Grossmith and Doris Lytton, who was in the original company of "The Blindness of Virtue."

Edmond Hayes, in vaudeville, is about to produce comedy pictures with himself the principal character.

Paul S. Lewis, who recently joined the benedicts' ranks, has become a special representative for the Fox Film Attraction Co. Lewis has been connected with several Broadway theatrical firms.

William F. Bennett has everything set for the opening of his new Maple theatre, Richmond Hill, with feature films, "The Triumph

of an Emperor" (W. F. Corp.) being the one selected as the starter. The movie cost Bennett \$35,000 and seats 600.

Nolan Gane, who starred a few seasons ago in "From Rags to Riches" at the age of thirteen years, has been engaged by the Than-houser Co. to play juvenile leads.

"Mongrel and Master," a political drama of photoplay, in three parts, will be released May 14. In addition to Francis X. Bushman, who is featured, the cast includes Rapley Holmes, Eleanor Kahn, Ruth Stonehouse, John Cosmar, Clara Smith and Bryant Washburn.

Rita Stanwood has been engaged to play opposite Henry B. Warner in the photoplay production of "The Ghost Breaker."

A new Melies release has been added to its regular list of "G" brands, the new Monday Melies being wholly comedy.

The Gaumont posters are now taken care of by Lormore, who has made quite a change from the former style. He has taken care of the April issues.

Mary Rider-Mechbold, a magazine short-story writer, is the author of "The Mountain Rat" (Reliance) in which Henry Walthall and Dorothy Gish play the leads.

"Bashful Fred" is a seven-reel comedy subject which Fred Mace has written for the camera in which he is the central funmaking character.

The Komic brand is to be discontinued after April 29 and in its stead will be another Reliance dramatic one-reeler each week.

May Cruze, a sister of James Cruze, has joined the Frontier Co., Santa Paula, Cal., as leading woman of the comedy company.

Murray F. Beier, manager of the World Film Corporation, has left that concern to assume the office management of the Embury Feature Film Corporation.

Bettie Burbridge has joined the Kay-Bee Co. at Santa Monica, Cal.

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

MAJESTIC (Lynnan B. Glover, mgr.; agent, Orpheum). Individually, the majority of this week's Majestic turns measure up to big time standard, but taken collectively, the show provides another glaring instance of faulty construction and to make matters more binding, the orchestra started off a few bars behind Monday evening and up to Tuesday morning hadn't caught up with the show. Nelson and Nelson were delegated to open with a comedy balancing turn presented on stilts, the stilt carrying the specialty just within the novelty line. Although nothing resembling the sensational was attempted, the Nelsons have an entertaining routine. Wilson and Pearson and the inevitable garden bench come next with a duologue with songs, the talk being the one redeeming feature. The girl essays during one number a kid characterization that loses its value through her mature appearance and makeup. The finish is comparatively weak although it is apparent the pair attempted to get away from the conventional exit. Another number might be suggested for this, likewise something to replace the "kid" song. The patter is mostly original and delivered well, so well in fact that more could be added with one or possibly two songs taken out. The couple opened slowly, picked up speed in the centre and finished decidedly well. Robert Emmet Keane's stories seemed to hit the mark. He gives Wilkie Bard credit for his opening number, "How Dare You?" something a few other big timers might take notice of. Joseph Hart's "Telephone Tangle" satisfied and with a few changes in the cast might do better. The opening number in "one" doesn't belong. It started the second section under a handicap. This doesn't reflect on Dorothy Regal's ability. The song isn't there and since a song is apparently neces-

sary, why not get a good one? The coon comedian (Claude West) either harbored a bad cold or is cursed with a mean delivery, but in justice to West, it sounded like hoarseness. Al Litt must have some other claim to his connection with the act than his ability. He is

the weak member, impersonating an elder. The novelty of the affair coupled with some bright cross fire patter kept the interest up throughout. Diamond and Bronnum got eight bows after the music had been turned off, so there must be something beyond the couple's popularity. They simply repeated their false performance of a few weeks back. Gressy and Dayne offered "The Man Who Remembered," a rural playlet with a somewhat different set and a cleverly played pantomimic finish which about sums up its features. The skit proper is far behind Gressy's curly efforts, his characterization of the country storekeeper holding it up. Considering the principals, something better was expected. Billy Van and the Beaumont Sisters closed with "Crops," a sure fire under any conditions. Gray La Rue (New Acts).

Wynn.
PALACE (Harry Singer, mgr.; agents, Orpheum).—Bill did not look particularly well on paper, but somehow or other it worked out in fine shape, and the Monday night audience came up to it with a big rush. Sophie Tucker next to closing, and Joe Howard and Mabel McCarne were marks in the show. John and Mac Burke came very near to making the show look like a hesitation waltz for a time. It opened with Eryle and Ernie, who had little difficulty in interesting, and before they were half through had won their spurs. Lou Anger, who dresses as a soldier and talks some pretty fair nonsense at times, came on next and added another German note to the affair. Miss Norton and Paul Nicholson offered "A Dramatic Cartoon" which also had its high points as well as coarse points of fun. Howard and McCane were put up from seventh place to fourth where they offered some small talk and sang many songs. Miss McCane were some stunning gowns, and one was so beautiful it called out spontaneous applause. Merrill and Otto passed neatly. Louise Alexander and Olive Morgan made an impression in society dances. Coleman's Dogs had closing spot, where they disported themselves with alacrity. Recd.

GREAT NORTHERN III. (Fred. Eberts, mgr.; agent, Earl J. Cox).—On the day shift, the Bonomoro Arabs, who lift each other and who turn all sorts of handspings, had the best of it in the way of applause. They were on in a good place. Neal and Neal, who opened, passed easily with their lifting stunt. The man balances the woman on his head in a barrel and performs numerous other feats of strength. Lou Chih, who plays the xylophone with great rapidity was on second where he got fair attention. Bernard & Edwards, two men who appear to have come from burlesque, offered some good stuff and they got laughs. Keller & Weil, a man and woman singing and talking act, displayed good taste in songs, and later on the young woman mounted a bicycle and gave a good exhibition of riding. Wythe, the Palzer & Wythe offered burlesque on grand opera, although that sort of stuff is fast getting into the passe class. Their work with the sextet from "Lucia" was funny. The English Pony Ballet, two girls, came on in "Bunny" costumes and danced pretty fairly well. Later they did other steps in other costumes and closed by playing xylophones which they were strapped to their backs. The act is best, but it appears to lack ginger, and at the second show on Monday it did not get much attention. Recd.

McVICKERS (J. G. Burch, mgr.; J. L. & S.).—The Twelve Navassar Girls had headlining place and offered usual program of instrumental and vocal music which took very well with the audience Monday afternoon. They dress neatly and they show class at all times. Princeton and Yale, very well known and quite as well liked in this neck of the woods, offered their smart and impudent patter with vim. They got many laughs. The Fanchon

Sisters, who have also been appearing about Chicago to some extent, were seen in their tight wire walking act to good effect. They have some novel little stunts which they put over neatly. Clark and Hale, a man and woman team, got by with some song impressions. The woman played the 'cello with taste and the act fitted into the bill nicely. Margaret Braun and Sister offered piano and vocal music and were kindly received. The inevitable crook sketch was on. W. S. Gill & Co. presented "Bill Jenks, Crook." It has some very good points, well put over. Three Blondys, two men and a woman, closed with acrobatic feats. They had no difficulty in getting hands all the way through their act. Recd.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Kob & Dill getting away with it. BLACKSTONE (Augustus Pitou, mgr.).—Dark.
CORT (C. J. Herrman, mgr.).—"Help Wanted," big success.
COHAN'S (Harry Ridgins, mgr.).—"Seven Keys to Baitpace," big business all the time.
GARRICK (John J. Garrity, mgr.).—"Madame Moselle," opened Sunday.
COMEDY (Frank O. Peers, mgr.).—"The Under Dog," opened Saturday night.
ILLINOIS (Will J. Davis, mgr.).—John Drew opened Monday night.
LA SALLE (Joseph Bransky, mgr.).—Vice Pictures, full house.
OLYMPIC (George C. Warren, mgr.).—"Damaged Goods," opened at popular prices, Sunday.
POWERS (Harry J. Powers, mgr.).—"Daddy Long-Legs," good return.
PRINCESS (Frank Phelps, mgr.).—Princess Players, last week. "The Third Party" next week.
IRISH ARTS (Albert Perry, mgr.).—Irish Players, final week.
LITTLE THEATRE (Maurice Browne, mgr.).—"The Trojan Woman."
GLOBE (G. H. Browne, mgr.).—Pictures.
IMPERIAL (Kilmt & Gazzolo, mgrs.).—"Little Women."
NATIONAL (John Barrett, mgr.).—"Officer 666."
VICTORIA (Howard Brolaski, mgr.).—"The Newswives."

Ray West, in the box office at the Olympic, is the father of a boy.

The Lyric in Vincennes, Ind., opened Sunday with big bill.

Bush Temple is now playing German plays with a stock company.

Hal Stevens is planning to put a tabloid of "Rip Van Winkle" on the stage.

Bert Levey, at the Majestic last week, will open at the Palace, London, in June.

Karl Hewitt staged "The Under Dog" now at the Comedy.

S. Jack Baxley has joined Knox Wilson's act.

H. M. Sweetman is now in the box office at the Comedy.

"Madame Moselle" opened Sunday at the Garrick to a big house.

Art Bowen, the tall cartoonist, formerly on the Chicago Journal, has gone back to vaudeville.

"The Man Who Would Live," a new play by William Hurlbut, will open at the Blackstone April 20.

C. H. Miles spent a few days in Chicago this week after making an inspection tour of his circuit.

The Princess, Melodita is a new house added to the Pantages books. It will play two acts on the split-week policy.

The Gaiety theatre in Kankakee, Ill., which has been booked by Jones, Link & Schaefer, is now backed by the Virginia Theatrical Agency.

Anne Brounch, formerly well known as a stock actress in Chicago, will be a member of a stock company in Winnipeg, Man., this summer.

Violinsky cancelled five weeks of Orpheum time, returning to Chicago this week from where he will journey to French Lick Springs for a rest.

The team of Goldie and Wallace has dissolved partnership. Miss Wallace is now in the American Hospital convalescing after a serious operation.

Billie Joe Bernard & Edwards "The Cabby and The Fare"

Agents I Have Had
IKE KAUFMAN
IKE COOPER
JOE WOODS
EPSTIEN & ALLEN
LEW EDELMAN

Agents I Have Had
JO'PAIGE SMITH
MAX HAYES
CHAS. BIERBAUER
FLOYD STOKER
BILLY ATWELL

And Now Hustling

JACK FOX, Chicago

THE
NICHOLS SISTERS
Direction, **JULES DELMAR**
American Theatre
NEW YORK
NOW

Alan Dale's Opinion OF T. ROY BARNES (Barnes and Crawford)

By ALAN DALE

What was the excuse at the Lyric Theatre last night? It was not the lyrics that were eaten up as lyrics always are; it was not the music, that barrel-organged itself wistfully or blatinately, as the case might be; it was not the book, that was merely a chowder of canaries and lobsters. It was not the chorus, that had nothing to distinguish itself from the fifty-seven varieties of chorus now bleating in our fifty-seven first-class

paved with good intentions, working like a Trojan—a good-natured and smiling Trojan—to make headway against the inimitable of a conscienceless libretto. He smiled, and he smiled, yet one could imagine that his soul must have faintly within him. Mr. T. Roy Barnes was "The Red Canary's" only hope, its sole redeeming point. That the audience wasn't blue last night was due entirely to Mr. T. Roy Barnes, who was as spick-and-span as his clothes. I watched him



theatres. It was not the cast, though, that contained one or two poignant names.

What was it, then? It was just one member of the cast, by name T. Roy Barnes. Mr. Barnes is a clever, agile and clean-looking young man, unlike the usual blue-faced gentleman whose and mission it is to be funny. Mr. Barnes was not "low-brow," nor vulgar, nor vociferous, nor hold-up, nor grimace-ful. He was just an actor with several amusing tricks of gesture, a bright and sympathetic face, the make-up of a gentleman, instead of a wine-tout, and a sense of humor.

Mr. T. Roy Barnes was rather a pathetic spectacle in the midst of "The Red Canary." There he was, literally

with interest, for his sufferings must have been keen. I didn't see how it could have been. Yet that blithe young man smiled—and smiled—and smiled—and none could guess that aching heart that his nice blue suit covered. For one could almost have imagined the red canary—like Fox's sinister raven—to have perched upon the bust of Pallas and croaked "Nevermore!" Mr. T. Roy Barnes was the only member of the cast that escaped the croakings of the red canary, but there was Miss Alice Adele Rowland, who is a clever girl when she gets the chance. (Mr. Barnes, you see, was clever without the chance.)

But T. Roy Barnes prevailed, though the red canary croaked "Whatabore!"

Dollal, the Imperial mimic who is appearing at the Lincoln this week, was held up by highwaymen Monday night and relieved of cash amounting to \$38.00.

Maxime Lowe of the Marinelli office was in the city for the opening of the Ringling Brothers' show with which he has seven acts. He will visit St. Louis to see the Hagenback-Wallace show.

Sam Thall was visited by burglars this week who collected his wife's furs and a goodly amount of silverware, making an exit through the back door as Sam was making his entrance through the front.

Ed Livingston, who recently resigned from the Beehler Bros. Agency, has made connections with the Sam Baerwitz office. Baerwitz leaves for Europe next month and during his absence Livingston will handle his business.

The annual Press Club "acoon" will take place at the Palace Music Hall, April 20-May 1. A burlesque on "Uncle Tom's Cabin" will be the big feature and a parade is being organized in which all of the best known newspapermen in Chicago will take part.

A new satirical comedy by Frederic and Fanny Locke Hutton will be put on at the Illinois some time early in May. These two are authors of "Years of Discretion," which had a long run. They have not named their play as yet. It will probably have its premier in one of the towns contiguous to Chicago.

A. E. Hamburger, who owns several big picture houses and recently came into possession of the Zeigfeld, claims that he has an option on the Princess and intimates that he would like to turn the place into a picture house. W. A. Brady says he knows nothing about any option and John J. Garrity, representing the Shuberts here, says the same thing.

SAN FRANCISCO

JACK JOSEPHS

VARIETY'S

SAN FRANCISCO OFFICE

PANTAGES THEATRE BLDG.

Phone, Douglas 3213

EMPRESS.—Bill below usual standard this week. The Moffet-Claire Trio, very good; Hong Fong, liked; James F. Sullivan & Co., passable; Alivotti Troubadours, fair; "Top O' the World" Dancers, amusing; "The King of the Everglades," featuring ten alligators, more of a sideshow novelty, not fitted for vaudeville.

ORPHEUM.—David Bisham, scored; Woodman & Livingston, artistic success; Ben Deely & Co., hit of show Monday afternoon. Five acts were on the bill from the preceding week. Bernard & Harrington, good; Clara Inge, fairly well received; H. M. Zaxell & Co. John & Emma Ray and Cheebert's Manchurians, duplicated success.

PANTAGES.—Poor show. Captain Jack's Polar Bears, held interest; "Follies of a Courtroom," local sponsoring, tabloid offering containing some excellent numbers, with scenery and costumes meeting the approval of the regulars. Comedy work, material being too antiquated to help the turn. Lawrence Johnston, entertaining; Davett & Duval, intermittent laughter; Gregoire & Elmina, satisfaction; Bernard Emmert & Mitchell, fair.

CORT (Homer F. Curran, mgr.).—"The Honey-moon Express," with Al Johnson (first week).

GOLI-MBIA (Gottlob, Marx & Co., mgrs.).—"Shameless Dhu," with Chauncey Olcott (first week).

GAITY (T. O'Day, mgr.).—"The Echo," with Rock and Fulton (first week).

ALCAZAR (Belasco & Mayer, mgrs.).—Will-

lard Mack and Marjorie Rambeau dramatic stock (first week).

TIVOLI (Turner & Dahnken, mgrs.).—Feature films.

SAVOY (W. A. Mackenzie, mgr.).—Pictures.

Gertrude Sinclair has joined the Monte Carter Company.

Jo Weston, of Weston and D'ives, dropped dead at Victoria April 6.

The Great Westin sailed for Australia April 6, for a tour of the Brennan-Fuller Circuit.

Willard Mack and Marjorie Rambeau opened their starring engagement at the Alcazar Sunday.

The Lyric and Grand, of Portland, and the Star, of Seattle, are the latest acquisitions to the Kellie-Dailey Circuit.

Nick Brown, leader of the orchestra at the Republic, is the father of Flavilla, who made her debut at the Palace, New York, April 6.

The Belmont Sisters are doing a neat turn at the Portola-Louvre. These girls recently played a successful engagement at the Odeon Cafe.

Al Bruce arrived from the east and opened with Jas. Post Musical Comedy company Sunday at the Wigwam, replacing Herb Bell, who closed at Valjean.

Broderick O'Farrell, Jane O'Roark and Co. opened at the Republic last week in the first of a series of dramatic tabs to be played over the W. S. V. A. time.

Frank Shanley, of the Continental Hotel, organized an unusual reception party to greet Al Johnson Sunday. Twenty-five met him in black face at the station.

Rehearsals are being held for the Press Club show which takes place at the Gaiety afternoon April 17 and midnight 18, when they will present "Eight Years After."

Lillian Sieger, who has been playing a return engagement here at the Portola-Louvre as a single, opened Sunday in a new act which includes her sister and four chorus girls.

Edward Scott, the loyal theatrical newspaper man who was sent to the German Hospital in this city a few weeks ago to undergo a surgical operation, is able to be out again.

Ferris Hartman, one of the best known of the "old guard" of "Coast defenders" and a stage director took the bankruptcy court route here. His liabilities are \$16,482 and assets none. The principal creditors are Oliver Morosco, of Los Angeles, and Emma Hartman, of Chicago.

The announcement "Omar The Tentmaker," Richard Walton Tully's successful play, would be produced in grand opera form and that Mrs. Anita Baldwin McClaughry will compose the score, was made here following the arrival of Mrs. McClaughry from her home in Pasadena. Mrs. McClaughry, besides being the daughter of the late E. J. (Lucky) Baldwin, is a musician of note.

Thomas J. G. Jacques, understood to be a member of "The Girl Behind the Counter" company, now playing at the Morosco in Los Angeles, has been sued here for a divorce by Louise Jacques, the daughter of a wealthy local restaurateur. Desertion and non-support are alleged. Mrs. Jacques wants alimony and separate maintenance for her five-year-old daughter.

The James Post Musical Comedy Co. opened at the Wigwam Sunday. The cast includes Jas. Post, Al Bruce, Frank Harrington, Frank Earle, Clara Howard, Dee Lorotta, Miss Calvert and a chorus of twelve. The Post Co. recently completed a three months' engagement at the Majestic, one block from the Wigwam. The Majestic is now devoted to pictures with vaudeville on Sunday.

The Metropolitan Road Show, No. 2, under the direction of Hurst Brothers, opens April 19, with the following roster: Chas. F. Mason and Co., the One-Armed Orchestra, Early and Laight, Demetreski Troupe, Ramo and Newson, Morton and Norton, Duthie, and a sketch not selected. The show is booked by Billy R. Daitley and plays Marysville, Chico, Orville, Auburn and Reno every fortnight at 25-75. It is the intention to enlarge the route through adjacent cities.

ATLANTA.

By R. H. McCAW.

FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.).—"Pagan Garden," light and good; Austin Webb & Co., applause Mr. and Mrs. Jimmy Barry, hit; Allie White, good; Stuart Barnes, fair; Prella's Dogs, entertaining.

LYRIC (Jake Wells, mgr.).—Lucille LaVerne Stock, "The Lily," opening week, big business.

BIJOU (Jake Wells, mgr.).—Eddie Black Stock, "Across the Desert."

GRAND (Jake Wells, mgr.).—Vice picture, doing fair.

ATLANTA (Homer George).—Vice pictures, drawing well.

COLUMBIA (Frank Hammond, mgr.).—Stock burlesque.

The Atlanta's season closes next week with Otis Skinner in "Kismet."

Revivalists have taken over some of the downtown movies for Sunday services.

Nellie Sikco, a chorus girl, wife of L. M. Johnson, a tabloid musical comedy lead, attempted suicide after losing her job.

ATLANTIC CITY, N. J.

By LOUIS WILLIAMS.

APOLLO THEATRE (Fred E. Moore, mgr.).—13-18, William Collier in Coban & Harris latest musical comedy entitled "Forward, March." Next week, "The Lady of the Slipper."

KEITH'S GARDEN (Jake Isaac, mgr.).—Louis Mann and Co., Minnie Allen, Prince Lal Mon Kim, George Felix and Barry Girls, Hines and Fox, "Motor Madness," Gromley and Caffrey.

SAVOY.—Vice pictures.

MILLION DOLLAR PIER (Capt. John L. Young, mgr.).—Tango dancing. Special engagement, Easter Monday, of Mae Murray and Clifton Webb. Special Tango contest Easter Monday night won by Stephen Mathews and Isabella Burdick.

NIXON (Harry Brown, mgr.).—Reese Brothers, Ten Africanders, Two Franks, Fiske and MacDonald, Aleck and Atibela, El Clive.

Easter Sunday was the greatest in the history of the resort.

Among the theatrical people here Easter were Mr. and Mrs. George M. Coban, Mr. and Mrs. Sam H. Harris, Francis X. Hope, Edwin Wallace Dunn, H. H. Frazee, Wallace Eddinger, John Golden, Sam Forrest, Julian Mitchell, William Collier, Mitchell Smith, Charles Dillingham, Bert Williams, Nat. M. Willis, Harry Askin, Blanche Ring, Kathleen Clifford.

The Atlantic City Symphony Orchestra, under the management of Walter Oppenheimer, who is known here for his chain of orchestras, is the latest musical addition to the resort. The organization will number 60. Carl Doell will be the soloist at the first concert to be held at the Apollo, afternoon, April 13, while Rosmini Bourdon, cellist, will also assist with a solo.

The Steel Pier began daily dances Holy Thursday and the ballroom has been packed at the two daily sessions.

The town was dry all day Easter Sunday.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.).—Anna Held, delightfully petite, but lacking in novelty; Sis Kirksmith Sisters, charming; Flanagan & Edwards, funny from start to finish; Ryan & Lee, clever; Riley Wilson, stories unique; Three Collegians, bright act; Ward & Cullen, just right; Wilson Brothers, fair; Aerial Shaws, have several novel feats.

VICTORIA (Pearce & Scheck, mgrs.; agent, N.-N.).—Gertie Carlisle & Co., lively; Walter Brower, popular; Edmunds & Co., laughs; Garsonetti Brothers, hit; Presto, good at

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times: Bonner & Meek, new and pleasing; Thompson & Carter, plenty of applause.

NEW (George Schneider, mgr.; Ind.).—Gen & Mrs. Tom Thums, drawing well; Princess Chiquilla, picturesque novelty and well presented; Makaranko Sisters, tuneful numbers; Five Bragons, fair comedy; Mack & Roberts, interesting parodies; Maguire, new tricks and some old ones.

LORD BALTIMORE (Pearce & Scheck, mgr.; agent, N-N.).—Red Raven Trio, bright; Davis' Pony Act, interesting; The Barhams, good specialties (first half); Fields & Brown, Patsy Lusier, Versatile Varneys (second half). PALACE (Charles Sadler, mgr.; agent, U. B. O.).—Max Gruber's Animals, feats nicely performed and interesting all through; Welch, Mealy & Montrose, eccentric and lively; Herman Dick, good voice and personality; John Zimmer, injects comedy in big doses; Queen Mab & Weiss, fairly well received.

FORD'S O. H. (Chas. E. Ford, mgr.).—Fiske O'Hara "In Old Dublin," prettily staged, but theme is dry. Star in delighted moods and his voice is fine. Doing fair business.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—"Within the Law," with Catherine Tower as lead. Return engagement. Fair attendance.

COLONIAL (C. F. Lawrence, mgr.).—"The Blindness of Virtue." Delightful play by highly competent organization, but many fail to get the proper interpretation. Business picking up as week advances.

AMPHITHEATRE (Wedgwood Nowell, mgr.; Pol Players).—"The Lion and the Mouse," well done, with A. S. Byron standing out as the bright star. Play well liked, for patrons are again filling theatre after slump. HOLIDAY STREET (Geo. W. Rife, mgr.; Stock).—"A Young Wife." Company puts more animation into their work than for some time and play gets over well.

GAYETY (William Halauf, mgr.; Columbia Burlesque).—"Girls of the Gay White Way."

BOSTON.

By J. GOOLTZ.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville.

ST. JAMES (William Lovey, mgr.; agent, Loew).—Vaudeville.

NATIONAL (George Haley, mgr.; agent, U. B. O.).—Morton Opera in "The Mayor of Tokio."

HOLLIS (Charles J. Rich, mgr.).—Mrs. Fiske in "Mrs. Bumpstead-Leigh." Opened to capacity Monday night. Will play only two weeks.

COLONIAL (Charles J. Rich, mgr.).—"The Queens of the Movies" opened Monday night to a half house, but should pick up instantly as it went far better than did its predecessor, "The Little Cafe."

PARK (Charles J. Rich, mgr.).—"Fannie's First Play" on its last fortnight to fair business.

TREMONT (John B. Schoffel, mgr.).—David Warfield in "The Auctioneer" opened Monday night to capacity. Will remain here three weeks.

CORT (John E. Cort, mgr.).—"Pretty Mrs. Smith" picking up after the Lent slump and seems good indefinitely. Snappy show, a trifle raw in spots.

PLYMOUTH (Fred Wright, mgr.).—14th week of "Under Cover," with no sign of any slackening. Last four weeks have just started.

BOSTON (William Wood, mgr.).—"In Old Kentucky" drawing big at maximum scale of \$1.

SHUBERT (E. D. Smith, mgr.).—Blanche Ring in "When Claudia Smiles." Booked indefinite and apparently good for at least three weeks.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law" with Jane Cowi. Still playing to practical capacity and apparently will finish the season at this house.

WILBUR (E. D. Smith, mgr.).—Opens next Monday with Doris Keane in "Romance."

CASTLE SQUARE (John Craig, mgr.).—Stock. "Midsummer Night's Dream," with full company and staged by Livingson. Flat. Drawing to enormous houses, as Platt's name invariably brings the automobile class to this popular house. "Omner O'U" next week, with Doris Olsson in her original role.

GLOBE (Robert Jeanette, mgr.).—"Mutt and Jeff in Panama" approaching end of its engagement. "Bringing Up Father" is the underline and this house will probably permanently abandon the small time vaudeville policy.

HOWARD (George E. Lothrop, mgr.).—"Polly Burlesques."

GRAND OPERA (George E. Lothrop, mgr.).—"Flirting Widows."

GAITY (George T. Batcheller, mgr.).

Pat White's Jubilee Company. CASINO (Charles Waldron, mgr.).—"Queens of Paris."

Easter Monday was a big night, the Tremont, Shubert, Hollis and Colonial all having new openings. This looks like one of the big box office weeks of the season.

Monday night was the scene of the advent of the admission of female theatrical folk for the first time in the history of the Boston Press Club. About 20 women in all attended, including Kitty Gordon and members of both the "Queen of the Movies" and "Pretty Mrs. Smith" companies. Some night.

The Cort, Plymouth and Majestic opened last Sunday in a heavy advertising campaign. The Cort has "Pretty Mrs. Smith," the Plymouth has "Under Cover" and the Majestic has "Within the Law." All are big money makers, but no chances were taken of any slump being caused Easter week by the arrival of four first class attractions.

"Under Cover" looks like a fortune for the Selwyn company. It is now on its 17th week and real figures for the total engagement in this city with an average struck of the total averages considerably over \$9,000 a week. By Wednesday of this week the total of the Boston run passed \$150,000.

The first attempt at auction selling of seats for the opening night of a new theatre proved to be a fizzle. The Shuberts, through the fact that the new Wilbur will seat only 1,400, knew that the house would be sold out for the first week in advance and thought that the auction would bring fancy prices. It did, but only for a comparatively small number of seats, but when the regular prices were put in vogue at the Shubert box office the sales jumped instantly.

John E. Cort, who is the manager of the new Cort, where "Pretty Mrs. Smith" is in for a run, is going after the cigar stands and news stands to stop the sale of "paper" issued from his house. One couple appeared on a capacity night at the Cort and became peeved when the courtesy was not honored at the box office. They insisted they had paid real money for it and then Cort Junior appeared on the scene. He offered them a season pass for his house if they would tell him where they had bought the pass. They told him and received the season pass. Since then Cort has quietly secured the names of the other purveyors of passes and is making legal preparations for a court prosecution. He will not divulge what grounds he intends to base his complaint on, as there is no Massachusetts precedent as regards the sale of complimentary tickets.

David Warfield will be followed at the Tremont May 11 by "Adele."

Russell Churchill because of conflicting rumors this week officially announced that he has severed his connections with the Toy theatre.

Donald Meek, long a favorite at the Castle Square stock, will appear as a star at the Hollis April 27, following the close of Mrs. Fiske's fortnight. It will be the premiere of John Cumberland's play.

Monday night Charles H. Waldron, owner of the Casino, a local Columbia burlesque house, took a party of theatrical folk to Laconia, N. H., for the opening of the Colonial, his new 1400 house will play vaudeville, road attractions and pictures.

BROOKLYN, N. Y.

BUSHWICK (William Masaud, mgr.; agent, U. B. O.).—Not much of a show at the Bushwick this week, in length or quality. Adele Ritchie is the only big name and she was unable to start anything, closing with that prehistoric "Rover," good only for a few blasts on the whistles she gave away. The hit was Fred Ardath and Co. in a rural sketch. The comedy was of the slapstick variety at times but it gathered many laughs. Rita Boland, a dainty little girl, did nicely with her singing and dancing, assisted by Holtz. Barney Gilmore opened after intermission and pleased with his Irish wit. Orford's Elephants had some trouble with the orchestra Monday afternoon but were well received. Gere and DeLauds opened the show with a sketch. Gaudis de Gasconne did well. Pedersen Bros. created some mild enthusiasm. De Witt, Burns and Terrance closed a short show.

FULTON (A. M. Lighton, mgr.; Loew).—Harry Bestry starts the performance and his

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work is acceptable. The second spot was filled by Pearl Allen and Co. who gave satisfaction with their rapid fire talk sketch, "The Promoter." Rita Gould can put over a song and she made a big hit Monday night. Middleton and Spellmeyer received much applause for their neat little singing and dialog act. Lew

Wells with his saxophone and comedy was very well liked. Ward, Bell and Ward closed a fair bill.

SHUBERT (William Sheehy, mgr.; agent, Loew).—A well balanced show at the Shubert this week without tango dancers on the bill. The show started well with Taylor and Brown

who sing. The Gasch Sisters, a strong-woman act, received big applause. Rockwell and Wood have some real comedy that, put them over big. Herman Lieb's "Dope," a sketch with a punch, held from beginning to end. Louise Mayo, a fair single with a strong voice, was rather indifferently received by the small crowd at the supper show Monday. "Alexander, the Great" went through his routine in a way that pleased.

OLYMPIC (P. D. Williams, mgr.).—With every seat in the house ten cents in the afternoon, the Olympic surely gives its patrons their money's worth. Dolie Marshall opened a lively aside. Mack and Stillman kept things humming with songs and piano. Myers Fleming and Co. gave a sketch, mildly applauded. Seven Castelluccis have a good musical act, the boys doing some fine work on the brasses. Leo and De Faye have an ordinary man and woman act, using a dancing finish. The Ro-

ders, acrobatic, were not up to the standard of the rest of the show. They closed it.

BIJOU (George Schenk, mgr.; agent, Loew).—The Bijou bill just falls short of being big. Al. K. Hall starts it off with songs and recitations and a little dancing, better than either of the other two. The Gee Jays appealed strongly with their well known mankin act. Delmore and Light, a piano and singing turn, were lost except for some good work by the pianist. Edith Seale pleased with her songs. The Three Martles scored in the closing spot. Edgar Atchison, Ely and Co. gathered many laughs with "Billy's Tombstones."

BEDFORD (George A. McDermitt, mgr.; agent, Fox).—The Bedford is an act short probably on account of having a feature film. The show starts with a jump with Harry and Jean Fader, the boy doing some rapid fire talk that was a real hit. Sandberg and Lee did not get very far with comedy and songs. George W. Knight and Co. received applause for their German comedy, "A Little Change." Rose's Dancers is an act that deals with the teaching of the modern dances. The scene is in a studio and two or three people are being taught, the instructors doing some classy stepping for the dummies. Mabelle and Frede, commonplace mixed double, closed.

MONTEAUX.—"Everywoman" looks like a good week.

MAJESTIC.—Mantell, in Shakespeare, opened Monday night with "King John" to a big house. BROADWAY.—Tallafiero sisters in "Young Wisdom," seen in Brooklyn only recently at the Montauk. Fair business.

DE KALB.—"Little Women" at one dollar top is doing well.

STAR.—Watson Sisters Co.

CASINO.—"Ginger Girls."

EMPIRE.—"Columbia Burlesquers."

ORPHEUM.—Vaudeville.

FIFTH AVE.—Vaudeville.

HALSEY.—Vaudeville.

The Montauk is reported as having drawn good business with "The Christian" (film) during Holy Week, the first time a picture has ever been shown at that house.

The Castles are making their first Brooklyn appearance April 16 at the Danse de Luxe (Clermont Place). Fifty cents is the price of admission. Their second local appearance is the night following, at the Heights Casino.

The circus comes to Brooklyn week April 20.

Elbert Fretwell of the "Maids of Athens," gave a solo at the concert of the musical clubs of Poly Prep., where he was a teacher before he became an actor.

Raub's, the only high class restaurant in Brooklyn with a dancing floor, is getting a number of the younger set, although the floor is only large enough to accommodate about ten couples.

The Sterling Piano Co. has inaugurated afternoon dancing in its warerooms, with Genevieve Ryan and Albert Quinn doing the exhibition dancing.

BUFFALO.

By G. K. RUDOLPH.

SHBA'S (Henry J. Carr, mgr.).—"Kid Kaharet" featured bill. Seen here before many times. Charlie Ahern Comedy Cycling Co., pleased; Albert Perry & Co. in a comedy sketch, "Reno and Return," scream and scored heavily; Lyons & Yosco, applauded; Melville & Higgins, took well; Miller & Lytle, colored, fair; Mary Door, classy; Rayne's "Football Dogs," good comedy.

TECK (John R. Oishei, mgr.).—Return engagement of "Peg," Elsa Ryan in title role. Advance sale heavy. College students will produce "Passion Play" next.

STAR (P. C. Cornell, mgr.).—"The New Henrietta." Fine production and well received. Next, May Irwin.

LYRIC (H. Marcus, mgr.).—Mystery, despite previous appearances in Buffalo, featured bill, great act; Nan Hewins & Co. scored; Carrie Little, dainty; Al & Fannie Stedman, clever musicians; Grundy & Lasso, pleased.

MAJESTIC (John Laughton, mgr.).—"The Common Law" opened to full house. Next "Mutt and Jeff."

GARDEN (W. F. Graham, mgr.).—"The High Life Burlesquers," well received.

GAYETY (John M. Ward, mgr.).—"The Happy Widows." Good production by burlesquers of stellar merit.

ACADEMY (M. S. Schlesinger, mgr.).—La Belle Clark & horse featured; Gerlie Van Pelt & Co. applauded; Billie Little & Co., clever; Billie Seaton, good; Billy Burlew, humorous; Frederick & Venita, novelty; Golden & West, pleased; Ruth Curtis, dainty.

Owing to the serious illness of Mrs. Yorks it has been necessary to cancel her bookings for the entire season. Therefore this company of French players to have appeared at the Star April 10-18 will be substituted with Regina Prager, the Yiddish prima donna and her company.

The Emblem, another new theatre erected by A. G. Strasser at a cost of \$70,000, was opened to the public Thursday. It is in the residential section, a seven-story building, feature pictures, with vaudeville through the Griffin agency, daily program.

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The fight over the remodeling of the old Lafayette by the Olympic Theatre Co. begun before Justice Wheeler in supreme court by Clark H. Hammond acting for certain taxpayers was resumed this week. A motion for an adjournment of one week was granted. An injunction will probably be applied for when the case again comes up.

John McF. Howle, president and manager of the Hotel Touraine, has been induced by Jessie Bonstelle to appear as the Elder in her revival of "The Little Minister." The Barrie

play will be one of the big drawing cards of the stock season which the Bonstelle company will produce at the Star. Their season will open here on April 27.

Announcement is made by Manager J. M. Ward of the Gayety that assistant treasurer Harry C. Fox has been appointed to the trusteeship succeeding William Sullivan, resigned. George Simmon has been appointed assistant treasurer.

William G. Kaliska assumed the management of the Allendale theatre this week. This beautiful playhouse on Allen street enjoys fine business, running feature pictures. Mr. Kaliska was formerly assistant manager of the Strand.

CINCINNATI.

By HARRY MARTIN.

GRAND (John H. Havila, mgr.).—"The Man Who Would Live." 20, "Adele." LYRIC (C. Hubert Heuck, mgr.).—William Hodge in "The Road to Happiness," return engagement; 18, Nat Goodwin in "Never Say Die."

WALNUT (Willis F. Jackson, mgr.).—Willis Granger in "The Master Mind," closes season. EMERY AUDITORIUM.—16-18, "Kirmess," historical pageant by society folk, benefit of Home for incurables.

EMPERESS (George F. Fish, mgr.; agent, S.-C.).—La Jolie Deodima opened with posing act, satisfactory; Maudie De Long well greeted; Pearl and Irene Sans, good; Nana Sullivan and Co., nice; Tom Water, sky-high; Malvina Comique, hit; good comedy bill.

CHESTER PARK (I. M. Martin, mgr.).—Now open Saturday and Sunday: good crowds. CONEY BOATS.—Sunday excursions up and down river.

ZOO.—Thronged daily. GERMAN (Otto E. Schmid, mgr.; stock).—12, last opera of season, "Die Forster-Christel."

GAYETY (Charles B. Arnold, mgr.).—"Gay New Yorkers." OLYMPIC (McMahon and Jackson, mgr.).—Season closes this week with "Robinson Crusoe Girls."

HOTEL GIBSON.—14, evening, Jennie Mannheim, reading, "The Philanderer." STANDARD (stock burlesque).—Tokeeta, dancer; Burlettas, "Hawkins' Vacation," and "A Work of Art."

LYCEUM (Harry Hart, mgr.; agent, Sun).—First half, Carson Sisters, Bobby Boyd, Dolly Kemp, pictures; 14 (afternoon), David Levensohn and Jewish Players, of New York.

Electra Von Dolcke, Cincinnati girl, at Keith's this week, will go to Europe soon to complete her studies.

Instead of appearing at the Grand, as at first announced, the Lambs will gambol at Music Hall, where the Friars frolicked three years ago.

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30 FAMOUS FEATURES A YEAR

The Grand and Lyric will close their seasons three weeks hence. Final attractions at the Lyric, in order, are Nat Goodwin, in "Never Say Die," and May Robson, in "The Clever Woman." The Grand winds up with "Adele" and "The New Henrietta," the latter starring William Crane. Both theatres are to run pictures in the summer. The Walnut closes this Saturday night, winding up with "The Master Mind." Next week, moving pictures. The Olympic (Progressive Burlesque) also closes this week. "The Robinson Crusoe Girls" being the card. Beginning Sunday, pictures will be exhibited for an indefinite time.

CLEVELAND.

By CLYDE E. ELLIOTT.

OPERA HOUSE (George Gardiner, mgr.).—"The Marriage Market," with Donald Brian. Entertaining and business good.

COLONIAL (Robert McLaughlin, mgr.).—"The Lure," drawing and pleasing.

HIPPODROME (H. A. Daniels, mgr.).—"Frank Keenan and Co., "Vindication, very good; "Woman's Propose," applause-getter; Bert Errol, fair as female impersonator; Swor and Mack, pleasing; other acts.

MILES (Frank Raymond, mgr.).—Anna Eva Fay, drawing well; Eckert & Berg, fair. Other numbers pleasing.

DUCHESSE (R. Buckley, mgr.).—Pictures first half of week and home talent plays last half.

METROPOLITAN (G. Johnson, mgr.).—"Dark Prospect" (Geo. Lyons, mgr.).—"Busy Izzy," doing business.

FRISCILLA (Proctor Seas, mgr.).—"Fun in a Hotel Lobby," with Dave Rafael, ventriloquist, really good; Virginia Harold and Co., in a good playlet. Other acts fair.

CLEVELAND (Harry Zerkor, mgr.).—"The House of Bondage," sensational interpretation, playing to big business.

GORDON SQUARE.—Joseph Kettler & Co., first half; Fuller, North, Evans & Co., last half.

KICKERBOCKER.—Famous Players film. STARS (C. J. Kitta, mgr.).—"The Girls from Starland," very good business.

EMPIRE (Geo. Schenit, mgr.).—"Follies of Pleasure," business fair.

The average expenses of a chorus girl for a week in Cleveland are \$14.

Russell Harris, formerly assistant treasurer at the Colonial, is now assistant treasurer for Manager George Chenev, of the Empire.

Arling Aline, leading man with the Holden Players at the Cleveland, may take a short vaudeville tour at the close of the stock season.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—"Bicket at Watson, hit; Panny Brice, high; Elsie Ruenger, welcome; Gordon & Rica, versatile; Toney & Norman, good; Carl McCullough, enjoyed; Will Oakland, did nicely; Red Circus, good.

MILES (C. W. Porter, mgr.; A. B. C.; rehearsal Monday 10).—"Pauline, second week; Marion Munson, plays seven characters in sketch; Goodwin & Hager, very good; Sallie Stembler, good; John Neff, good; Leslie Thurston, pleased.

PALACE (C. A. Hoffman, mgr.; agent, Earl Cox; rehearsal Monday).—"Gruet & Gruet, excellent; Ziska & Saunders, novel; Maria Dreams, episode; Captain Trevitts Canines, amused; Portex Parisienne Aerial Troupe, good; Connolly Sisters, hit; Sheldburne & Montgomery, applause; McDee & Keel, very humorous; The Burlinos, clever; Del Adelphi, good.

GARRICK (Richard H. Lawrence, mgr.).—"E. H. Sothern.

DETROIT (Harry Parent, mgr.).—"The Strange Woman.

LYCEUM (A. R. Warner, mgr.).—"Vaughan Glaser. Next, "Pierre of the Plains."

CADILLAC (Sam Levey, mgr.).—"Happy Maids" and Frank Moran, boxing exhibitions.

GAYETY (William Roche, mgr.).—"Rose-land Girls."

WASHINGTON (Frank Whitbeck, mgr.).—"Opening week of grand opera season. "Aida," admirably done. Prices 25 to \$1. Judging from interest shown, looks as if this policy for the ensuing four weeks will be most successful.

Article of association have been filed in Saginaw, Mich., by the Saginaw theatre association. A building to cost \$50,000 will be erected on Franklin street for vaudeville. J. D. Pilmore of Bay City will be manager.

The second shows of the Columbia Amusement company will play the Folly in Detroit next season, a deal having been entered into with the management of that playhouse. The Folly for the past two seasons has been playing stock burlesque.

The Palace announce a new policy starting April 20. Instead of eight shows daily, four acts to the show, there will be only four shows daily, six acts and pictures comprising one complete performance, of which there will be two in the afternoon and two at night. Feature photo plays will be shown at noon and at the supper hour. Prices continue the same, 10, 15 and 20.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (W. E. Mick, mgr.).—"Within the Law," business good.

ENGLISH'S.—Wright Huntington Players opening in stock with "The Deep Purple," to good house.

LYCEUM (Phil Brown, mgr.).—"Opening of George Arvine Co. for stock in "Hawthorne

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of the U. S. A." Well received; good business.

FAMILY (C. Harmon, mgr.).—"Gus Rapier Musical Comedy Co. Excellent business.

GAYETY.—Pictures. COLUMBIA (Billy Bailie, mgr.).—"Troca-deros."

MAJESTIC (J. E. Sullivan, mgr.).—"Mah-hattan Gaiety Girls, with Mendosa, Jap wrestler. Excellent business.

LYRIC (H. K. Burton, mgr.).—"Cavana Duo, good; 4 Ebmanns, excellent; Joe Cook, good; Byron & Langdon, fair; Sam Ash, very good; Jack Winkler Trio, well received.

KANSAS CITY.

By E. H. CROUSE.

SHUBERT (Earl McCloud, mgr.).—"Peg O' My Heart," enormous business.

ORPHEUM (Martin Lehman, mgr.).—"Henry Dixey, well arranged mono-drama, vaude-ologue; Willis Holt Wakefield, very big; Dr. Carl Herman, fair; Dooley & Sales, clever; Collins & Hart, good; Valmont & Reymann, excellent; Ricco Trio, fine.

EMPRESS (Dan McCoy, mgr.).—"John R. Gordon & Co., very good sketch; American Comedy Four, harmony; Seven Adas Troupe, agile; Nestor & Delberg, laughs; Mary Fagan, fine voice; Four La Della Comique, bumps and falls; Feature film.

HIPPODROME (Ben F. Starr, mgr.).—"Marguerite Var's Dream Girls, Santry & Sherwood Sisters, Dixon, Bowers, Dixon & Burt, Monrose-Althins Co., Dio Rollund, Shipper & Adamson, Eddie Jewell & Trio, Thornton Sisters, Jack Merlin & Co., Banner Bros., Mandell & Corbely.

GLOBE (Cy. Jacobs, mgr.).—"Menlo Moore's "Rah Rah Boys," good; Dan Harrington, ventriloquist; Stansfield, Hall & Lorraine, bright sketch well acted; Monahan, fair; Mr. and Mrs. Tom Carroll, applause; Paul Frawley, good; Musical Hodge, tuneful.

GRAND (A. Judah, mgr.).—"The Divorce Question."

ANDITORIUM (Meta Miller, mgr.).—"Stock." "Broadway Jones."

GAYETY (Burt McPhail, mgr.).—"Al Reeves' Show."

WILLIS WOOD.—Pictures.

The Willis Wood, which closed its season as a Progressive Wheel house Saturday, opened Sunday with films.

Al Reeves, scheduled to make farewell speeches all week at the Gayety, didn't open Sunday afternoon. He was delayed in the trip from St. Louis.

Everett Wilson, treasurer of the Grand, has been ill for several weeks, but has recovered and is back at the window.

A picture theatre to seat 3,000 will be constructed at Thirteenth street and Grand avenue.

Harry B. Hubers has rejoined the Theresa Martin Company at Marshalltown, Ia.

LOS ANGELES.

By GUY PRICE.

MAJESTIC.—"Her Soul and Her Body," (Mr. and Mrs. Douglas Crane.)

MOROSCO.—"Girl Behind the Counter," (Al Shean.)

BBURBANK.—"Auction Pinocchio," (Jess Dandy and Frances Cameron.)

ALPHIN.—"Indoor Sports," (Musical burlesque.)

Florence Oakley (Mrs. Percy Pryor) will return to the stage April 20, at the Bijou, Honolulu. Miss Oakley formerly was one of the best known stock leading women on the Pacific Coast.

Al Franks has returned from a barnstorming tour of Northern California, with the Jules Mendel company and has signed with the Charlie Alphin players at the Alphin (formerly Century).

Charles Parrot is back at the Alphin after several months' absence in the east.

Shirley Olympius, one time dramatic editor of the old Morning Herald and until recently business manager for the Anderson Gaiety "How D'ye Do" company, has resumed newspaper work. He is on the Evening Herald.

Bill Stoermer, promoter, and for a number of years manager for Nat Goodwin, Max Figan and other stars, is directing an oriental bazaar for the Los Angeles Press Club.

It is reported Will Wyatt, manager of the Mason opera house, is negotiating for the organization of a feature picture company to have headquarters here.

Jay Barnes, Morosco's western general press representative, is in Chicago.

Joseph Montrose, manager of the Majestic, and his wife, Grace Travers, Burbank leading woman, are on a vacation at Lake Tahoe. They motored to the resort.

Mrs. Maud Armstrong, daughter of Will H. Armstrong, is in Los Angeles to fight her suit for \$500,000, which she asks as heart claim from Bryant H. Howard, San Diego millionaire banker. Mrs. Armstrong has refused \$20,000 as settlement. She says that she will get a million and a half or support her child the remainder of her life by working in a local church. She has applied for a position at Alphin's theatre.

Mrs. Myrtle Martake, a young actress, twice wed, has asked the court to annul her recent marriage to O. G. Messinger, a San Diegoan. Mrs. Martake does not deny the fact that she

intends returning to her first husband and the stage.

Frank C. Egan, the Los Angeles impresario, will, within the next month, begin the production of light and comic operas with child players.

A chorus of 250 children, under the direction of Thomas Taylor Drill, the former Chicago director, sang at a big open-air celebration at Redondo, a nearby beach resort, Sunday.

A Symphony Day in May to raise funds for the Symphony Orchestra.

L. E. Behymer, Pacific Coast impresario, goes east in a month to arrange concert bookings for his new theatre in the Trinity Methodist Church auditorium.

Adolph Philipp, the New York author and producer, started rehearsals for his new comedy, "Two Lots in the Bronx," at the Burbank this week. The play will follow "Auction Pinocchio."

Vernon Goodwin has assumed his new duties at the Alexandria Hotel. He announces that as the new manager he will inaugurate tango parties, and will permit women to smoke in the hotel foyer.

Richard Barry, author and war correspondent, is now a play-reader for Oliver, Morosco.

C. W. French, an eastern promoter, recently arrested on a charge of passing worthless checks, was released from custody by Judge Craig last week.

W. H. Clune assumes control of the Auditorium May 4 and will install pictures.

Work is now under way on the picture theatre J. A. Quinn is to have on Broadway, to be called the Superba.

Harry Wulfe has been engaged as producer for the third branch of the Balboa Feature Film Company. New studios are being constructed.

William Jossey, writer and actor, was stricken with apoplexy the other day. Physicians pronounce his condition serious, but say he has a chance for recovery.

Anne Tully, an opera singer and dancer, was awarded \$2,000 damages in her suit against Col. J. B. Lankershim, owner of the San Fernando building. She asked \$20,500, claiming she sustained permanent injury to her feet in an elevator accident.

Jack Belgrave, for several months associated with the Morosco and Burbank stock companies, has gone to Honolulu. He has a three months' contract with the Bijou.

Charles H. Brown, treasurer of the Western States Vaudeville Association, which books the Hippodrome attractions, was down a few days from San Francisco. He admitted that he was looking over a theatre site for the Western States firm.

J. Harold Lichenstein has been engaged by Charles Alphin, manager of the new Alphin, to handle the press work.

Jack Abrams, advance man who came here recently ahead of "The Traffic," has been offered a position in the press department of the San Diego Fair association. He will accept.

Jules Mendel and Elmer Workman are putting on musical burlesque at Long Branch.

Loewen Brothers, former owners of the Century, are out of theatricals for good. They are devoting their time to Los Angeles downtown real estate.

A baseball league, consisting of teams representing the different film manufacturing concerns here, has been organized. The Universal boasts two nines.

MILWAUKEE.

By F. G. MORAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—"Libonita, xylophonist, popular; Charlotte Parry, excellent; "Wronged from the Start," comedy honors; Elizabeth Murray, fine; Nina Beaur, good; Paul Conchas, big; Cartmel & Harris, entertaining; Vandine & Louie, pleased.

EMPRESS (William Raynor, mgr.; agent, S. C.).—"The Police Inspector's Surprise," excellent; Frank Morrell, fine; Marie Stoddard, good; "Torelli's Circus," entertaining; "The Man Next Door," please.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"Piccolo Midgets, easy hit in headline spot; "Those Were Happy Days," excellent; Lewis Trousdale; Ruth Roden, fair; Four Australian Donnellys, fine.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—"Howe & Howe, enviable showing; "Monkey Cabaret, entertaining; Logan & Seris, fine; The Hartmanns, good; Rodrigue Duo, pleased.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"San Carlo Grand Opera Co., repertoire. McIntyre & Heath next. Business good.

SHUBERT (Charles C. Newton, mgr.).—"Shubert Theatre Stock in "The Littlest Rebel," fine houses.

PABST (Ludwig Kreiss, mgr.).—"Pabst German Stock in "Der Letzte Funke" to capacity.

GAYETY (J. W. Whitbeck, mgr.).—"College Girls. Business good."

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—"Picture four days, opening April 12. Another for six days, opening April 17. The season is

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about over, although "The Bluebird" comes for four nights the last of the month and in May "The Honey Moon Express." "The Passing Show of 1913." Henrietta Crossman and May Robson are scheduled.

SHUBERT (A. G. Bainbridge, Jr.).—Bainbridge Players with Florence Roberts in revivals. Miss Roberts' farewell week. Lella Shaw opens as leading woman, 19.

Much interest in the Twin City grand opera season, which will be held in the St. Paul Auditorium April 20-23. Florence Macbeth, one of the sopranos, is a Minnesota girl, her home being at Mankato.

Lester Crawford and his wife, who have been on the Western vaudeville time, closed their tour in St. Paul and have returned to New York. Crawford probably will return to musical comedy.

NEW ORLEANS.
By O. M. SAMUEL.
ORPHEUM (Arthur White, mgr.).—Mon-
tambro and Wells, several new acrobatic quirks.

The members have been schooled in modern methods, maintaining a comportment contiguous to present demands. Very felicitous was the selection of "The Woman" as an inaugural bill. The play is concise, graphic and possessed of wonderful cumulative appeal, providing lights and shades for interpretive artistry. In the title role Ellen Gierum surpasses the young woman chosen by David Belasco for his "road" companies. She's pretty, with a sympathetic, magnetic mobility of countenance that reaches over the footlights and grasps and holds you interested and charmed. Broadway has missed Miss Gierum. Best of the male characterizations was the Jim Blake of Edward Nannery's. Robert Mackay, too, displayed distinctive ability. The remainder of the company were adequate and proficient.

LYRIC (Charles Gramlich, mgr.).—Stock Burlesque.
LAFAYETTE (H. C. Fourton, mgr.).—Laurie Ordway, Alice Sexton, Bannister & Darmond, Selbick & Grovlin.
HIPPODROME (Lew Rose, mgr.).—Riva Larsen Troupe, Eva Lynn, Musical Brannins, Turno & Turno, Murray Love Trio, Tad Steel.

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Fritz Bruch and Sister, adept; Hale and Patterson, speedily gyrational but not graceful dancers; Three Leightons, amused; Valerie Berger's sketch proved inconsistent and irrelevant; Martin Johnson and Fred Lindsey divided first honors.

TULANE (T. C. Campbell, mgr.).—"Damaged Goods," company compares with original, easily best road organization sent out this season. Drawing splendidly.

GREENWALL (Stegner & Muehlman, mgrs.).—Unpropitious weather militated against large attendance at the induction and introduction of the S. & M. Popular Players at the Greenwall Saturday evening, but failed to dampen the ardor and enthusiasm of the reception accorded the company. Not since William Farum leading manned the stage at the old Grand opera house has there been exposed to view locally a stock organization as efficient.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

PHILADELPHIA.
By J. J. BURNES.
KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—A holiday crowd which filled every seat in the house Monday afternoon was rewarded with the strongest bill here in many months. For more than three hours the entertainment was of the highest order and it was 5.10 when the pictures were put on. Virginia Harned and an excellent supporting company topped in a tabloid version of "Anna Karenina," a tremendous success in a classical way. The playlet was given a very finished production and gripped the audience from start to finish. The biggest laughing hit in a long time was registered by Kramer and Morton, the black face boys. Another big

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feature was Lasky's "The Beauties." The
act had pretty girls, real comedy and good
singing, with everything moving at a lively
pace. W. J. McCarthy and Armand Cortes
scored in the comedy portions and most of the
singing was pleasantly put over by Lora Lieb
and Stewart Baird. Myrtle and Jimmy Dunc-
an opened with their blazin' and black wim-
dints and were satisfactory. Harry Arm-
strong and Billy Clark were a hit, No. 2, their
song, "I Wasn't Exactly Running," winning
instant favor. Florence Tempest was in the
next spot billed as "Our American Boy." Miss
Tempest kept everybody in good humor with
her songs and dances. Her act is quite elab-
orate with Harry Wilson at the piano and
Ralph O'Brien, giving excellent assistance in
the dances. Claude Guider, the card expert,
held the house in amazement and went bigger
than ever before. "The Beauties" followed,
well placed on the bill. Duffy and Lorenze
were greatly appreciated and at the close the
Great Frivolity Troupe of Russian singers
and dancers, featuring Olga Pavlova, were a
distinct success.

BROADWAY (Joseph Cohen, mgr.; agent,
U. B. O.).—"Colonial Bays," a H. A. Roife
production, was given for the first time in this
city at the Broadway Monday and at the
evening show there was a capacity house.
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is either an accomplished instrumentalist or a
pleasing singer. Elaborate setting and co-

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tunes patterned after those of the Colonial period helped to make the act an instant winner. Emily Hoch and Co. evoked laughter aplenty in a farce called "3 A. M." Burkhard and Gifford were also successful as laugh makers. General applause was given Wanda and Stone in "The Manicurist." The Leffell Trio in a "Trampoline" act held attention. The Adelphi Trio scored with singing.

NIXON-COLONIAL (D. L. Place, mgr.; agent, U. B. O.).—A crowded house Tuesday afternoon was pleased with the offerings, the honors going to a one-act farce, "The Fire Escape," presented by Charles Deland and Co. Whitefield and Ireland were extremely funny in a travesty. Bert Lamont and his cowboys' performance was unusually interesting and entertaining. The Great Leon and a company gave a mystifying series of illusions. "Vacation Days," a comedy school act, was well received and the three Hickey Brothers were one of the hits in the comedy acrobatic number.

LYRIC.—Joseph Santley in "When Dreams Come True" opened Monday. This is young Santley's first appearance here since his boy melodrama hero days and he was well received. The house was big at the opening and the show was pleasing in every way. Should do well.

GARRICK.—"The Madcap Dutchess" opened to a good house Monday night with Ann Swinburn as the star. Newspaper critics called it the best piece of work Victor Herbert has ever done.

BROAD.—"Cordelia Blossom," the droll comedy based on George Randolph Chesters' magazine stories, which opened Saturday night, has scored a decided hit and should get excellent results during its stay here.

FORREST.—Annual production by the Mask and Wig Club of the University of Pennsylvania, "The Royal Arms" is the name of this year's offering. Liberally patronized by fashionables.

WALNUT.—Rose Stahl, in "Maggie Pepper," which opened Monday night, still holds large popularity.

LITTLE.—Second week of Annie Russell's revival of "She Stoops to Conquer," an artistic success of high degree.

ADELPHI.—"The Lure" has brought forth little excitement here and business continues fair in the second week.

CHESTNUT STREET OPERA HOUSE.—"The Governor's Lady," by the Orpheum Players, for the week, begun Monday.

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ORPHEUM.—"The Round Up," with Shep Camp as Slim Hoover, is still on the high wave of popularity.

LIBERTY.—Emily Smiley Players in "Alice of Old Vincennes," at popular prices.

METROPOLITAN.—Still much interest in "The Whip," which entered into its seventh week Monday. Big holiday audiences.

AMERICAN.—"One Day," stock.

CASINO.—"Lovemakers."

EMPIRE.—"The Gayety Girls."

TROCADERO.—"The Queen of the Cabaret."

GAYETY.—"Philadelphia After Dark" is the name of a new offering given this week by the stock burlesque company. A dancer enjoying the fascinating name of "Paris Green" is featured.

DUMONT'S.—Stock minstrels in a burlesque on "The Whip," entitled "The Wee-Hip."

Doris Lohr and Lillian Lohr, formerly of

"Oh! Oh! Delphus," are here and will prepare a sister act for vaudeville.

The Ward Sisters will sail for London in May to open abroad June 1.

Dad Frazer, the genial host at Dad's Hotel, and Mrs. Frazer, will sail June 15 on the "Carthaginian" for Glasgow and will tour the Continent.

Murray Kinnell and Henrietta Goodwin, both on the stage, took out a marriage license here Monday afternoon and went right off to be married.

"The Lady in the Case," described as a modern love story, will be produced April 21 by Annie Russell's company at the Little. It is by Paul Kester, who is in this city attending rehearsals, directed by Oswald Yorke, Miss Russell's general stage manager.

McIntyre and Heath in John Cort's revival of the musical comedy success "The Ham Tree," will follow Joseph Santley at the Lyric, opening May 4.

Bert LaMont and his cowboy minstrels will sail for London shortly after their engagement at the Nixon-Colonial. The cowboys were with Alice Lloyd's road show this season. They leave May 18.

"The Blindness of Virtue" at the Walnut week May 4.

Kathleen Parlow, the young violinist, was too ill to appear as soloist with the Philadelphia Orchestra at the Academy of Music Saturday afternoon and Monday evening. Maud Powell substituted.

Mr. and Mrs. Vernon Castle will appear at the Academy of Music here May 1, afternoon and evening, at \$2.50 top.

One of the striking features of the fourth annual convention of the Drama League of America in this city April 23-25, will be the presentation by the Plays and Players Club, a fashionable amateur organization, of "Patelin," a farce 450 years old.

Although the "poisoned needle" was thought to be laid in the discard as the product of imagination, a young woman screamed that she had been the victim of a "needleman" in the Palace Monday afternoon. She pointed out a young man as her assailant and later appeared against him in the police court. She showed a little red mark on her arm which physicians said looked as though it had been inflicted by a pin. The young man was held in bail for trial.

A new musical production to be called "The Girl With the Vaudeville Eyes" is being written by a trio of collaborators for the Orpheum Players, to exploit the talents of Blanche Yurka, the leading woman.

PITTSBURGH.

By GEORGE H. FIELDS.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—William Faversham and Co., biggest hit of the year and filled the house; Ed Wyn & Co., very good; Joe & Lew Cooper, good; Mack Walker, amusing; Mary Elizabeth, good; The Brads, fair; Prevost & Brown, unusually good; Howard's Ponies, pleased.

HARRIS (C. R. Buchbalt, mgr.; agent, U. B. O.).—"After Twenty Years," good head line; Pierce & Roslyn, scream; Westford & Bock, big laugh; Carl Zenida, clever; Hayes & Fulton, good; Leach & Wallin, clever; James & Marian Markins, scored; Gertie Demitt, good.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—Elsie Gilbert and Collie Girls, big hit; Billy DeCroteau & Co., excellent; Bohemian Four, good; Mabel Fonda's Troupe, neat; Stuart & Hallie, funny; Brown & Will, eccentric.

ALVIN (J. P. Reynolds, mgr.).—"The Third Party" opened to good houses that almost roared the roof off the building. 20, Trentini.

NIXON (Thos. Kirk, mgr.).—"The Garden of Allah" opened to good house. 20, "Joseph and His Brethren."

DUQUESNE (Harry Davis, mgr.; stock).—Mary Hall returned as leading woman in "Such a Little Queen." House packed.

PITT (Wm. McVicker, mgr.; stock).—"The Temperamental Journey," exceptionally well presented with Belasco scenery.

ROWLAND (P. B. Jones, mgr.; stock).—"The Lion and the Mouse" drew big house.

LYCEUM (C. R. Wilson, mgr.).—"The Price She Paid" opened to good house. 20, "Oscar and Adolph."

GAYETY (Henry Kurtzman, mgr.).—"Star and Garter Show" opened to packed house.

VICTORIA (Geo. Schaffer, mgr.).—"Jolly Girls" opened to house sold out.

ACADEMY (J. E. Clifford, mgr.).—"Easter Lillies," full house.

SPOKANE, WASH.

By JAMES B. MOYER.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—8-11, "The Bluebird," big business; 17-18, University club show, "Tango Town."

AMERICAN (William Ewart, mgr.).—Week 18, Harry B. Cleveland Co. in "Honeymoon Trail."

ORPHEUM (Joseph Muller, mgr.; agent, S. C.).—Week 4, Ryan Brothers, effective; Williams & Segel, popular; "Spiegel's Daughters' Beau," laughs; Al Herman, hit; "Parisian Harmony Girls," liked.

PANTAGES (E. Clarke Walker, mgr.; agent, direct.).—Week 5, Cornalla & Wilbur, applause; Rackett, Moover & Markey, eccentric;

RE BERT LEVY ACT:

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asky's Hoboes, funny; Musette, applauded; otile Mayr's girls, draw.
SPOKANE (Sam W. B. Cohn, mgr.; agent, isher).—Week 5, first half, Downward & downward; Eva Trew; Toots Wilbur; second alf, Grace Kimball & Co.; Eddie Trainer.

Manager Joseph Muller of the Orpheum and members of the city council are in the midst f a controversy over the announcement that a film called "The Exposure of the White lave Traffic" is to be run at the Orpheum.

VALDO AND CO. EXPONENTS OF HILARITY

Bright originalities nonchalantly offered with excruciating effect.

LOEW CIRCUIT

The council members have not yet either approved or forbidden it.

E. J. Barney, who owns the site on which the Empress stands, has asked the United States district court to appoint a receiver to take possession of the property. He charges the Washington Theatre Co. lessees of the building, has failed to pay its rent or to purchase the building, according to stipulation.

ST. LOUIS.

By F. ANFENGER.

COLUMBIA (Harry D. Buckley, mgr.; agent, U. B. O.).—Horace Goldin, big act; Sophie Barnard, excellent voice; Bert Levy, artist; Albert Von Tilzer, assisted by Dorothy Nord, songs please; Hayward Stafor Co., Nonette Gardiner Trio, all with about an even break of applause Monday matinee.

HIPPOTROME (Frank L. Talbot, mgr.).—John F. Conroy and models; Jessie Hayward and Co., Songs and Co., Brooks and Lorella, Marsden and Greenwood, Barnes and Robinson, Dawson, Lannigan and Covert, Rose and Williams, Rodway and Kelly.

GRAND (Harry Wallace, mgr.).—"Little Hip" and "Napoleon," elephant and chimpanzee act; L. Hawkins, Amanda Hendricks, Six Samaritans, Pearl Brothers and Burns, An Walters and Co., Art Adair, Young and Gilmore, Bennington.

KING'S (Charles Crawford, mgr.).—Joe Kennedy, Boringner and Lester, Jack Ellis and Co., Pilzer and Carling, Teibor's Seals.

EMPRESS (C. F. Heib, mgr.).—First half: Lynch and Zeller, Lea Beers, S. Miller Kent and Co., Dolce Sisters, George B. Reno and Co., Last half, Clara Ballarini, Ines McCauley and Co., Knox Wilson, Montrose Troupe, one other.

PRINCESS (William Flynn, mgr.).—Castle Square Musical Comedy Co. premiere in "The Leading Lady."

OLYMPIC—"Excuse Me."

SUBERT—"Passing Show of 1913"

AMERICAN—"Mary Jane's Pa."

STANDARD—"Liberty Girls."

GAYETY—"French Models"

GARRICK—Pictures.

NEW GRAND CENTRAL—Pictures.

PAER—Pictures.

ODEON—Philadelphia — Chicago Grand Opera, 16-18.

ST. PAUL.

By C. J. BENHAM.

EMPRESS (Gus S. Greening, mgr.).—Tom Nawn & Co. again please on return visit; Onalp, pleasing; Rathskeller Trio, much applause; Mary Gray, good; Two Georges, mirthfully pleasing.

PRINCESS (Bert Goldman, mgr.).—Lutz Bros., clever and well liked; Sullivan and Mason, good; Bernard and Scarth, please; Musical Fredericks, very good.

GRAND—"The Beauty Parade," big house Sunday and patrons were well pleased.

METROPOLITAN (L. N. Scott, mgr.).—McIntyre and Heath have a permanent spot in the hearts of the St. Paul public was demonstrated on the two opening nights when they played to well filled houses at advanced prices. They have a large and well drilled chorus which is secondary only to the stars in popular approval. McIntyre and Heath seem to get just as many laughs with the same lines as when they first appeared together. Next week, pictures.

SHUBERT (Frank Priest, mgr.).—The Huntington Players have scored another triumph by presenting "Pierre of the Plains" in

a manner that bids to draw capacity houses all the week.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—Forbes-Robertson presented Shaw's "Caesar and Cleopatra" for the opening performance of his second and farewell week here to a crowded house. All records broken for remainder of week. "The Bird of Paradise" 20. PRINCESS (O. G. Sheppard, mgr.).—"Sweethearts." The Irish Players in repertoire 20.

GRAND (A. J. Small, mgr.).—"The Dingbat Family." "Mrs. Wiggs of the Cabbage Patch" 20.

SHEA'S (J. Shea, mgr.; agents, U. B. O.).—Ching Ling Foo, great attraction; Bud Fisher, well received; The Grazers, fine; Pauline Welch, good; McKay & Ardine, a hit; Roach & McCurdy, pleased; Madden & Fitzpatrick, clever; Lo Lotta, novel.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—Earl & Curtis, scored; Bell Boy Trio, went strongly; Great Tallman, clever; La Vier, sensational; Three Yocanians, good; Melmons Twins, pleased; Fiddler & Shelton, good; Rose & Moon, fine; William Cabilli, pleased.

STAR (Dan. F. Pierce, mgr.; Progressive).—Fargo Girls, Happy Maids 20.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Barnes & Asher, Five Musical Jacksons, Cline, Joy & Cline, McClune & Grant, Bounding Johnson.

ROYALTY (T. R. Henry, mgr.; Columbia).—The Golden Crock, The Roseland Girls 20.

STRAND (E. L. Well, mgr.).—Edna Ludlow, contralto, retained fine moving pictures.

PARK (D. A. Lochrie, mgr.; agents, McMahon & Deo).—Sander Bros., Brennan & Carroll, Gailon, Eloise Mortimer, Musical Stew, art, Roma Duo, Jack Rose, McConnell & Lockhart, Agnes Adie, Dunbar & Parker (local).

BEAVER (W. L. Jay, mgr.; agent, Griffin).—The Dandy Dixie Minstrels.

CRYSTAL (C. Robson, mgr.; agent, Griffin).—The Elliotts, Brown & Conroy, Clarvette, Curly Monnette.

LA PLAZA (C. Wellman, mgr.; agent, Griffin).—The Roys, Smith & Conroy, Miss Bellow, McDarrell.

PEOPLES (S. Abond, mgr.; agent, Griffin).—Earl Wright, McDarrell.

CHILDS (C. Maxwell, mgr.; agent, Griffin).—Cline & Asher, Roy & Roy.

MADISON (J. Brady, mgr.).—Moving pictures and high class orchestral music.

YORK (W. J. Melody, mgr.).—Moving pictures and music.

The opening of Shea's Hippodrome will take place April 20. Vaudeville and pictures will be presented at 15-25. Capacity, 2,700. E. C. McAdie will be manager.

The Bonstelle Players will open their summer season at the Royal Alexandra about May 11. The leading woman will be Katherine Proctor, a well known Toronto girl, who has made a name for herself on the stage. Harrison Harrison will be again stage director and manager.

Rumor has it that Percy Haswell, who has her own company in summer stock at the Royal Alexandra the past few seasons, will make her home at the Princess this summer.

The subject of theatre license fees is now before the City Council. One of the aldermen suggests that the leading houses should pay

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a tax of \$1,000 yearly instead of \$100 which they are paying now. One of the aldermen says the visiting should be based on their share of the week's receipts.

"The Lure," which caused so much talk in New York, was booked for the Princess, Montreal, and the Royal Alexandra here but Lawrence Solman, manager of the Royal Alexandra and also of the Montreal house, recently saw a performance of the play and cancelled the bookings.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (April 20)

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 Jackson
Abdallah 6 Majestic Little Rock
Adams & Guhl Majestic Kalamazoo
Adler & Arline Palace London Indef
Ambrose Mary Anderson Gaiety San Francisco
Amoros Troupe Hammerstein's N Y C
Anthony & Ross Gaiety San Francisco
Archer & Belford Bijou Flint
Armstrong & Manley Empress Cincinnati
Azzard Bros Orpheum Spokane

B

Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
Big Jim F Bernstein 1492 Bway N Y C
Bimbo The Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Brady & Mahoney 750 Lexington Ave Bklyn
Bronson & Baldwin Variety N Y
Brooks Wallie Variety N Y
Bruce & Calvert Liberty Girls B R
Buaco Miss care Cooper 1416 Bway N Y C

C

Carletta M 314 Livingston St Bklyn N Y
Co Dora 9 Riverside Ave Newark
Claudius & Scarlet Variety N Y
Corradini F care Tausig E 14 N Y C
Cross & Josephine 902 Palace Bldg N Y

D

Daleys The Variety New York
D'Arville Jeanette Montreal Indef
Davett & Duvali Pantages Oakland
Davis Dr Will Pantages Winnipeg
De Alberts Pantages Portland
Demarest & Doll Empress Butte
De Long Malje Lyric Indianapolis
Dennis Bros Empress Salt Lake
DeVitt & DeVitt Pantages Edmonton
Devine & Williams Variety N Y
Dingle & Emeralds Marinelli 1493 Bway N Y
Doone Laura & Co Bijou Jackson
Dorach & Russell Empress Portland
Doyle John T & Co Unique Minneapolis
Doyle Patsy Savoy San Diego
Duncan & Holt Savoy San Diego
Duprez Fred Hammerstein's N Y C

An Adopt in Jugglery

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Playing for W. V. M. A.

E

Earl & Neal Varieties Terre Haute
Ebelling Trio 39 Hudson Pl Hoboken N J
Elkins Fay & Elkins Bijou Flint
Elliott Bros Varieties Terre Haute
Emmett Grace 77 Avon St Somerville Mass
Errol Bert Majestic Milwaukee
Erwood Mac & Co Pantages Winnipeg

F

Ferry Wm (The Frog) Casino Kursaal Cairo
EGYPT
Fields Teddy Variety N Y
Fields W C Tivoli Sydney Australia
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y

Sig Franz Troupe

"FRANTIC WHEELMEN"
Playing Low Quarts

Frank J Herbert 1623 University Ave N Y C
Frevoll Fred Variety N Y
Fray Henry 1777 Madison Ave N Y C

G

Gardner Grant Empress Milwaukee
Gargonia 5 Lyric Calgary
Georges Two Empress Winnipeg
Gibson Hardy Variety N Y
Girdleir Earl Empress Kansas City
Godfrey & Henderson 341 W 45th St N Y C

HELEN GOFF

PRIMA DONNA

Direction, Anderson Gaiety Co., San Francisco.

Gordon Highlanders Majestic Houston
Gould Venita Majestic Kalamazoo
Graham & Dent New Amsterdam N Y
Granat Louis Empress Tacoma
Granville Taylor 850 W 55th St N Y
Granville & Mack Pantages Los Angeles
Gray Mary Empress Winnipeg
Green Ethel Orpheum Montreal
Gregoire & Elmina Pantages Oakland
Gwynn & Gossett Empress Los Angeles
Gygi Ota Variety N Y

H

LOUISE BILLY
HAMLIN and MACK
Care Will Collins, Broadman House,
Fenton St., London, England.

Harrah Great White Rats N Y C
Havilans The Variety New York
Hayama 4 Variety N Y
Hayward Stafford & Co Orpheum Memphis
Haywards The White Rats N Y
Herman Adelaide Hotel Pierpont N Y
Hutchinson Willard & Co Variety Chicago

I

Imhoff Conn & Corene Palace Chicago
Indianans 5 Keith's Cleveland
Inge Clara Orpheum Oakland
"In Old New York" Empress Portland
"I've Got It" Empress Los Angeles

J

Jennings & Dorman Empress Denver
Jerome & Carson Pantages Tacoma
Jesika Troupe Empress Kansas City
Johnstone Great Empress Butte
Johnstons Musical Palace Blackburn Eng
Johnston Lawrence Pantages Oakland

K

Kammerer & Howland Variety N Y
Kara Orpheum Ogden
Kayne Agnes Variety Chicago
Kelly & Galvin Bijou Flint
Kelly & Root Hammerstein's N Y C
Kelly Tom Pantages Tacoma
Kelly & Pollock Variety N Y

Walter C. Kelly

WINTER GARDEN, NEW YORK, Indef.

Kennedy Jack Keith's Boston
Kenny & Hollis 66 Brainard Rd Allston Mass
Kerna Two Varieties Terre Haute
Keuling Edgar Louis Variety N Y
Kiernan Walters & Kiernan Orpheum Ogden
Kingston World Mindell Orpheum Circuit
Kinkaid Players Empress Chicago
Kirby Tom Keith's Boston
Kumry Bush & Robinson Pantages Edmonton
Kurtis Roosters Amalgamated South Africa

L

La Deodima Lyric Indianapolis
La Tell Alfred & Co Empress Denver

La Toska Phila Pantages San Francisco
La Toy Bros Majestic San Antonio
Lamb's Manikins Lyric Lincoln Neb
"Lawn Party" Majestic San Antonio
Lawrence Sisters Keith's Boston

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Leonard Bessie 329 Townsend Ave New Haven
Leslie Bert & Co Empress Kansas City
Lester 3 Majestic Fort Worth

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Lippincott The New Port Jersey
Littlejohns The Variety N Y
Lowe Adelaide & Co Varieties Terre Haute
Lynch Dick Empress St Paul

M

Manny & Roberts Variety London
Mayo Louise Variety New York
McCree Junie Columbia Theatre Bldg N Y
Meredith Sisters 330 W 51st St N Y C
Merereau Mile Variety N Y
Morris & Beasley Loew Circuit
Musette 414 Central Park West N Y

N

Nawm Tom & Co Empress Winnipeg
Newmans 3 Babcock Billings
Newport & Stirk Empress Milwaukee
Nichol Sisters care Delmar 1465 Bway N Y C
Nichol Bros 1690 Amsterdam Ave N Y
Nobles Milton & Dolly Pantages San Francisco
Nodds Todd Empress Chicago
Norton & Earle Majestic Houston

O

Oakland Will & Co Temples Rochester
O'Brien Havel & Co Keith's Boston
O'Connor R E & Co Empress Salt Lake
Olivetti Troupe Empress Sacramento
Onap Empress Winnipeg
Oxford 3 Empress Milwaukee

P

Pantzer Duo Orpheum Sioux City
Pearl Bros & Burns Varieties Terre Haute
Pekinese Troupe Empress San Francisco
Perry Albert & Co Shea's Toronto
Picchiani Troupe Empress Seattle
"Porch Party" Keith's Cincinnati

R

Reisner & Gore Variety N Y
Renards 3 Variety N Y

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LANS WAS THE GUEST
OF THE AFFAIR. WE'RE GO-
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VOL. XXXIV. No. 8.

NEW YORK, FRIDAY, APRIL 24, 1914.

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Vol. XXXIV. No. 8.

NEW YORK CITY, FRIDAY, APRIL 24, 1914.

PRICE 10 CENTS

NEW THEATRICAL AGENCY LAW FOR "SQUARE DEAL ALL ROUND"

Commissioner Arthur H. Bell Will Have Meeting of All Theatrical Interests, to Draft Mutually Agreeable Bill That Will be Enforced. "Must be Honest and Equitable" Says Commissioner.

Sometime after May 1, when Arthur H. Bell, the new Commissioner of Licenses, has moved his office and assistants from the present quarters at 220 Broadway to the new Municipal Building he plans to have a meeting with the managers, agents, (dramatic and vaudeville) artists, actors and representatives of the theatrical profession in general at which time the Commissioner will sound their views toward the promulgation of legislation that will do away with the present agency law and replace it with a new one giving more satisfaction and will, insure a "fair, square deal all around," to use the Commissioner's words.

Since taking office Mr. Bell has heard the present law is working hardships upon the agents and that there are reported abuses which the Commissioner is hopeful of righting as soon as the proper steps may be taken.

In planning the meeting the Commissioner has sent out letters to the White Rats' Actors' Union, United Booking Offices, Lambs, Friars, Actors' Society of America, Actors' Equity Association, Loew-Sullivan-Considine Offices, William Fox offices, Screen Club, Klaw & Erlanger, Shuberts, Moss-Brill, Betts & Fowler and Paul Scott, representing the Managers & Agents' Association, etc.

Mr. Bell also invited Augustus Thomas and Elizabeth Marbury as "neutral representatives." They have signified their intentions of attending the session and voicing their views on the matter. Nearly every body of the profession written to by the Commissioner has notified him it will have representation with the exception of Klaw & Erlanger and the Screen Club, both saying the matter does not interest them.

At the proposed meeting Mr. Bell in-

tends the 10 per cent. commission question will be thoroughly discussed in all its phases and that the proposed legislation will bring about a five per cent. basis which will be strictly adhered to in every sense of the word.

A representative of VARIETY was told by Commissioner Bell he had promised the theatrical profession upon taking office he would do all within his power to bring about a better system regarding employment of show folks and the commission they are to pay, etc. He has been devoting extra time to getting the affairs of the new job in smooth working order and after June 1 will have some additional duties tacked onto his present incumbency.

At a session of the recent State Legislature a measure was adopted whereby the Police Department of New York has been relieved of its licensing of the theatres and concert halls and that work will hereafter be embodied in the duties of the Commissioner of Licenses. He has also been delegated to handle the theatrical agency licenses, movie licenses, dance halls, common shows, circuses, wild west and nearly everything that comes under that branch of amusement. This law goes into effect June 1.

When Mr. Bell was inducted into office he announced in an interview in VARIETY he was anxious to have the license departments all under one head so that a better system could be maintained.

"It's my desire to stop the civic abuses that creep in under the present law and at the forthcoming conference with the theatrical representatives I hope that a new law will be recommended that will give everyone concerned a square deal," said Mr. Bell.

"It must be an honest, equitable law
(Continued on page 5.)

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.

BERNARD QUILTS WITH GABY.

When Gaby Deslys' contract runs out with the Shuberts, which will happen in two or three weeks, the French girl will sail for home. Sam Bernard, at the same time, will leave for England with his family.

The quitting of the two co-stars will place "The Belle of Bond Street" at the Shubert out of commission. Mr. Bernard will not give any reason for his intention to leave the piece. His departure was not expected, while it has been understood Gaby would not remain longer than the term of the extension of contract.

PEACE AMONG SMALL TIMERS.

New Orleans, April 22.

It is said there is an understanding among small time booking men, reaching from Seattle to Atlanta, that will be beneficial to each, in routing acts. Nothing has been placed in writing, but the small timers will work together to give acts continuous engagements.

Those mentioned as entering into the understanding are Ed Fisher, of Seattle; Bert Levey, of San Francisco; Harvey Hobart, of Omaha; Bert Pittman, of Omaha; Frankel Bros., of Oklahoma City; Sam Mansell, of Atlanta, and B. F. Brennan, of New Orleans.

Messrs. Levey, Hobart, Pittman and the Frankels have had an understanding for some time.

"Under Dog" Pulled Out.

Chicago, April 22.

"The Under Dog" will be pulled out of the Comedy theatre Saturday night, and disappear from public view. This is the second week here of the show

WILLS' SALARY GOING UP.

It seems that Nat Wills, among others, is to tilt his weekly stipend for vaudeville next season. Last summer the United Booking Offices used Billy McDermott at \$250 as a club over Wills, who was receiving \$800, and they even went so far as to give the less known monologist a couple of weeks of Wills' time. Rather than permit himself to be "whipped," Wills signed with "The Follies," returning this spring with almost an entirely new monolog.

While playing in Philadelphia not so long ago Wills received an offer from Loew for a season's work at \$1,000 a week.

Whether it was merely a coincidence or the Palace was in receipt of information through some underground channel is not known, but nevertheless, without solicitation, Wills received a bundle of contracts next morning by mail for a route on the Orpheum Circuit. He may not be able to accept them, as a production engagement is again before him for acceptance. But if he permanently returns to vaudeville Wills will ask \$1,000 a week from the U. B. O., with which he has stopped doing business direct. M. S. Bentham is Wills' agent now.

DIVORCED AFTER 17 YEARS.

Boston, April 22.

Charles F. Atkinson, a Boston theatrical man, living at 148 Fuller street, Brookline, received word this week that his wife, Mrs. Carro Atkinson, one of the few woman publishers in the country, has secured a divorce at Reno. She married Atkinson 17 years ago.

ELSIE JANIS MAKES BIG SCORE IN LONDON'S PALACE NEW REVUE

"The Passing Show" Tremendously Expensive Production, Estimated at \$75,000. Janis Biggest Hit of any American Woman in England so far. Piece Funny and Slow, with Wonderful Costuming.

(Special Cable to VARIETY.)

London, April 22.
"The Passing Show" at the Palace is a tremendously expensive production. It is funny at first, a bit slow in the middle and has Elsie Janis at the finish, who scored the biggest hit yet registered over here by an American woman.

The costuming is wonderful and experts figure the cost of the production at \$75,000.

Clay Smith is not shown to advantage in the Show. Arthur Playfair is funny at times.

Future business will determine the real worth of this production.

At the Sunday dress rehearsal Miss Janis refused to go on until Ethel Levey left the theatre. On the opening night Miss Levey was in a stage box and after Miss Janis' imitation of her there was considerable cheering. Miss Levey leading the demonstration.

VAUDEVILLE ON THE OCEAN.

(Special Cable to VARIETY.)

London, April 22.
Ernest Wighton, of the Moss Booking Committee, has the Cunard Steamship Line interested in a plan to play vaudeville on their big ocean liners.

It has already been arranged for the Aquitana to give a show on board on the eve of its maiden voyage, May 29, booked by Wighton.

The plan proposed is to give traveling artists an extremely low rate in return for appearing at four shows during the voyage across the big pond.

Hearn and Bonita on Stoll Time.

(Special Cable to VARIETY.)

London, April 22.
Lew Hearn and Bonita are booked for the Stoll time, commencing in May.

Sam Liebert as Potash.

(Special Cable to VARIETY.)

London, April 22.
A. H. Woods has engaged Sam Liebert for the role of Potash in one of his American "Potash & Perlmutter" companies.

Percival and Kane are almost engaged for the name parts in the second "Potash & Perlmutter" company to be organized. It is understood here that Charles Dickson will retire.

Cohan Will Produce "Baldpate."

(Special Cable to VARIETY.)

London, April 22.
George M. Cohan will personally produce "Seven Keys to Baldpate" here next October.

Armadei Leaving May 1.

(Special Cable to VARIETY.)

Berlin, April 22.
M. Armadei is retiring from the Marinelli Berlin office May 1. He will again become the manager of several

high class numbers, among them the Farraboni Troupe.

Maurice Rose has resigned as manager of the Marinelli New York office, the resignation to take effect this Saturday. Max Lowe, who has been assistant manager, will likely be appointed in full charge of the local branch. Mr. Rose intends visiting Europe this summer, returning to open a booking agency for himself.

BERNHARDT WITHDRAWS FAILURE

(Special Cable to VARIETY.)

Paris, April 22.
Mme. Bernhardt presented at her Paris house, April 16, a new play, "Tout a Coup," by Paul and Guy de Cassagnac. It was a failure, and was withdrawn last night. Tonight Mme. Bernhardt remounted "Jeanne Dore."

The diva appeared personally and received much applause, but her age is naturally apparent, and her persistency in still acting does not add to her glory. She goes on a tour through France and Belgium with "Jeanne Dore" in May.

NORWORTH AT LONDON HIP.

(Special Cable to VARIETY.)

London, April 22.
Harry Tate leaves the Hippodrome revue May 2 when Frank Tinney joins the company. Maud Tiffany successfully understudied Ethel Levey Monday.

It is rumored that Jack Norworth will be a member of the cast of the new Hip revue, "Hello Tango No. 3," playing opposite Ethel Levey, which is shortly to go into rehearsal, produced by Frank Smithson.

Female Boxers Not Allowed.

(Special Cable to VARIETY.)

Paris, April 22.
The police have closed the Casino because the management continued to present boxing contests between women.

WILLARD SUMMER FEATURE.

(Special Cable to VARIETY.)

Paris, April 22.
Willard, The Man Who Grows, at the Alhambra this month, and who has been proving himself a strong drawing card all over Europe for the past two years, may be the summer attraction on Hammerstein's Roof, New York. It is reported Hammerstein is after him.

Censoring Tame Verse.

(Special Cable to VARIETY.)

Berlin, April 22.
The Berlin censor is causing serious annoyance to operette and cabaret managers in prohibiting the rendering of many couplets and songs, some quite old and well known, and all rather tame.

PARIS NOTES.

"J'Osé Pas" by G. Berr will replace "Les Deux Canards" at the Palais Royal in the near future.

"Marouf, Savetier du Caire," is the new musical work due at the Opera Comique soon, if the harmony between the three managers is not further discorded.

De Max will be the star at the Renaissance for the summer season, which will be a temporary management.

The Alcazar d'Ete will be inaugurated for the season by Eugene Heros on April 24, with a vaudeville program.

The reconstruction of the stage and seating of the Ambassadors is being pushed ahead, but the al fresco establishment will not be ready until May. Chaveau and Cornuche retain the management of both the concert and restaurant.

The European, a small music hall near the Hippodrome, will reopen April 25 under the direction of J. de Salonos. The Spanish one-act operetta "La Gran Via" will be revived, with Gaston Vannier, Blanche Bonnal, etc.

Jean Charlot will present the summer revue by Rip and Bousquet, at the Cigale June 6. Serjius will be the star of this temporary summer season.

If the review is given at the Alhambra, as Debrenne's independent summer season, during June and July, it is probable Pelissier, Enthoven, Mars Pearly, Lina Devi, Duc, the dancer, Lucette Darbelle, Turcy, Delamane, Castel and Arley will hold roles. This will be the first revue mounted at the Alhambra.

A picture house, to seat 1,500 is being built on the Boulevards, the site of the old Theatre des Nouveautes.

Gaston Akoun reopened Luna Park for Easter, as an al fresco resort, but retains the dancing saloon. Magic City has not closed entirely, but is announced as now being open for the summer.

The Montmartre chansonniers D. Bonnans and Numa Bles, owners of the Lune Rousse cabaret, have taken the unfortunate Theatre Dore, and will migrate to that house in September, the lease of their present shop falling out at that date.

Quinel and Moreau are signing the production now in rehearsal at the Olympia, and which is due at the end of this month. Jacques Charles has engaged Nina Myral for this revue, to replace Mistinguett, formerly booked, the latter soubret having recently undergone an operation for appendicitis. Mary Max and Dorville will also have parts.

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

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:
April 18, Jack Boyle (Olympic);
April 21, James Hussey (Lusitania);
April 23, Ernest Inwards, Mr. and Mrs. John Lind (Cedric);
April 28, Avon Comedy Four, Fred Duprez, Curtis and Hebard, Pierce and Roslyn (Mauretania);
April 30, Three Emersons (Pretoria).

STRINDBERG'S LAY STIRS.

(Special Cable to VARIETY.)

Berlin, April 22.
At the Lessing theatre Strindberg's first part of "Trilogy Nach Damaskus," in a good performance stirred the emotions.

ROTHSCHILD PLAY COMES OFF

(Special Cable to VARIETY.)

Paris, April 22.
The Marigny is closed and Rothschild's play withdrawn. The house will remain dark pending the production of a revue at the end of the month.

BERLIN NOTES.

Mr. and Mrs. A. E. Johnson of the Marinelli Agency have an increase. It is a girl.

Giacomo Puccini, composer of "La Boheme" and "Tosca," is working on two new operas. One will bear the title, "Two Small Shoes"; while the other will be an opera comique which will probably come out under the name "The Sarallow." The book and lyrics for the latter will be written by Willner of Vienna.

The pianist Ernst von Dohnanyi has just finished the music to a musical comedy, "The Tenor," the book of which is by Ernst Goth.

Henri Bernstein's "The Secret," at the Bremer Schauspielhaus had a cool reception after the first act, but was well received during the following two.

The Russian Ballet will probably play next season in the Royal opera house, Berlin, a limited number of performances. It is intended that they bring out the new ballet, "The Legend of Josef," by Richard Strauss. Final arrangements will be made, when they have produced this ballet in Paris May next.

Leipzig has its theatrical crisis. Gehsimrat Martersteig who, as manager of the three theatres belonging to the city, has achieved some artistic successes, had a falling out with some members of the city council on account of the subsidy granted by the city. If they don't come over with a higher subsidy, Martersteig is going to resign.

Sigurd Ibsen, Henrik Ibsen's son, has finished a three-act drama, "Robert Frank."

Braden, Gaiety's Producer.

San Francisco, April 22.

Col. E. A. Braden has been engaged as production manager for the Gaiety theatre.

LOEW-MILES DEAL NOT CLOSED MAY REACH AGREEMENT LATER

Western People in New York This Week Fail to Get Together. Miles Circuit Against Loew in Three Cities. Both Sides on Friendly Basis Pending Future Developments.

C. H. Miles and Walter F. Keefe returned to Chicago Wednesday, without having closed any deal between the Loew and Miles Circuits. The respective parties reached an understanding that will be followed by friendly business relations between them, and later, may lead to a booking affiliation that may be attended by a possible elimination of opposition in certain cities both circuits operate in. These towns at present are Minneapolis and Milwaukee, where there are Sullivan-Considine theatres (to be operated by Loew when the S-C chain passes to the Loew circuit). Miles is building in Toronto where Loew has a theatre.

It is said Loew wanted Miles to restrict his building operations in any city where there might be a Loew theatre, to a picture policy only. While this was not the obstacle that prevented the circuits reaching an agreement during the early part of the week, that and several other conditions arising placed the entire affair in abeyance.

Accompanying Messrs. Miles and Keefe to New York were John and Thos. Saxe of Milwaukee, and Aaron Jones, of Chicago. It is said Mr. Jones suggested that Loew and Miles could get together. Several meetings were held in New York between Friday when the Chicago crowd arrived, and until they left.

Mr. Keefe who has the Theatre Booking Corporation in Chicago, books all of the Miles vaudeville theatres, besides others.

Chicago, April 22.

Aaron Jones, upon his return from the east early this week, announced the future policy of his Chicago theatres as follows: Commencing in August the Colonial will divide the Loew Road show with the Empress, both houses paying a split week with the Colonial adding three extra acts to the bill, totaling nine weekly. McVickar's will likewise play split-week shows, probably dividing a week's supply with the American, now being built on the west side. The J. L. and S. houses will play three shows daily instead of four, the present policy.

The combined Loew and J. L. and S. booking offices here will make their headquarters in the Straus Building, the present Loew office, under the general supervision of Fred Lincoln. Frank Doyle will very likely be taken over to look after the outside houses now booked through his offices as the smaller J. L. and S. houses, of which there are several, all playing one and two acts with pictures, first run and

otherwise. Paul Gourdon and John Nash will remain in charge of the Loew books at this end as formerly.

MINSTRELS STOP SHOW.

When the Primrose & Dockstader minstrel tour came to an unexpected end last Friday in Wilmette, Conn., as a result of the members of the entire company going on a strike against a "half salary" contract stipulation George H. Primrose was forced to heave a sigh of regret that several of the boys he had put in the business would not stick with him until the close of the season, about the middle of May.

Every man, including Primrose's dancing boys, stood pat for a full salary which Manager Earl Burgess declared was not due them according to their signed agreements. Burgess closed the show.

Primrose and Dockstader will be partners again next year.

MARIE LLOYD IS "SORE."

Los Angeles, April 22.

Marie Lloyd is sore at Los Angeles and America in general for the "horrible treatment" she claims to have received at the hands of the audience.

"I shall never play America again as long as I live. I'll warn other English artists coming here. I am happily married so 'I should worry,' as you people here slang it."

Miss Lloyd was presented with a silver platter by her fellow artists before she left here as an evidence of the esteem in which she is held by them.

UNION SQ. MAKING MONEY.

They are wondering how it happened. Big time vaudeville and feature photoplays failed to realize anything on the right side of the ledger at the Union Square when pop vaudeville and pictures are booked in with some alterations on the front and lo and behold! the house turns in profit.

Last week was the first big winner the Square has had in many moons. something like \$3,000 or more being placed on the credit side.

Engaged For England.

Nick Adams and Hyman Adler will probably be selected for the title roles in the second English company for "Potash and Perlmutter" now being recruited in New York by George W. Lederer.

Wild West Parade in Rain.

The 101 Ranch Wild West gave a parade Monday night in a slight drizzle, but it drew a large crowd along the line of march. Getting around 59th street shortly after eight o'clock, the parade was claimed by the theatre managers in that neighborhood to have affected their business for the evening.

NEW AGENCY LAW.

(Continued from page 3.)

and I shall be only too glad to take it to Albany and fight for its enactment at the next regular session of the State Legislature," the Commissioner continued.

Mr. Bell says he will have someone there representing the Corporation Counsel and that each one will be permitted to have a hand in the drafting of a new bill that will prove more equitable hereafter.

Mr. Bell says his office is open at any time to hear complaints, kicks, protests or any voice that may have something to say about abuses, violations or problems bearing upon the theatrical employment agency law.

Mr. Bell stated it was the intention of the Commissioner's office to drive the leech and crook out of the agency business and that with the adoption of a law on which the actor, agent and manager stood unitedly that he would be the first to sanction it and fight with all the power of his office not only to make it a state measure but to enforce it to the very letter.

PHIL NASH'S POOR PICKING.

Phil Nash is the official sketch reader for the United Booking Offices. He reads them all, or is supposed to, and many sketches are also submitted that do not arrive through the regular channels, merely to have his opinion expressed.

In the legitimate they say it is impossible to select a sure-fire success from manuscript, that all plays must first be produced. It would seem the same in vaudeville, judging from the sketch Mr. Nash selected for his daughter, Mary, at the Colonial this week. It is "The Watch Dog," by a woman said to be an amateur playwright. Before deciding upon the playlet, Mr. Nash passed it around the booking men of the U. B. O., those who must pass on the acts after production, and they all agreed it would make the best sort of a vehicle for the debut of Mary Nash in vaudeville.

The skit was first played in New York at the Bronx, where everyone but Phil agreed it was useless. Nash still persists it is a good sketch, and he is still reading others.

The Nash turn, after appearing second after intermission at the Colonial Monday matinee, was shifted to "No. 3" at night, but the next day went back to the first spot, why, no one around the house knew.

Jack Hoeffler in Quincy.

Quincy, Ill., April 22.

Jack Hoeffler, the man who put Terre Haute on the vaudeville map, has closed a contract with J. W. McConnell for the erection of a vaudeville house in this city. It will be called Orpheum and supplied through the W. V. M. A. from Chicago. The measurements are 69 x 200 ft., with a seating capacity of 1,200, and the contractors promise a Labor day opening. Quincy has a population of 40,000. It has a house at present booked through the "Association," Hoeffler recently sold his interest in the Varieties and Lyric, Terre Haute, to T. W. Barhydt.

TANGUAY'S STAND AT SHARON.

Sharon, Pa., April 22.

The Associated Press sent out an erroneous report of the stand taken by Eva Tanguay when playing here April 15, for the day. The A. P. story was that Miss Tanguay had denounced the newspapers and theatre management from the stage at the matinee.

What actually happened was the star, when about to give her turn, stated to the audience that as so many had passed the door without tickets or passes she would not give a performance and those who had paid could secure the return of their money at the box office.

Afterwards, and when the Tanguay company was all packed up ready to leave town, Manager Murray of the theatre induced Miss Tanguay to give the night show, the house having a sell-out for it. Miss Tanguay consented to this after Mr. Murray had admitted his assistant manager had been in error in allowing so many people to enter free, Murray having been absent from the theatre during the early hours of the afternoon.

The Tanguay show manager called the attention of the assistant house manager to the number of people walking in without offering tickets or passes. John Ford, who was in front, also protested, but could receive no reasonable explanation, when Miss Tanguay was informed.

Miss Tanguay said from the stage: "Ladies and Gentlemen: Since the opening of the doors people have been entering without passes or tickets. This is not customary in theatricals, and I have decided to discontinue the performance. Your money will be refunded to you at the box office."

As she finished a man came running down the aisle and said: "Just one moment, ladies and gentlemen. You remember 'The Sambo Girl' played here and charged three and five dollars a seat?" Miss Tanguay replied: "We played here on a guarantee of \$800, and the show had nothing to do with the prices you fixed at the box office." The man replied he was not there at that time. (Tanguay was with the "Sambo Girl" when it toured as a musical comedy.)

The Eva Tanguay vaudeville road show will close its season next week, playing Cleveland.

MORE OPPOSISH TO PROCTOR.

Mt. Vernon, N. Y., April 22.

The Westchester theatre, seating 1,200 and playing pop vaudeville, seven acts on a split week at 10-35, opened Monday.

The house opposes F. F. Proctor's vaudeville theatre here. It is booked through Joe Paige Smith and Louis Wesley.

Feist Buys Out Wenrich & Howard.

Monday Leo Feist purchased the Wenrich & Howard catalog of songs, and Percy Wenrich will place himself under contract to write for Feist.

Some weeks ago Homer Howard sold his interest in the firm to Wenrich. They have the publishing rights to "The Crinoline Girl" (Julian Eltinge) and the Kolb and Dill show.

TABLOID PRODUCTIONS IN WEST INCREASING FOR NEXT SEASON

Expected to Invade East. Better Grade of Musical Shows, with More Money for Producer. Dramatic Tabs Somewhat Precarious. Tabs Only Good Where Drawing Population Isn't Sufficient to Support Bigger Productions.

Chicago, April 22.

With the close of the present season near at hand, the various tabloid producers in Chicago are beginning to speculate on next season's possibilities. The general opinion seems to be that the past season's productions in the majority of cases were not quite up to expectations, although it is admitted they surpassed the previous season's calibre when tabloiding was an unknown quantity in these regions.

The "tab" business has passed the introductory stage, gone beyond the developing period and next season brings it to the delicate uplifting point that will practically decide its future fate. In the past it has been the rule for the producer (and this means the fellow on the inside, for the outsider hasn't a fighting chance) to equip his production as cheaply as possible, engage his cast on the same basis, compile a series of bits into a book and depend upon his ability as a salesman for his margin of revenue, always revolving his expenditure around a possible receipt of \$750 weekly, for that amount has been established as the unwritten average for the better grade of "tab." Incidentally, this may or may not include fares, split week fares and baggage costs, according to the oratorical ability of the salesman. Allow for a cast of three or four, possibly more, principals, a chorus of eight or ten, as the case may be, the initial cost of the production, and in many instances a royalty for the book, not to mention the musical director and stage mechanics essential as per union laws, commissions, etc., and an idea may be had on the possibilities of profit, always centralizing the figures around that inevitable \$750 per week.

Then comes the tabloider's bugaboo, the "Commonwealth weeks," few of course, but a bugaboo nevertheless. In order to exploit their gameness, to prove conclusively that the production is sure-fire and a box office magnet, the managers politely invite the producers with a note of insistence coloring the invitation to play a few weeks on "percentage." Then it behooves the producer to try and keep his loss on these "percentage" weeks down to a minimum. The Western Vaudeville Managers' Association, which has monopolized the tabloid industry from this end, offer Kenosha, Freeport and Waukegan, Ill., on the percentage basis for so-called tryouts, giving a final guarantee at Gary, Ind., before the route is sanctioned, the Gary engagement coming under a cut rate, but guaranteed. The former three towns cannot afford a guarantee, and since attractions playing there are still in the rough state the financial possibilities for both manager and producer alike are minor considerations.

If the piece passes muster at Gary,

the booking office O. K.'s the route. Several of last season's productions hid themselves to a dark shelf after the Gary engagement. One producing company that opened with the most promising future disorganized entirely after a few weeks' trial with the "percentage" weeks. This was the Western Extravaganza Co., which had the then executive heads of the "Association" behind it.

With all these apparently discouraging features to mar the progress of the "tabs" the local producers have had a fairly profitable season, gathering some valuable experience meanwhile. Next season the managers agree to lift the limit, and since they alternate with vaudeville bills that average close to \$900 and \$1,000 per week they evidently can do so without fear of bankruptcy proceedings. This will somewhat appease the producers, in face of the manager's demand for a general improvement in the productions. This improvement will call for strictly new material, for the time has apparently passed when an old-time musical comedy in condensed form, brushed up to meet modern requirements, will fill the bill. The new season demands call for a decided improvement in books, the abolishment, if possible, of the "overdone" popular number, the employment of principals who can offer a vaudeville specialty strong enough to pass on its individual merit and who can play their parts properly and a better grade production. The choruses have satisfied as a general rule.

For the dramatic producers a note of warning is carried in the announcement that plays of the "St. Elmo" speed are not wanted. The dramatic "tab" producer who can acquire tabloid rights for modern plays, particularly plays that are still fresh in the public minds, will be granted a hearing, but the fact that stock companies and one-night repertoire troupes have long since bored the outlying districts with old royalty plays precludes any opening for the dramatic tabloid man with ancient ideas.

It might be appropriate here to make a passing remark about the retentive memories of some of the "tab" operators. In several instances specific complaints have been lodged against one or another for the theft of entire plays, renamed for tabloiding. This should be discouraged for the general benefit of the business.

Co-operation between the managers, routing agency and producers is the advocacy of everyone interested in the future of the tabloid. The "insiders" have done nothing to benefit the business through the exertion of the "pull," in fact such has been the result in every branch of the profession since its inception where the "influence" has been allowed to exist.

BARRED GREEN; LOSES DRESSER.

The United Booking Offices lost an act last week when it refused permission for Louise Dresser to have Burt Green accompany her at the piano while in vaudeville.

Miss Dresser recently left "Potash & Perlmutter" at Cohan's, and was solicited to again play vaudeville. Irene Franklin (Mrs. Green) wrote Miss Dresser a song for her act, and while Mr. Green was running over the melody on the piano the suggestion was made he would materially assist Miss Dresser if presiding over the ivories in her turn. (It is reported Miss Franklin will not reappear on the stage until playing under the Shubert management in a future Winter Garden show).

Upon the U. B. O. vetoing the Burt Green idea, Miss Dresser notified the agency her vaudeville engagement had been canceled.

The animosity of the U. B. O. toward Franklin and Green is said to have arisen through the couple refusing to play in a B. F. Keith theatre for under \$1,500 weekly. They set this figure and have refused to consider any other, although E. F. Albee is reported to have offered them \$1,250 a week in all of the Keith houses.

DOCTOR KNEW PROFESSIONALS.

Pittsburgh, April 22.

In the arrest of Dr. C. C. Meredith who is alleged to have conducted a hospital where illegal operations were performed, and from whose place enough bodies of women were taken to fill a small graveyard, the county detectives declare they have traced the mysterious disappearances of many well known theatrical women.

The doctor declared his work not illegal and said he had a large clientele among the profession. In his downtown offices are scores of photographs of some of the leading actresses and vaudeville stars with inscriptions addressed to the doctor. Detectives refuse to divulge names of women treated who have disappeared.

The case is one of the most sensational in years and the doctor is held on a murder charge.

IMPORTANT SONG WRITER.

Either somebody has put a "curse" upon music publishing, or else it is undergoing the proverbial "seven lean years," as was predicted by a chap named Joseph of biblical renown.

The latest bugaboo to confront all but two of the publishing houses takes the form of royalty payment from which there can be no evasion, for the good and sufficient reason that the royalty statements must be submitted to the individual who places the bulk of the orders for sheet music in the United States.

One publisher is at present advertising a ballad by his staff lyricist, with music by an unknown writer. This ballad is being pushed with unusual industry and the exercise of considerable ingenuity in the framing of the advertisements. Another house is about to organize a similar campaign of publicity for another sheet of popular music, also by an "unknown composer."

Practically all the other concerns are protesting, on the ground this pair of ballads will be given undue preference in a large portion of the 5 and 10 cent stores throughout the country. According to the rumblings in Tin Pan Alley these much talked of ballads are claimed to have been written by the buyer for a chain of these 5 and 10 cent stores, which are now the main outlet for the sale of sheet music, coupled with the allegation said buyer doesn't know a C sharp from an X natural.

The advantage therefore of being on especially friendly terms with the music buyer for some 500 or 600 stores is very manifest, the only drawback to this veritable elysium being the absolute impossibility of juggling with the "count" on royalty days.

Incidentally it will give Mr. 5-10 buyer a pretty good line on what proportion of the entire sales of sheet music are represented by his purchases. Those who have dealt with the man for years declare that he is so rigidly honest and above "graft" that he has made it a point to decline luncheon invitation and even cigars proffered by salesman with whom he dealt. So that there is a likelihood of a good and sufficient motive for his present position.

Mrs. P. G. Williams Unconscious.

The illness of Mrs. Percy G. Williams has taken a very serious turn. She has been unconscious for some time now, and unable to even recognize her husband.

Mr. and Mrs. Williams are at their home in Islip, Long Island.

More Lasky Acts Abroad.

Jesse L. Lasky is thinking of sending his vaudeville production, "The Trained Nurses" to London in June, with Clark and Bergman to also lead the act over there.

Another Lasky tabloid, "The Beauties" has had the English rights to it taken by Will Collins, the London agent, who will reproduce the number on the other side with an English cast.

Eddie Darling Sailing June 10.

June 10 Eddie Darling has set as the date he will leave for Europe.



Diamond Medal presented to
LILLIAN SIEGER

By her Co-Associates at the PORTOLA-LOUVRE, SAN FRANCISCO, where she is now playing her second season.

PRIVATE DETECTIVE SYSTEM FOR "MATERIAL-STEALERS"

Vaudeville Artists and Acts Propose Forming Protective Association, with \$100 or More Yearly Dues, to Keep New York Office Open, with "Inspector" in Charge to Report on "Lifters." 50 members Expected to Start with.

A few of the vaudeville people now in New York who are the greatest sufferers from "material stealers," otherwise known as "copy-acts" and "lifters" have thought out a plan for perpetual protection to the artist or act in and around New York.

It is proposed that an association be formed, with "dues" placed at \$100 or more, yearly, payable in advance. From the total, an office will be maintained, with an "inspector" in charge. His duty will be to continually visit theatres in New York. When catching an actor or act using any material belonging to a member of the association, the "inspector" will report to each member by mail, giving names, dates and other facts. These will immediately be taken by a committee of the association, who may then be playing in New York, to the head of the circuit the "stealer" is on, with a demand that the "lifter" be notified to discontinue the use of the stolen matter at once.

The strength of the association, with 50 or more recognized acts as members, is expected to ensure the attention of the managers, and more especially since only justice is asked, something that will not cost the manager a dollar or a week, besides helping him to keep his house clean of stolen material.

The plan of the association does not at present comprehend engaging a lawyer nor does it call for any regular meeting of the association. The formation is to be for protection of material only, in America and England, with officers appointed by consent, a committee to select a competent "inspector," and with a committee of any three members playing in any town where a theft is reported, authorized to act upon it.

It is believed that with the formation of the Association and the knowledge that each "lifter" caught will have himself exposed in VARIETY, through the report made by the "inspector" for the Association, together with the demand to be made on circuit manager for suppression of "copy-acts," that thieving in vaudeville will shortly be reduced to a minimum. It is now quite prevalent, several acts of late that think they have established a reputation, having only stolen material to hold them up.

Three representative vaudeville actors who have had the affair in mind will act as the first committee to form the association. Any vaudeville act of established reputation is eligible, whether in vaudeville or out of it. Those who want to join may address Protective Club, care VARIETY, New York. Their letters will be turned

over to the committee of three, who will communicate with them direct.

The Association, after fairly organized will increase its membership.

HERMAN LEIB "WALKS OUT."

Loew's Delancey Street theatre had a "walk out" Thursday of last week ("change day"), when Herman Leib, the headliner of the second-half show there, left the theatre before the first performance.

It happened because the feature attraction was not given the No. 1 dressing room (star's). Mr. Leib's man, when arriving at the theatre in the morning, was informed No. 1 had been allotted Rita Gould, while Leib had been relegated to No. 4 (upstairs). Upon the principal's arrival he notified the house manager it was No. 1 for the headline or nothing at all. This was agreed to and instructions issued to build Miss Gould a dressing room on the stage. Later Leib was informed the decision had been rescinded and Miss Gould was to have the No. 1 room.

Having been heavily billed in "Dope," a sketch, Mr. Leib was importuned by the house manager to remain, but he departed and placed a claim against the Loew Circuit with O'Brien, Malevinsky & Driscoll. Leib had played two and one-half weeks on a contract for seven weeks with Loew. He says it has always been the custom to give the headline the No. 1 dressing room, and it would have been beneath his dignity as the feature to allow the management to place him elsewhere.

VAUDEVILLE OUT OF 12 HOUSES.

Philadelphia, April 22.

Under orders from the Fire Marshal's department vaudeville will have to be withdrawn after May 1 from twelve houses in this city at present playing acts and pictures.

Included in these are two Market street houses of the Mastbaum-Earle chain. It is contended the houses are built for "movies" only and were licensed at \$25 a year instead of \$500, the regular theatrical license.

The theatrical licenses, if applied for, will be held up until changes in design, condition or equipment are made to comply with the fire regulations as interpreted by the Fire Marshall.

Two months ago Mr. Mallory put his O. K. on the houses, but changed his mind early this week and notified the City Treasurer to hold up the license certificates.

The twelve places mentioned are Palace, Carliola, Messina Hall, Victoria, Great Northern, Circle, Point Breeze, Princess, Crystal Palace, Franklin, Model and Grand.

BOSTON NATIONAL DARK.

Boston, April 22.

The United Booking Offices' white elephant, otherwise known as the National theatre, is again "eating its head off." The big house with its enormous overhead expense is now dark, and from indications its 3,800 seats are going to remain dusty until next fall unless the ingenuity of R. G. Larsen can find a solution to the problem.

The big time vaudeville policy, at small time prices which George Haley started the house off with after being brought from Pawtucket was making money on a small scale. Haley took under his wing Charles Winston, an aggressive young newspaper man, who kept the town on the move constantly with some novel press stunts, and it was imagined that the policy of the National was a fixture.

But the U. B. O. could not let well enough alone. The Morton Opera Co. was brought for revivals of musical comedies at moderate prices, the Dillingham productions being featured. For a short time the big house started making money but Morton came in on a guarantee with a contract permitting two weeks' notice by either side. Morton's price was so good he would have been content to remain in the house for the remainder of his life, but the U. B. O. gave notice. The Joseph Hart tank act was brought in during Lent at a heavy expense to boost the revival of "The Runaways," and the production was augmented by a real horse race scene of the treadmill style. It was the biggest show for the price ever offered in Boston, but it didn't make money.

Last Saturday the house closed and Morton went to Portland, no notice being given to the public of the proposed closing. Haley was released and may go to the Federals.

Monday of this week was a holiday and the U. B. O. shot in the Sarah Bernhardt film to pick up any loose coin available. No orchestra was used and the house seemed like a morgue.

Undoubtedly the National will return to its vaudeville policy.

LEEVE'S METHODS HURT "ASS'N."

Chicago, April 22.

Maurice Freeman and Co., engaged by the Western Vaudeville Manager's Association to headline the Indiana theatre bill for the first half of the current week, was notified Sunday morning at rehearsal by Manager George Levee the date was off, his excuse being that the house couldn't stand the added expense, although the Freeman sketch had been booked and billed to play the theatre several weeks in advance and had journeyed from Dubuque, Ia., to Chicago, to fill the engagement. Since Levee had either carelessly or carefully neglected to return the act a signed contract, Freeman was forced to lay off at a total loss, although he had intentions of filing suit for liquidated damages to make a test case of his experience.

With very few exceptions the "Association" is armed with a power of attorney to sign contracts for its various managers, but the Levee instance is one where the rule couldn't be profitably maintained. It seems to be Levee's untiring pleasure to cancel engagements at the eleventh hour regardless of circumstances, and any number of instances are quoted where he has canceled acts after the first and second performance. As is generally the case with every agency, the "Association" naturally stands behind its managers, offering its protection and influence to avoid litigation, but when a manager continually abuses the protection of an agency, it's about time the agency reverts to the rule of self-preservation, even if it necessitates the loss of the house, its booking fee and commissions.

Levee's tactics have reacted upon the reputation of the W. V. M. A. to the discomfiture of any number of reputable acts, and it behooves the business-like artist contemplating an engagement with that individual to secure his signed contract sufficiently far in advance to allow the act an opportunity to book itself elsewhere in the event of it coming under the wrath of one of Levee's moods.

The Indiana was formerly a livery stable, but when pop vaudeville made its claim upon the south side patronage, Levee reconstructed the building into a cosy little playhouse, which gradually established an enviable patronage. The Williard Theatre, its only competitor, recently changed policy to straight pictures, which gave Levee a small monopoly on the south side pop vaudeville field. This encouraged Levee to decrease the cost of bills until he finally had the house listed as a "cut week" for some reason or other.

With the inauguration of the Avenue under the management of Louis Weinberg, Levee realized his error, but before he could re-establish himself with the South Siders the Avenue had knocked the bottom out of his business.

Acrobats in New Production.

The Nat Nazorro troupe of acrobats will be with the new "Passing Show of 1914" at the Winter Garden, New York.



HOWLAND and LEACH
AMERICAN DANCERS

After a most successful tour through the United States and an eight months' engagement at Shanley's world-famous restaurant, New York, are sailing for Paris April 28. European Representative, H. B. MARINELLI

EVERYTHING IN READINESS FOR INAUGURAL ACTORS' FAIR

Final Touches Being Put to Arrangements for Carnival of Fun at White Rats' Clubhouse: Folly to be Boisterously Enthroned May 16-23. Remember the Time, the Place and the Fair.

In the actual substance of the Actors' Fair (May 16-23), to be held by the White Rats at the clubhouse in New York, scarcely a thing remains to be done. Stored in the scene lofts of W. F. Hamilton, scenic artist, located in the Plaza theatre (N. Y.) are all the various sets and decorations completed that are to transform the interior of the clubhouse into infinitely diverting public playgrounds during the eight days. The only incomplete portion of the scenic outfit is the cyclo-ramic drop for the gymnasium space. As indicated in last week's *VARIETY*, this drop is to be a veritable world's lithograph gallery of past and present players. The plan provides for a drop encircling the whole enclosure, running from the floor to the roof. Pasted on this drop with a fitting regard for harmony of size and color will be the heads of performers cut from lithographs secured from old show print shelves and billrooms, the collection in its entirety when properly arranged and the drop attractively glazed offering to the observer a vast gallery or amphitheatre of footlight favorites of the remote past, intermediate periods and the immediate present.

The same "punch" that puts the litho. gallery section of the Fair in a novelty class of its own through its inherent power to attract and hold attention aggressively sticks out in all the other features of the Fair plans.

The Oriental Dance Festival is embarrassed with a plethora of volunteer hoochers, wrigglers and muscle danseuses of the male burlesque species. Everything that any one has ever seen in sensuous gyration and voluptuous vagary is to be travestied by the satirists. Real Arab drums have already been contributed for the dance congress by Hassan Ben Ali. The roof cabaret, too, has a large list of volunteers. Practically every song publishing house has sent in numbers and tenders of singers. Perhaps of more interest to the general public is an addition to the program plans adopted by the Fair promotion committee yesterday providing for a good part of the diversion to be maintained on the stage in the main enclosure. This is a series of 50 or more of the shortest pantomimes ever written, some telling a complete dramatic story or tidbit in as short a time as 30 seconds, some with a cast of one person, others involving as many as a score of players, but none to consume a longer period than three minutes for intelligent presentation. Otto Hauerbach has turned in four of these from 30-seconds-to-3-minute silent plays. Percy Heath is another contributor. The committee will appreciate suggestions or manuscripts for this innovation from every one.

The most interesting souvenir thus far contributed for the old time sou-

venir booth to be held at the Fair is an original program of the performance in Washington on the night Lincoln was shot, donated by Hap Ward.

The plans committee yesterday received old time photographs of more than a score of the pioneer theatres of America, the greater number, of course, being in old New York. A reproduction of the theatre history of America in chromatic chronological pictures projected on a screen will be among incidental diversissements of the Fair.

The present prospectus offers a fairly balanced representation, comic and interesting, of all the salient angles of all departments of the native theatre from legitimate drama through the successive variants of vaudeville, burlesque, grand opera, comic opera, circus, animal shows, dance departments, musical comedy, cabaret and wild west features.

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.)

MAIL FOR MEMBERS.

Will the following members please write for mail held for them by the White Rats, 227 West 46th street, New York City?

Alpine, Chas.
Burkhardt, Joe F.
Breton, Ted
Barrington, Florida
Crimmins, Dan
Craddock, Earl
Church, Ruby
Engle, Lillian
Edwards, Chas. F.
Felber, Henry
Felix, George
Flint, Geo. L.
Garnier, Elsie A.
Gifford, Julia
Gervaise, Estelle
Greenfield, Caroline
Harney, Jessie B.
Hall, Willie
Hearn, Sam
Hunter, Frank W.
Herold, Virginia
Hume, Dick
Hickey, Albert Chris.
Ireland, Marie
King, John H.
Kessner, J. A.
Kennette, Thomas
Kearney, Patrick J.
Lovitt, Edw.
Lewis, Andrew
LaVette, Geo.
Lancaster, John
LaTeli, Morris
Lovett, Eddie
Mayfair, Lou
Marsh, Will
McGuire, Allan
McDonald, G. W.
Morette, Lillian
Morette, Annette
Mavis, Celia
Mathews, Clara
Mancy, Anette
Mullins, J. J.
Morales, Martin
Miller, Caro
Nelson, John
Nikol, Jacob C.
Niles, Clifford L.
Oldfield, Clark J.
Owens, C. Fred J.
Ransom, Chas. H.
Rowling, Walter
Riley, Dick
Riggs, Ralph
Reynolds, Harry
Rivenbail, Fred
Roosin, Ruby
Springer, Jack
Sloan, Harry
Silva, Frank P.
Shaw, Walter J.
Smith, Rosella R.
Truder, George Hinky
Tosney, Roy
Teed, James W.
Victorine, Mervyn
Whipple, Waldo
White, Pat
Whirlwind
Walters, T.
Wild, Rose H.
Wiffen, Mrs.
Whistler, Edna Anna
Zoyarra, Edward

Hamburger Takes the Fine Arts.

Chicago, April 22.

Alfred Hamburger, who has the Zeigfeld in Michigan avenue, has obtained the Fine Arts theatre for the summer and will run pictures there until about Oct. 1.

This house is in the Fine Arts building in which the Studebaker, now playing pictures, is located.

BLANCHE ORGANIZES NEW CO.

Herbert Blanche, president of the Exclusive Supply Corporation, and Blanche Features, Inc., has organized what will hereafter be known as the United States Amusement Corporation, capitalized at \$500,000. The directors of the new concern, in addition to Mr. Blanche, comprise Madame Alice Blanche, president of the Solax Co.; Joseph M. Shear, Charles D. Lithgow, Joseph Borries, Henri Menessier and Jules E. Brulatour.

Pictures are to be made in the Fort Lee studio. It's planned to make some five or more reel films taken from successful plays and novels. The first big feature will be Tom Teriss, the English actor, in "The Chimes," from Charles Dickens's works.

President Blanche announces that the new organization will in no way affect the workings of the Solax or Blanche Features, Inc.

Lasky Co. Producing Twelve.

The Jesse L. Lasky Co. will put on 12 feature films this year, an average of one monthly. All of the Lasky picture subjects are in five reels.

"GOV.'S PARDON" MELO.

John W. Mahan, manager of the Imperial Motion Picture Co., has been spending some time in Norfolk with

"SMUT" CLOSES STOCK BURLESQUE

Atlanta, April 22.

Burlesque is traveling a troubled road in these parts, due to the fact producers will persist in smut. The going has become so rough for the Columbia, the leading "que" house, it has been closed temporarily by the owners and the stock company there has left town.

It started a couple of weeks ago when a dancer at the Columbia was nabbed by the police censor and fined \$25. Last week a kiss executed at the Old Mill brought Mrs. F. W. Kennedy and Gus Mortimer into court. They each drew a \$25 fine. The next day Ethel Gibson and George Milton, leads at the Columbia, were arrested for an indecent tango. Milton was fined \$50 and Miss Gibson fled town, leaving a contempt writ hanging over her.

With the last arrests at the Columbia, Jesse Lee, a city councilman, came out of hiding and announced he had bought the theatre a few weeks ago, that he didn't know what kind of stuff was being staged there and that until he could guarantee a better order of things the house would be dark.

FIGHTING IN CLEVELAND.

Cleveland, April 22.

War is on between the burlesque houses of Cleveland. The Empire and the Star are both going to conduct summer stock shows. Advances were made some time ago to one of the houses for the purpose of having only one stock company, but these were turned down.

Blanche Baird has been engaged to head the Empire stock, but the lead at the Star has not been given out. When the companies are completed it is expected that a price war will commence.

The fight is likely to continue next fall when the Columbia circuits puts its secondary wheel into Cleveland to meet the Progressive shows at lower prices.

TRENT GIVES BEDINI \$4,300.

Trenton, N. J., April 22.

Jean Bedini and his "Mischievous Makers," a Progressive Burlesque Wheel show, played the Broad Street last week, getting \$4,300 gross. The house management would not gamble on percentage before the attraction arrived, selling the theatre for the week to Bedini for \$800.

Atlantic City, April 22.

The Jean Bedini Progressive Wheel show opened at the Nixon Monday to capacity business. Three matinees only this week will be given by it, instead of the customary two shows daily.

Following the first performance it was said Atlantic City might have burlesque next season for three days weekly, making this town a regular stand on one of the Wheels.

Progressive's Brooklyn House.

The new Garden theatre to be located at Ralph and Gates avenue, Brooklyn, is said to be the local home of the Progressive Burlesque Wheel for next season.

Circus Route Changed.

Reading, Pa., April 22.

Ringling Bros., who were scheduled to show here May 31 and June 1, have cancelled those dates because of a change in the route and will appear here May 16.

VARIETY

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PARIS
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Vol. XXXIV. April 24, 1914. No. 8

Fred A. Pisano (Pisano and Bing-
ham) is a daddy. A boy, April 18.

Ned Wayburn is not expected to re-
turn to New York before next January.

Robert Edeson has bought a new
automobile. It's his first.

Garry McGary has replaced Or-
monde Graham in the Frank Keenan
sketch.

Mrs. Al Jolson was successfully
operated upon for appendicitis Satur-
day in San Francisco.

Norma Grayson, who has been in
the West Indies, recovering from a
severe illness, is back in New York.

Frank A. Keeney has installed mu-
sical comedy stock in his Binghamton,
N. Y. theatre.

An announcement of the wedding
of Hazel Cox to Andy Brannigan is
momentarily expected by their friends.

Carrie Grindell (Grindell and
Henry) became the mother of a boy
April 15.

Roy Gordon and Dot Posty are now
entertaining at the Indiana Cafe, Hot
Springs, Ark.

Frank Coombs is not at Ham-
merstein's this week, as billed, illness caus-
ing the cancellation.

Vic Blauvelt has entered the Frank
Evans agency.

Mack and Walker and Billy McDer-
mott are again playing in United Book-
ing Offices theatres.

Eddie Leonard and Mabel Russell
returned to New York this week, hav-
ing cancelled some western time to
give Mrs. Leonard a chance to rest.

The Sully Family was, compelled to
cancel several weeks of work owing
to the illness of John Sully, one of
the youngsters of the family.

Lopokova danced at the Hotel Astor
Monday evening during the perform-
ance given there by the Columbia Uni-
versity students.

Genaro and Bailey will produce a
new act next season, written by James
Madison. It will be a musical comedy
sketch.

The New York Elks have a Rocky
Mountain tour planed when they go to
Denver for the Grand Lodge reunion
there July 10-12 inclusive.

Leopold Dryfus, the wealthy meat
packer of LaFayette, Ind., who owned
the Dryfus recently destroyed by fire,
announces that he will rebuild.

Rawson and Clare are looking for a
summer home, where they can run
their new car to and from the depot
at train-time.

Lucia Cooper has been out of the
cast of "Beauty, Youth and Folly"
burlesque show in St. Louis since Mon-
day. She is ill, but is expected back
in the show next week.

Sarah Padden, now playing one
nighters in the west, is reported as
having a new vehicle for next season
in "Peggy O'Neill," an Irish comedy
by Frederick Paulding.

"Mrs Worthington's Career" is to
be used as a starring piece for Nora
Leonard, a western actress, who will
tour the one nighters next season un-
der William R. Leonard's direction.

A. P. Vannie is managing Poli's,
Scranton, replacing John H. Docking
for the summer season. Mr. Docking is
playing a rube on his farm at Leroy,
N. Y.

Opening dates of St. Louis parks are
announced as Priesters', April 25; For-
est Park Highlands, May 3; Suburban
Garden, May 30; Delmar is expected
to open at usual about May 15.

"Camille" will be produced under
Ralph Deane's direction next season
with Deane and Alice Southern in the
leading roles. Two companies of "The
Maid and the Minister" will be out
next fall under Deane's direction.

"The Great Raymond," billed for
Hammerstein's next week, is not the
magician of the same name. The Ham-
merstein Raymond has a query oppo-
site the name, reading, "Is He a Man?
Is She a Woman?"

Ilka Marie Diehl, leading woman
with the Norman Hackett Company
for the past season, is sailing with her,
mother May 2 aboard the Martha
Washington for an extensive trip
through Europe.

Harry Fox and Yancsi Dolly have
been retained for next week at Ham-
merstein's, their third. They go from
there to Buffalo and Toronto, then re-
turning to New York to commence
rehearsals for the new Winter Garden
show.

Muskegon, Mich., is waking up now
that the summer approaches. Harry E.
Rowe is already there, and will have
Ed. De Cursey as a guest for a few
weeks. Others who have cottages at
Wolf Lake are Harry Mack, John D.
Gaylor, Andy Waldron and Billie Gas-
kell.

Billy Kersands, the negro minstrel
man, who used to place the large end
of a drinking goblet in his mouth, is
reported as being under negotiations
for a summer tour at the head of a
minstrel troupe to be managed by
Charles Geyer. The show will be
under canvas if successfully arranged.

Long Branch is still on the theatri-
cal map. Harvey M. Phillips, man-
ager of the Broadway, had Emil Mar-
tinson, the sole survivor of the Charles
K. Buckley freighter, which was
wrecked there a week ago tonight, ap-
pear at his house the first three days
of this week.

Victor Kahn and Howard Malloy,
with a musical act of nine people, were
arrested while showing at the Cres-
cent, Syracuse, last week, charged with
assault in the third degree. The com-
plaining witness was Ruth Black, a
member of the act. The men denied
the allegation.

Dick Jess has again been chosen
master of ceremonies at the annual
ball, vaudeville and cabaret of the Je-
rome H. Remick employees at the
Murray Hill Lyceum April 25. A
ladies' marathon race on the ball room
floor will be a feature. Lemlein's Hip-
podrome orchestra will furnish the
music.

The Broadway "small time agents"
were around this week with a report
the Moss-Brill agency had taken over
the bookings of the Saxe houses. Ben
Moss denies any contemplated change.
The Saxe houses include the 116th,
New York, and the Halsey and Fifth
avenue theatres, Brooklyn. They are
playing pop vaudeville booked in by
the Family department of the U. B. O.

There was a heavy drop in the box
office takings of the legitimate houses
all over town Monday evening of the
current week, with no one able to give
a good reason therefore. It was fig-
ured possibly the 101 Wild West
parade may have had an effect on the
galleries, but the fact remains that the
orchestra seats were the ones most
affected. Show business all over the
country was reported bad from the
Monday openings.

TOMMY'S TATTLES.

BY THOMAS J. GRAY.

Musical acts and the magician's
union have notified President Wilson
he took the proper stand regarding
Mexico.

George B. Reno's misfit army may
be rushed to Mexico at once.

Reed Albee says the war may hurt
the matinees on the Interstate time.

Those train loads of people you see
rushing toward Vera Cruz are picture
camera men. The war is an awful
blow to the White Slave pictures.

"I'M GOING TO WAR."

WAR BALLAD.

(Stage Rights Unpreserved.)

An actor took his make-up towel and
slammed it on the trunk,
A boy stood with a telegram, he said
"What's that, more bunk?"
It was from his agent reading, "I'm
working on next week,"
The actor paid the charges and then
these words he did speak:

Chorus.

I'm going to war if I don't get next
week;
It's not glory but the bookings that
I seek,
If I'm shot a dozen times
I'll be good for Hammerstein's,
I'm going to war if I don't get next
week.

(2)

Right then he sent a telegram out to
the U. B. O.,
One to Ruby and Walter Keefe, and
one to Fox and Loew.
But he never got an answer, his heart
was filled with strife;
He borrowed a Zouave troupe's guns
and said "Please write the wife."
Chorus 2.
I'm going to war if I can't get next
week,
With Sherman, Grant and Lincoln my
name you shall speak.
If some sword gives me a dent,
It won't cost me ten per cent.
I'm going to war if I can't get next
week.

Joe Goodwin says he doesn't think
we write funny stuff. All those in
favor of the motion signify in the
usual manner. The ayes have it.
(What do you think now, Joe?)

There's a fellow with a trick dog
who is always telling the audience how
kind he is to the dog, but beats the
poor beast unmercifully when no one
is around. If the dog splits his salary
with this fellow he's foolish.

Christine Mangesarian, who is Ray-
mond Hitchcock's sister-in-law, asked
us to mention that Marion Sunshine
is writing her a vaudeville act. We
promised this would appear this week,
but we are not certain.

As we go to press Mexico has had
three pitchers knocked out of the box
and the Foreign Powers are warming
up an umpire.

ACTORS' FUND BENEFITS BRING SMALL RETURNS, FROM REPORTS.

Glowing Expectations One Year Ago Simmer Down to Less in Money from Special Performances in Four Cities Than Could Have Been Obtained by Two Big Benefits in New York and Chicago.

An ominous silence prevails with respect to the receipts for Actor's Fund Day in New York, Boston, Philadelphia and Chicago. No official statement is forthcoming and probably none will be made until the annual meeting of the Fund, called for May 13. Something must have gone very wrong, for an enormous addition to the Fund through these benefits was confidently looked for a year ago and the idea has been fostered ever since.

In the official report of the proceedings at the annual meeting of the Fund for 1913, when the benefit idea in all theatres was projected as the idea of A. L. Erlanger, there appears the speech of F. F. Mackay on the subject, of which the following is a verbatim extract:

"I am sure you are all proud of it (the Fund), and I do believe that all of you, in your hearts, will work for it; and if you do so, with the help which Mr. Erlanger is going to give, you will place that Home in a sound financial position. Mr. Erlanger proposes to manage the matinee in every theatre in the United States on the day we call Actors' Fund Day. There are 3,000 theatres in the United States, besides the moving pictures, which, by the way, you need not be alarmed at; they are the kindergarten for the drama. (Laughter and applause.) But Mr. Erlanger has taken this up and he will carry it through. You know what a tremendous organizer he is. Now suppose, for example, that we only got \$100 from 1,000 theatres next year—how much is that? How much is \$100 from 1,000 theatres? Suppose we should get \$100 each from 2,000 theatres—that is a very small return for a benefit, \$100; that would make \$200,000 if we got only two-thirds of the theatres in the United States. It is a great, broad, tremendous plan; it emanates from a genius in organization, and I hope he will have the health and the strength to carry it out, and I hope the theatrical profession will assist him in doing it and be thankful to him for his generous effort in behalf of the Actors' Fund of America."

Mr. Mackay was followed by the president, who said:

"Ladies and gentlemen, Mr. Mackay forgot to include in the list of theatres he mentioned that there are about 12,000 moving picture theatres in the country, which are also going to be enlisted in this cause. (Applause.) You know the proceedings of the Actors' Fund meetings are usually very dry in respect to the exhibition of figures, accounts, etc., and our audiences never are very large, but you may always be interested in the stimulating remarks from Mr. Mackay's magnificent fund of experience."

After such extravagant predictions,

benefit performances were given in but four cities, none, so far as known, yielding receipts sufficient to warrant undue exploiting in the public prints.

Saturday morning the World stated that A. L. Erlanger had wired to Philadelphia not to give the press any information on receipts. Nothing tangible is forthcoming from Boston at this writing.

From Chicago comes word that the special performance at the Olympic yielded \$700; John Drew at the Illinois drew \$260 and as the box office at the Studebaker only registered \$25.50, the audience was shunted to another house. One huge bill at the Auditorium, Chicago, made up of stars playing in the western metropolis, would, it is believed, have shown gross takings of from \$8,000 to \$10,000. A similar performance at the Metropolitan, New York, was reasonably certain to have brought in from \$15,000 to \$20,000. Chicago turned in about \$2,500 in all.

From what can be gleaned, the 19 matinee performances in New York do not appear to have totalled gross receipts of over \$5,000, including Cyril Maude's banner takings at Wallack's of \$1,400; the New Amsterdam's special performance of "Sari" with \$500 paid for a single seat by Erlanger; five burlesque houses turning over \$1,300 to the Fund; "Help Wanted" at the Elliott, \$99; "The Midnight Girl" at the 44th Street, \$140; "Kitty Mackay" at the Comedy, \$229; the Princess calling off its benefit performance through no signs of an audience manifesting itself, and a discreet silence with respect to the quotations on all the "Syndicate" playhouses.

The Musicians' union demanded for its members full pay for the special performances.

The variety theatres were the only ones to "give" anything, the legitimate theatres "donating," from house staff to players, excepting musicians who demanded payment.

Friday, April 17, the day the benefit matinees were held, was an "off day" for the legit, although the variety theatres giving their usual matinee and turning over the receipts. It is said that if a regular matinee day for the legitimate houses had been named instead, the Fund would have had a material increase that would have been worth while.

Chicago, April 22.

Something over \$3,000 was raised for the Actors' Fund, Friday, April 17 through matinees at different theatres. The Cort, Studebaker and National called their matinees off through small sales. The Shubert forces held a special matinee at the Olympic in which players from "Madame Mpselle" and

"Peck 'O Pickles" as well as the Princess Players appeared.

Wednesday it was unofficially stated that the total receipts from the benefits from all cities was in the neighborhood of \$11,000.

Gus Hill, in commenting on the failure of the Fund benefits, made the suggestion the managers' association pass a resolution to insist, as far as possible, that every player affixing his or her signature to an engagement contract, be compelled to sign an application blank to the Fund, which would cost the actor \$2 a year. He claims that it is sheer carelessness that all of them are not persuaded to lend their aid.

Hill added that at a recent meeting of the Columbia Amusement Co., when the matter of the benefit day was brought up, every director agreed to become a life member of the Fund and readily drew their checks for \$100 for that purpose.

SUMMER REVUE AT NIXON.

Atlantic City, April 22.

Atlantic City is threatened with a summer musical show. Gus Edwards was here this week, and is said to have made an offer for the Nixon, where he wants to put on a big revue, also put a dance floor in the theatre.

The Nixon may have a summer season of stock burlesque, if nothing else happens to it.

'Frisco Theatres at Auction.

San Francisco, April 22.

The Princess on Ellis street, and the Valencia in the Mission have both been listed for sale to the highest bidder. The auction will be held at the Palace hotel May 21.

IRISH PLAYERS' TROUBLES.

Toronto, April 22.

The Irish Players, who opened for the week at the Princess, are having their troubles. Monday night several objecting to "The Playboy of the Western World" had to be forcibly ejected through interrupting the performance by cat-calls and hisses and others left of their own accord; and now the local censor has put the ban on Bernard Shaw's playlet, "The Showing Up of Blanco Posnet," which the Players were to present some time during the week, on the ground it is indecent and blasphemous.

Lennox Robson, manager of the Irish Players, has written a strong protest to the local press for the city to crush such a censorship.

Mantilla and Lloyd and Lew Price have been engaged for the new Winter Garden show.

Ottumwa has put the ban on Sunday shows. It's in Iowa.

Oscar Lorraine About to be Arrested for Murder

Manager Potadam at American Theatre to be called to testify he knocked 'em

All Dead.

(Advertisement)

NOVIKOFF LEAVES PAVLOVA.

Pavlova and Novikoff left New York on the same boat Monday night, but they will not dance together again, although Pavlova does not yet know this, nor will she until arriving on the other side. The Russian company of dancers also sailed on the Kronprincessen Cecelie, after a stormy scene on the Metropolitan Opera House Saturday night, that continued between the two principals up to the moment of departure. Novikoff decided Monday he would not dance with Pavlova in Europe, where she has engagements, but withheld his decision to prevent her cabling abroad for another dancer.

The feeling between Pavlova and Novikoff ran high, and the Russian Consul in New York was brought into the quarrel, at the solicitation of Pavlova. Novikoff refused an invitation to call upon the Consul, where Pavlova was awaiting him, although when first informed the Consul wanted him, Novikoff was in fear some Cossacks had been sent over here to return him to St. Petersburg.

The Pavlova tour ended Saturday night at the Met to a big house. Just before the performance, Novikoff's wife called upon Pavlova in her dressing room to ask for \$2,400, the balance due her husband. She claims Max Rabinoff, who managed the troupe, insulted her through using Russian oaths. Repeating this to Novikoff, he ran into the room and gave Rabinoff a beating, then dressed and left the opera house. Pavlova gave her performance, somewhat ragged, using Zalich of the troupe as her dancing partner.

Novikoff did not get his money Saturday nor Sunday, but received the amount demanded, less a deduction, Monday.

The Pavlova tour in this country has been a troublesome one for the principals since starting out. On the coast Novikoff would not dance for three days through an altercation he had had. Other worries were given the premiere and her management through the persistency of Ben Atwell in forcing an action for an alleged partnership accounting against Rabinoff, Atwell frequently attaching the box office receipts.

WEIS CIRCUIT RENTING.

In the advertising section of this week's VARIETY the American Theatrical Exchange advertises nine theatres for rent for stock or pictures during the summer. This is the Weis Circuit and embraces their theatre holdings entirely in the south.

The advertisement does not mean that the Circuit or theatres are for sale but that they are merely for rent during the off legitimate season.

G. Weis, when seen, said the managers of the houses down south were banking on vacations or something of the sort for the summer and did not care to stick to their houses. He says stock or pictures must be installed by the parties renting. The Weis circuit is winding up its season this week and next and will not reopen until Labor Day.

NEW CANDLER ON 42ND ST. BOOKED BY COHAN & HARRIS

Opening Next Month With Pictures for Summer. Legitimate Attractions Going in Next Fall. Cohan & Harris Reported Owning 25 per cent. of Proposition.

The Candler has been selected as the name for the new George Kleine theatre on 42nd street.

There is still no definite assurance as to just what the opening picture will be notwithstanding it was almost settled for the "Antony and Cleopatra" feature as the starting film. Reports have it the Antony film is not strong enough for an opening feature. It may be that the Mrs. Leslie Carter film, "Madam DuBarry" will be selected. It looks as though the picture policy will start around May 11.

It's understood Cohan & Harris have a 25 per cent. interest in the Candler and that when the fall season rolls around they will assume charge of the legitimate bookings in it.

SHOWS CLOSING.

Chicago, April 22.

"The Divorce Question" closed in Kansas City last week. It is a Rowland & Clifford production. "Little Lost Sister" closed in Omaha.

"The Rose Maid" closes its season Saturday at Annapolis, with something in the way of a dividend for its projectors. In 29 weeks it will have played 181 towns.

MANY ENGAGED FOR "FOLLIES"

A large number of artists have been tentatively engaged for the new Ziegfeld "Follies," which comes to the New Amsterdam the latter part of May. It will be staged by Leon Errol, book by George V. Hobart.

Those under contract are Bert Williams, Leon Errol, Ed. Wynn, Vera Michelena, Gertrude Vanderbilt, Stella Chatelaine, C. Morton Horne, Ann Pennington, with a likelihood that Jack Jarrot will step with Miss Vanderbilt in the "Follies" show also for its New York run.

Frank Darling will again be musical director.

KITTY GORDON AT GARRICK.

Chicago, April 22.

Commencing May 4 at the Garrick "Pretty Mrs. Smith" with Kitty Gordon will start a run that is expected to extend over the summer. The prices may be held down to \$1.50 top for this warm weather engagement.

The show will close its Boston engagement (Cort) the Saturday before.

The Palace, New York, expected Kitty Gordon to return to vaudeville May 4, and is said to have believed Miss Gordon was certain for that date.

Boston, April 22.

Kitty Gordon in "Pretty Mrs. Smith," the Oliver Morosco production, closes here unexpectedly Saturday night and jumps to Chicago.

The closing is entirely unexpected

and a little mystery comes at the sudden switching in John (Eddy) Cort's plans to have an advertising campaign on a wholesale scale. Today it is still undecided whether there will be any attraction playing here in the next two weeks. Several tentative bookings have been secured but there will be a positive opening May 11, by a metropolitan premier of a company of 60, backed by Boston money, at present in rehearsal in New York. "The Queen of the Movies," at the Colonial, is also going to Chicago. As there seems to be little lack of cordiality between the interests in the two productions there is apt to be a merry advertising war in the Windy City. One illustration of the unexpected closing of the Gordon attraction at the Cort is demonstrated by the fact that a new stage dressing room has just been completed for the star.

FIRST YEAR OF "POOL" OVER.

The first fiscal year of the pooling arrangement between Klaw & Erlanger and the Shuberts, whereby they combined their interests in four cities, ended January 31.

That the agreement was figured to a nicety may be gathered when the returns were all in and the books showed a difference of but \$3,000 in the profits of the 22 houses embraced by the pooling agreement, which sum was paid to the Shuberts, according to the "pooling" count up.

"RED CANARY" GOING OUT.

"The Red Canary" closes at the Lyric Saturday, after two weeks in New York. May 6 "The Yeoman of the Guard" will be shown there, the Gilbert & Sullivan revival having Viola Gillette in the cast.

Will Dance at Maude Banquet.

For the first time since the Friars inaugurated their complimentary banquets and dinners, dancing will be indulged in at the Cyril Maude banquet at the Hotel Astor, April 26. The speakers on this occasion will be Mr. Maude, Rennold Wolf, Dudley Field Malone, Raymond Hitchcock, Patrick Francis Murphy and Bainbridge Colby. John W. Rumsey will be toastmaster.

Round the World in 50 Days.

Leon T. Mooser will emulate the hero of Jules Verne's "Around the World in 80 Days," but Mr. Mooser is going to do it as a business trip, and thinks he may finish up in 50 days.

The start will be made in July or August. Mr. Mooser will give particular attention to China and India while on his flying tour.

(Mrs.) Jennie L. Pine has announced the engagement of her daughter, Ruby L. Pine to Charles Crossman.

CHEAPEST SHOW ON EARTH.

By changing one word Ed. F. Rush can tack P. T. Barnum's famous line onto his signature, for Rush, in "Ambition," a new play that may be seen May 4 at the Princess, New York, has the cheapest show on earth.

There are four people in the piece. Of these, the two leading principals are said to have been given a percentage of the profits for their services. One man and three women take the characters.

"Marrying Money" still survives at the Princess, notwithstanding reports it would close each week. Business was away off the first week but since then additional advertising has helped the receipts. Holy Week returns were \$2,700 and last week climbed to \$3,200.

The Shuberts have sold their interest in the piece to A. Washington Pezet, son of the Peruvian Consul at Washington, D. C., co-author of the play. When the New York engagement ends, the show will go into Boston, then to Washington and Chicago for dates.

"Ambition" is the former "Seventh Chord," produced by George W. Lederer in Chicago last summer. The music for "The Seventh Chord" was composed by Joseph Carl Breil, but new music has been written for the renamed piece. Breil has retained Franklin Bien to bring an action to prevent the use of any other music than his own, basing the action on the ground that a score cannot be divorced from a book in stage productions.

Frazee Show Without Daly.

H. H. Frazee's proposed production of George Bronson Howard's "The Red Light of Mars," with Arnold Daly in the leading part, has been postponed until next season, when Daly will not be in the cast.

Brady Likes "Elder Son."

Stamford, Conn., April 22.

William A. Brady presented here last night the first American performance of "The Elder Son," an adaptation from the French of "Les Petits." It is a comedy-drama. The manager declared it would be the opening attraction at either his Playhouse or 48th Street Theatre next fall.



MOON and MORRIS

The English couple who have been with the Shuberts for the past two years, and have again signed for the coming season.

SHOWS IN BOSTON.

Boston, April 22.

Shows next week will, bring "The Reformers" to the Hollis for the first performance on any stage. Donald Meek will be starred and should draw a big house from the following he has had for years at the Castle Square stock.

Mabel and Edith Taliaferro in "Young Wisdom" will open for an indefinite run at the Park. "The Old Homestead" opens for a stay at the Boston at popular prices, and John Craig at the Castle Square, will use "Officer 666" with Doris Olson in her original role.

The Irish Players will have a special \$2 matinee Monday at the Plymouth. Vernon and Dolly Castle will give a special performance at the Boston opera house, and through clever press work during the past two weeks should make a big clean-up.

Violette Mascotte will start with her stock burlesque at the Old Howard next week, this week apparently being the last of the Progressive Circuit's official season.

Bookings for May 11 include "Adele" at the Tremont, for a summer engagement, and E. H. Sothorn at the Shubert, for two weeks, in Shakespearean repertoire.

SHOWS IN FRISCO.

San Francisco, April 22.

Business is poor at the Columbia, where Chauncey Olcott is in the second week of his fortnight's engagement at this house.

At the Gaiety, where Rock and Fulton are in the second week of "The Echo," business is light.

"The Honeymoon Express," with Al Jolson, at the Cort, did \$13,700 its first week.

The Willard Mack-Marjorie Rambeau stock has taken a climb in receipts at the Alcazar, the increase being 25 per cent. over the opening.

NEW K. & E. SHOWS.

Among the new plays Klaw & Erlanger will produce next season is one which was given abroad under the title, of "The Unnatural Son." This name will be changed about for New York. Another new one K. & E. will have next season will be entitled "Faith."

It's very likely that "The Count of Luxembourg" will go out again, and also "The Little Cafe."

"S. O. S." for Will Hough.

Los Angeles, April 22.

Will Hough, of Hough and Adams, authors of "The Isle of Bong-Bong," is here to produce for the Gaiety. He came on an "S. O. S." call.

BEN TEAL JOINS THE OTHERS.

Ben Teal sailed Thursday on the Amerika for England on a secret mission of some sort, believed to be in connection with the production of an American revue in London.

This marks another American stage director to the exodus of New York producers now in London engaged for revue work there. Among the others are Ned Wayburn, Gus Sohlke, Frank Smithson and R. H. Burnside (the latter an Englishman who has labored here for twenty years).

IF YOU DON'T ADVERTISE IN



DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (April 27)

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-Conditine 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. S." Sullivan-Conditine Circuit—"P." Pantagea Circuit—"Loew." 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)—"Bl." Bert Levey (San Francisco)—"Sva." Western States Vaudeville Association (San Francisco)—"Web." Webster Vaudeville Circuit (Chicago)—"cox." E. J. Cox (Chicago)—"bc." Theatre Booking Corporation (Walter F. Keeffe) (Chicago)—"a." J. H. Alox (Montreal)—"Sun." Gus Sun Circuit (Springfield, O.).

New York

HAMMERSTEIN'S (ubo)

Fox & Dolly

Murray & Webb

Bele Story

Roberta Menges

Mabel & Max Ford

Winona Winters

Charlotte Davies

Lyons & Yosco

Bankoff & Gilrie

Exposition 4

4 Harveys

4 Entertainers

Hines & Fox

Great Raymond

Morris Prince

Castle & Croner

Merritt & Steele

International 3

ALHAMBRA (ubo)

Bertha Kallich Co

Nellie Nichols

Steppe Good & King

"Matinee Girls"

McKay & Ardine

Robbie Gordone

Imed

Burley & Burley

(Others to fill)

PALACE (ubo)

Grace La Rue

Sawyer & Jarrott

Bickel & Watson

Hermine Shome Co

Gould & Ashlyn

Paul Conchas

The Turners

Conlin Steele & Co

(Others to fill)

COLONIAL (ubo)

Dasie

Stuart Barnes

"Colonial Days"

Farber Girls

Diamond & Brennan

"Consul"

Eva Shirley

Gliding O'Meara

(Others to fill)

BRONX (ubo)

Rooney & Bent

Flanagan & Edwards

"One Doree Co

Marie Shaw

Fred J. Ardath Co

Carl McCullough

Apple's Circus

DeHaven Nice & De

Dare Bros

GRAND (loew)

Desliva & Brown

Jessie Standish

May & Kinsdorf

Bill Morse

Oliver Armando Tr

(Two to fill)

2d half

J. C. Lewis Jr Co

Wills & Hassan

(Five to fill)

AMERICAN (loew)

Lawton

DELANCEY (loew)

Holmes & Holliston

Zelaya

Carmen Minstrels

Sallie Fink

3 Yocarrays

(Two to fill)

2d half

Al K Hall

Manilla & Lloyd

Hogart & Nelson

Wm Lampe Co

Viola Duval

Cliff Bailey

(Two to fill)

LINCOLN (loew)

Morton & Austin

Oscar Lorraine

W H St James Co

Cash Sisters

(Two to fill)

2d half

Taylor & Brown

Ruth Powell

"Son of Solomon"

Anthony & Ross

McKay & Ardine

Robbie Gordone

El Cleve

Wardell & Hoyt

Earl & Curtis

Rita Gould

J C Lewis Jr Co

Freeman & Dunham

LaVier

2d half

Chas Ledegar

Hastings & Wilson

Clarence Wilbur

Graham Moffett Play

Delmore & Light

Tallman

(One to fill)

NATIONAL (loew)

Viola Duval

Clayton Drew Play

Clark & Thorne

Grey & Peters

(Two to fill)

2d half

Fagan & Byron

"Villain Pursued Her"

American Comedy 4

Dollar Troupe

(Three to fill)

GREENEY (loew)

Murray & Moulton

Brown & Moulton

Lottie Williams Co

Neil McKinley

3 Shelveys Boys

(Two to fill)

2d half

McMahon & Mayne

Musical Nosses

Wardell & Hoyt

Grey & Peters

(Four to fill)

2d half

TTT AVE (loew)

Taylor & Brown

Manilla & Lloyd

9 Krazy Kids

2d half

Erdman & Rubens

El Cleve

Lottie Williams Co

Gash Sisters

3 Yocarrays

SHUBERT (loew)

The Stantons

Ruth Powell

Sam Bernard Jr Co

Wills & Hassan

(Three to fill)

2d half

Murray & Son

Evelyn Cunningham

Harshima Bros

Freeman & Dunham

Clayton & Drew

Oscar Lorraine

Liberty (loew)

Budd & Clare

Kenny & Hollis

Cliff Bailey

(Two to fill)

2d half

Bill Bailey

"Rose Maids"

Kingsby & Manson

Ingils & Redding

(One to fill)

BIJOU (loew)

"Mel How Could You"

Browning & Chip

Clarence Wilbur

Dollar Troupe

(Three to fill)

2d half

Jim & Bert Morgan

Frevel

Earl & Curtis

Hell Boy 3

3 Yocarrays

(Two to fill)

COLUMBIA (loew)

McKline & Dolly

Honey Boys Minstrel

Dixon & Hendrix

Kingsby & Manson

Clemeno Bros

(One to fill)

2d half

The Stantons

(Four to fill)

Atlanta

FORSYTHE (ubo)

Valerie Bergers Co

Mason & Murray

Fred Lindsay

Low Hawkins

(Others to fill)

Baltimore

MARYLAND (ubo)

"Red Heads"

Robt L Dalley Co

Pauline Welch

Rud Fisher

Gere & Delaney

Buckley's Animals

(Others to fill)

Battle Creek, Mich.

BIJOU (ubo)

Ramsey Sisters

Billy Sheer

Birmingham, Ala.

LYRIC (ubo)

Frank Keenan Co

"Green Beetle"

Mae West

MIIT Collins

Warren & Connolly

Prelle's Dogs

(Others to fill)

Boston

KEITH'S (ubo)

Mr & Mrs De Haven

Rube Dickinson

Gallagher & Carlin

Grace DeMar

(Five to fill)

ST JAMES (loew)

Dooley & Evelyn

Jack Strauss

"Winning Widows"

"Side Lights"

Rockwell & Wood

The Valdes

2d half

Neus & Eldrid

Medlin Cl & Townes

Bessie LeCount

Keelo & Leighton

Neus & Eldrid

(Two to fill)

2d half

Dooley & Evelyn

Jack Strauss

"Winning Widows"

"Side Lights"

Rockwell & Wood

The Valdes

(Two to fill)

Buffalo

SHEAS (ubo)

Orford's Elephants

Anna Held's Daughter

Belle Baker

Beaumont & Arnold

Hunting & Francis

Milton & De Long Sis

Vandinoft & Louie

(Others to fill)

LYRIC (loew)

Carlotta St Elmo

Laurie & Aleen

Dean & Fay

Klein Bros

Cycling Berlins

ACADEMY (loew)

Leslie Thurston

Simpson & Dean

Douglas & Douglas

Elizabeth Cutty

Parcella Bros

Johnson's Dogs

Butte

EMPRESS (ac)

3 Newmans

Kammerer & Howland

Claude & Fan Usher
Pantser Duo
Martineti & Sylvester
(Others to fill)

Ottawa
DOMINION (ubo)
Mary Elizabeth
Gordon & Rica
Wilson Bros
(Others to fill)
PHILA
KEITH'S (ubo)
Alice Lloyd
Keno & Green
Stan Stanley S
Morris & Allen
Marie Dorr
The Parakeys
Chief Capaulican
Aerial Shaws
(Others to fill)
Pittsburgh
GRAND (ubo)
"Kid Kabaret"
Albert Perry Co
Minnie Alton
Burns & Klissen
Leo Zarrell 3
Derkin's Animals
(Others to fill)
Port Jervis, N. Y.
NEW (shea)
The Hennings
Marcori & West
Jack Shepard
2d half
Ringling
Thos Potter Dunne
Lilliana Bender
Portland, Ore.
ORPHEUM
Odiva
Master Gabriel Co
Mabel Adams Co
Kibberly & Mohr
Violet McMillan
Morris Bros
(Others to fill)
EMPRESS (sc)
Louis Granat
"The Punch"
Bob Hall
"Mermald & Man"
PANTAGES (m)
Barold's Dore
Barrows Lancaster Co
Tom Kelly
Wood & Lawson
Jerome & Carson
Richmnd
LYRIC (ubo)
"Trained Nurses"
Mr & Mrs J Barry
Milt Collins
Bliss & Bert
(Others to fill)
Rochester, N. Y.
TEMPLE (ubo)
Rice & Cohen
Howard & McCane
Carmel & Harris
Mack & Orth
Lal Mon Kim
4 Athletics
(Others to fill)
FAMILY (loew)
Grundy & Lasso
Hoyt Leslie Co
Billy Barlow
Rose & Moon
Carrie Little
Willie Hale
Sacramento
EMPRESS (sc)
(Open Sun Mat)
Eddie Marshall
Mayo & Addis
Canfield & Carlton
Frank Mullane
Pekinese Troupe
Saginaw, Mich.
JEFFERS (ubo)
Elkins Pay & Elkins
Cooper & Cardo
"The Tamer"
Wilson & Wilson
Carson Bros
2d half
Ryan & Maybelle
Metropole 4
Archer & Belford
O'Neal & Dixon
Florens 3
Salt Lake
ORPHEUM
(Open Sun Mat)
Henry Woodruff Co
Julia Nash Co
Rae Samuels
Kingston & Ebner
Helen Ruggie
Matilda & Elvira
(Others to fill)
EMPRESS (sc)
(Open Wed Mat)
Staine's Circus
Malk & Atkinson
Edith Clifford
Kara
Joe Fenton Co
Kiernan Walters & K
San Antonio
MAJESTIC (inter)
(Open Sun Mat)
Gordon Highlanders
Wilfred Clarke Co
Mayo & Allman
Catherine Countess
Harry Breen
Norton & Earle
Hanlon & Clifton
San Diego
SAVOY (m)
Gunboat Smith
Walker's Girls
Granville & Mack
Clinton & Rogers
Magani Family

San Francisco
ORPHEUM
"Neptune's Garden"
Monta 5
Van Hoven
The Randalls
Crouch & Welch
Harry Gilloil
Ruth Royce
Ela & French
EMPRESS (sc)
Will Morris
Thornton & Corlew
Dick Bernard Co
Nichols' Q
Orville Stamm
PANTAGES (m)
(Open Sun Mat)
Harry Bulger
Terry Troupe
Tom & Stacia Moore
Vera Berlioz
Bettina Bruce Co
Juggling Wagners
St. Louis
COLUMBIA (ubo)
Virginia Harned Co
Kramer & Morton
Kalm & Brown
Chas & Fan Van
Bertha Dreighton
Libonati
Montambo & Wells
(Others to fill)
St. Paul
ORPHEUM
(Open Sun Mat)
"Wrong From Start"
John & Mae Burke
Helen Gannon
Demarest & Chabot
Gardner 3
Holman Bros
(Others to fill)
EMPRESS (sc)
(Open Sun Mat)
Shock D'Arville & D
James T Doy Co
Marie Stoddard
Frank Morrell
Torelli's Circus
Seattle
ORPHEUM
"Serjeant Bagby"
Lillian Shaw
Wright & Dietrich
Weston & Chaire
The Berrens
Power Bros
(Others to fill)
EMPRESS (sc)
The Skatelers
Green McHenry & D
"Far & a Kind"
Julius Rose
Paul Aazard 3
PANTAGES (m)
"Soul Kiss"
Skinner Kenedy & R
Jos Remington Co
Scott & Wall
Warabers Bros
Sioux City
ORPHEUM
(Open Sun Mat)
Dr Herman
Yvette
Billy Rogers
Ray Conlin
Maxime & Bobby
Flying Henry
(Others to fill)
Spokane
ORPHEUM (sc)
(Open Sun Mat)
Great Johnstone
Bljou Russell
Porter J White Co
Demarest & Doll
"Circus Day"
PANTAGES (m)
(Open Sun Mat)
Ethel Davis Co
Martha Russell Co
Halligan & Bykes
Dotson & Gordon
Juggling DeArmo
Springfield, Mass.
POLY (ubo)
Francis McGinn Co
Henry & Francis
Walter Van Brunt
Cadets De Gacogne
(Others to fill)
Syracuse, N. Y.
GRAND (ubo)
Lydiell Rogers & Ly
Leona Stephens
Wood & Wyde
Tyrone's Dogs
5 Indians
(Others to fill)
Tacoma
EMPRESS (sc)
Ryan Bros
Williams & Segal
Speisel's Daughter
Al Herman
Harmony Girls
PANTAGES (m)
Lottie Mayer Girls
Lank's "Hoboes"
Musette
Rackett Hoover & M
Cornalla & Wilbur
Terre Haute, Ind.
VARIETIES (vva)
Swain's Animals
Minstrel 4
Bert Lealle Co
Chas Oltott
Keller & Wier
2d half
American Trumpeters
Burkhart & White
Bryan Summer Co
Harry Booker
Ed. Reynard

Toronto
SHEA'S (ubo)
Mason Keeler Co
Josephine Dunfee
Lupins Lane
ORPHEUM
Arthur Sullivan Co
Clandius & Starlet
Williams Thom &
Cope
Sylvia Royal
Samaroff & Sonia
YOUNG ST (loew)
Sam Harris
Snyder & Buckley
Nichols' Q
Ruskin Troupe
Bernard & Lloyd
Anderson & Burt
Hydn Bertin & Haydn
Keeley Bros
Golden & West
(1 to fill)
Vancouver, B. C.
ORPHEUM
Bessie Wynn
Robt T Haines Co
Matthews & Shayne
Wheeler & Wilson
Aerial Loyds
(Others to fill)
PANTAGES (m)
7 American Whirl-
winds
Fields & Lewis
Torcat's Roosters
Tracey Goets & Tracey
The Halkings
IMPERIAL (sc)
Berry & Bee
"Barfoot Boy"
"Salvation Sue"
Morrisey & Hackett
Picchian Troupe
Washington
KEITH'S (ubo)
Hyams & McIntyre
Fannie Brice
Claude Gillingswater
Co
Claude Golden
Wentworth Vesta & T
Burns & Fulton

Gruber's Animals
(Others to fill)
Winnipeg, Can.
Nance O'Neil Co
Kajiyama
Annie Kent
Benson & Baldwin
Hill & Whittaker
Barrows & Milo
(Others to fill)
EMPRESS (sc)
3 Falcons
Moscrop Sisters
Hallen & Fuller
Dick Lynch
"More Sin Again"
PANTAGES (m)
Pollard Opera Co
Carrie Weston Co
Leona Guernay
Chas Kenna
Kalinowski Bros
Paris
OLYMPIA
The Bloeds
Paity
Sisters Wittus
Pad-lock & Key
Les Heider
Buggy
Pichel & Scale
Footit & Sons
Auer
Caroline Otero
Helene Darbel
Carles, Darles
Sandrin, etc
EMPIRE
Trombetta Duo
Herc
Solen & Co
4 Taylors
Filipino 5
Arna Lina Duo
4 Andresson
Dambrey Sisters
Lui-Tom-Guy
Chas Hebbly
France Trio

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.

New York, April 18.

Editor VARIETY:

I would like to say a few words to set at ease the minds of a few misinformed young men.

There seems to be a doubt, in the minds of a few, as to whom, the idea of a straight and Hebrew whair belongs.

In 1904, I wrote an act for Sam Carlton, Hebrew comedian, and myself, doing straight, called, "The Raw Recruit." We played the act entirely in the west until 1907, when I was engaged with "The Girl Question."

1909-10-11, I worked with the Chartres Sisters. At the finish of 1911, I wrote the present act, "An Alaskan Honeymoon" using the idea of the "Raw Recruit," adding new material and more scenes, making it a "girl act," for seven people.

J Frank Holliday.

Aurora, Ill., April 20, 1914.

Editor VARIETY:

Three weeks ago I was compelled to stop here on account of my monkeys having tuberculosis. One died a week later and the other a week ago.

The cause is undoubtedly from poor accommodations at the theatres. A great many of the dressing rooms are in the basement and very damp and some without heat at all. I am training two more that I just received from Africa and will be on the road again in the fall.

C. I. Norris.

New York, April 22.

Editor Variety:

I request that you kindly publish this letter for the unintentional wrong done Wm. Geo. Seabury and Billie Shaw, the society dancers, in an article which appeared in last week's Variety.

In that article it was stated that Leroy and Mone were the originators of the step in the One Step which they call the "Pony Trot," and that Mr. Seabury and Miss Shaw copied it. On the contrary it was one of the first steps Mr. Seabury learned when he started to dance a year ago, long before Leroy and Mone appeared in public.

It was also stated Mr. Seabury and Miss Shaw were on the New York Roof two days before they did the "Pony Trot." Instead they danced it the first night they were there and continued to dance it every night thereafter. They did it in the exhibition

"THE GREAT ADVENTURE"—Kingsway.
"THE JOY-RIDE LADY"—New Theatre.
"THE LAND OF PROMISE"—Duke of York's.
"THE LIGHTS OF LONDON"—Aldwych.
"THE MARRIAGE MARKET"—Daly's.
"THE MARRIAGE OF KITTY"—The Playhouse.
"THE MISSING POT"—Comedy.
"THE STORY OF THE ROYALTY"—Princes.
"THE PEARL GIRL"—Shaftsbury.
"THE TWO VIRTUES"—St. James's.
"THINGS WE'D LIKE TO KNOW"—Apollo.
"WHO'S THE LADY"—Garrick.
"WITHIN THE LAW"—Haymarket.

they gave there for the management the night they were engaged. So far from copying they were surprised to find the other couple doing it.

George Lawrence.

NEW BUILDINGS.

Duluth, April 24.
The Dickerman Investment Co. has announced it will erect a \$40,000 playhouse at First avenue west and Emil Nelson says he is having plans drawn for a \$35,000 theatre alongside the Star, his present picture house. The Dickerman theatre is to be built for Col. Thomas Birdy, who will use it for pop vaudeville. This is also the plan of Mr. Nelson. The west end theatre will have a seating capacity of 1,500, while the Dickerman new playhouse will seat 850. The Grand theatre, now under construction, will open June 1 with vaudeville and pictures. W. H. Salter is the manager. The Felda (picture theatre) is also nearing completion.

Cleveland, April 22.
The old Coliseum, Woodland avenue and East 55th street, one time a famous music hall, is to be reconstructed for a popular priced variety house. More than a year ago a fire gutted a large portion of the building. The reconstruction will cost upwards of \$200,000.

Atchison, Kan., Apr. 22.
The accepted plans for the erection of a \$30,000 Eagles' clubhouse here provide for a theatre within the building that will seat 1,000.

Manchester, N. H., April 22.
Plans have been drawn for Charles H. Homer, lessee of the property at 667 Elm street, for a picture theatre on that site to seat over 800.

Laconia, N. H., April 22.
The Colonial, a vaudeville house erected in connection with the Piscopo building on Main street, was given a brilliant opening last week. Benjamin Piscopo is the owner and Charles H. Waldron of Boston will manage it.

Lynchburg, Va., April 22.
Excavation for the picture theatre which is being built in the heart of the business section has been started by M. L. Hoffheimer, the Richmond theatrical man. The Majestic Lynchburg (pictures), is being remodelled by the new owners, the Piedmont Amusement Co., of North Carolina, and the house is closed during the work.

PANTAGES FORTIFYING HIMSELF.

If Alexander Pantages forms a booking alliance with any eastern circuit the chances are that the Pantages time will pick the United Booking Offices. It is said Louis Pincus has been in consultation in the U. B. O. of late, Mr. Pincus representing Pantages in New York.

With the Loew Circuit running the Sullivan-Considine houses that Pantages opposes in the west, he would naturally prefer to be in league with the U. B. O., and through it the Western Vaudeville Managers' Association in Chicago, than to be wholly dependent upon himself for bookings.

A friendly feeling is said to exist between the U. B. O. and Pantages, with the big New York agency inclined to favor the latter by giving him acts wanted as an aid to Pantages in his battle with Loew-S-C.

The Pantages office in New York has booked Delmore and Lee and Olive Briscoe to open for it June 25. Miss Briscoe recently played one week for Loew. The Dorce Opera Co., lately at the Palace, New York, also starts on the Pantages time, commencing May 25.

SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SIXES"—Longacre (6th week).
"HELP WANTED"—Elliott (12th week).
"HIGH LINKS"—Castro (18th week).
"JERRY"—Billie Burke)—Lycium (4th week).
"KITTY MACKAY"—Comedy (15th week).
"LEGEND OF LENORA"—(Maude Adams)—Empire (17th week).
"MARRYING MONKEY"—Princes (7th week).
"101 RANCH"—Madison Sq. Garden (2d week).
"PANTHRA"—Booth (4th week).
"PINAFORE"—Hippodrome—Cort (1st week).
"PEG O' MY HEART"—Cort (1st week).
"POTASH AND PERLMUTTER"—Cohan (37th week).
"SARI"—New Amsterdam (18th week).
"SEVEN KEYS TO BALDPATE"—Gaiety (131st week).
"THE BELLE OF BOND STREET"—(Sam Bernard and Gaby Deslys)—Shubert (5th week).
"THE BEAUTY SHOP"—(Raymond Hitchcock)—Astor (3d week).
"THE CRINOLINE GIRL"—(Eltinge)—Knickerbocker (7th week).
"THE MIDNIGHT GIRL"—44th Street (10th week).
"THE DUMMY"—Hudson (3d week).
"THE GOVERNOR'S BOSS"—Garrick (3d week).
"THE RED CANARY"—Lyric (3d week).
"THE TRUTH"—(Grace George)—Little (3d week).
"THE MISLEADING LADY"—Fulton (22d week).
"THE WHIRL OF THE WORLD"—Winter Garden (6th week).
"THE YELLOW TICKET"—Eltinge (15th week).
"THINGS THAT COUNT"—Playhouse.
"TODAY"—49th Street (29th week).
"TOO MANY COOKS"—30th Street (10th week).

PHILADELPHIA.

"CORDELIA BLOSSOM"—Broad (3d week).
"A PLAIN WOMAN"—Garrick.
"FORWARD MARCH"—Forrest (2d week).
"MADAME X"—Walnut.
CHICAGO.
"PECK O' PICKLES"—American (8th week).
"HELP WANTED"—Cort (10th week).
"THE MAN WHO WOULD LIVE"—Blackstone (2d week).
"MADAME MORVILLE"—Garrick (3d week).
"THE THIRD PARTY"—Princes (2d week).
"THE STRANGE WOMAN"—Illinois (1st week).
"SEVEN KEYS TO BALDPATE"—Cohan's (11th week).
"THE UNDER DOG"—Comedy (3d week).
"DADDY LONG-LEGS"—Powers (9th week).

LONDON.

"AFTER THE GIRL"—Gaiety.
"A MIDWINTER NIGHT'S DREAM"—Savoy.
"ANNA KARANINA"—Ambassadors.
"A PAIR OF BLUE STOCKINGS"—Criterion.
"BROADWAY JONES"—Lyceum.
"DIPLOMACY"—Prince of Wales.
"HELEN WITH THE HIGH HAND"—Vaudeville.
"KISMET"—Globe.
"LITTLE TRALATA"—Lyric.
"MY LADY'S DRESS"—Royalty.
"MR. WITT"—Savoy.
"POTASH AND PERLMUTTER"—Queen's.
"PROMOTION"—His Majesty's.
"SEALED ORDERS"—Drury Lane.
"THE CLEVER ONES"—Wyndham's.
"THE GIRL FROM UTAH"—Adelphi.

NEW ACTS NEXT WEEK

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

Grace LaRue, Palace.

Bickel and Watson, Palace.

The Turners, Palace.

Mary Nash and Co. (3).

"The Watch Dog" (Dramatic).

12 Mins.; Five (Parlor).

Colonial.

Mary Nash is not to blame, maybe. Her father, Phil Nash, has been reading sketches for vaudeville until he is supposed to know all about them. So Phil Nash is to blame, maybe. For all the blame that may be charged against "The Watch Dog" lies right in the playlet, an unreal silly "crook" affair that calls for a female impersonator in one of the two principal roles. Rita Weiman is programed as the writer of it. The piece is so badly written and constructed the players could not possibly do well in it. Neither Miss Nash nor Effingham Pinto, who did the impersonation, drew down any credit for their work. Mr. Pinto's voice belied his feminine appearance, and his big red wig did the rest. Miss Nash just played her part. That's about all that could be done with it. The improbable story starts in the dark, with Miss Nash in the parlor turning on the lights as another "woman" enters. Some little dialog. Revolver leveled at intruder by Miss Nash, who asserts "she" is the robber who has been haunting the neighborhood and whom the police could not detect through the disguise. This after Miss Nash has uncovered Pinto. Afterward he secures possession of the gun. More conversation. A struggle, almost a near-fight. Police whistle. Miss Nash says she is a detective, but that couldn't have been because she didn't show a badge. And she wasn't for as Pinto escaped, a rough looking fellow entered. It then came out the girl was a thief herself, and the rough-neck her accomplice. So they cleaned up as the curtain came down. The girl said Pinto couldn't escape because he didn't have another wig, but he got another wig and escaped just the same. Now you know as much about "The Watch Dog" as the people who watched it Monday night found out. And no one will ever know why they called it "The Watch Dog" unless no other name would stand for it. Mary Nash made her vaudeville entrance in this piece.

Sime.

Barry and Nelson.

Acrobatics.

10 Mins.; Full Stage.

Bronx O. H. (April 19).

In this acrobatic act there appears a young woman with personality and a figure that makes her the most important part of the turn. She not only has a pleasing stage presence but she's a capital acrobat and shows no hesitancy in doing all sorts of ground flops, springs and turns. Her male partner is a big fellow who works in grotesque makeup. He attempts comedy falls and executes a number of acrobatic maneuvers. But his work is secondary.

Mark.

Charlotte Davies.

Posing.

10 Mins.; Full Stage. (Special Curtain and Frame).

Hammerstein's.

So far as her gifts of artistry are concerned, Charlotte Davies compares with Dorothy Dale, Mrs. Dr. Munyon, and a host of other women freaks who labored in the cause of art via the Hammerstein route. As an act, hers is far superior to any of the afore-mentioned for the reason that it is worse and hence funnier. Arrayed in full fleshings and in a picture frame she poses on a platform for 14 different attitudes, but the only difference between the various postures is in the signs on the side, which read in succession as follows: Night, Happiness, Spring, Meditation, Winter, Statue of a Maiden, September Morn, Cast Up by the Sea, The Suffragette, The Dancer, Summer, The Bath, Innocence, The White Slave. For each separation of the curtain she was found facing the audience and each time turned around to give them a rear view of her physical charms. For the White Slave stunt she was revealed seated and then deliberately lay flat on her back with her hands above her head. The audience yelled with derision. One might forgive or find excuse for a really good figure or the slightest semblance of the game of posing, but this act was merely a vulgar display of robust undraped femininity.

Jolo.

Hal Adams.

Monologist.

9 Mins.; One.

Bronx O. H. (April 19).

Hal Adams affected the makeup and mannerisms of the English music hall monologist who sings a little and talks more. At the Bronx, Hal's remarks about marriage doped out with military terms landed up in the theatre rafters. There was hardly a single laugh during his entire monolog. Once Adams looked as mad as a wet hen and he gave two "hoorays." One was for Edgar Allen Poe and the other for Ambassador Page. His reference to Page was followed with "To H— with him." Right here Hal should have had the hook. Insults to American emissaries or public officials are particularly in bad taste on our stages. Adams should get a new monolog, start out again and let Poe and Page alone. Page, they say, has troubles of his own.

Mark.

Jennings and Wilson.

Blackfaced Parodists.

14 Mins.; One.

Bronx O. H. (April 19).

Jennings and Wilson rely mostly on parodies to carry them along. They have an exchange of confused patter over the towns of Holler and Yell which was well received, yet it was their parodies that landed them solidly. These young men in burnt cork stopped the show and finally refused to do any more encores. One of their parodies was a trifle "blue." Jennings and Wilson show originality and on this exhibit alone should trot along to success.

Mark.

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

Jose Collins and Robert Evett.

Songs.

17 Mins., Drawing Room

Palace.

In making her return to vaudeville, Jose Collins is assisted by Robert Evett, an English tenor, who appeared in "The Doll Girl." Evett is a splendid singer. As "first vocal aid" to Miss Collins he forms a noticeable acquisition to the act from a vaudeville standpoint. Miss Collins can sing. Of that there is no denying. She sang a bit of popular music, rendered a delightful little number with a rose in her hand touched an operatic aria and wound up with a duo with Mr. Evett, who, by the way, made a favorable impression with his number, "I'll Sing Thee Songs of Araby." As a singing combination Miss Collins and Mr. Evett will do. Miss Collins disappeared during the Evett solo long enough to come back with an orange color scheme that made the women look twice.

Mark.

Three Vervalins.

Colored Musicians.

13 Mins.; Three (Interior).

Bronx O. H. (April 19).

Two men and a woman who feature brass music although one of the males is an acrobatic chap who did some neat ground tumbling. The woman and one of the men also did a song and dance. There's a cornet virtuoso and the usual crash of the horns for the finish. Pop house turn.

Mark.

Walsh and Redden.

Talk, Songs and Dances.

13 Mins.; Two. (Special Drop).

Miner's Bronx (April 19).

"Tad" and straight. Tad does an Irish reel, while straight sings a Kilkenny ballad and recites. For finish straight says: "Say, Mr. Clancy, don't you wish you were back home again?" (Music cue). Small timers.

Jolo.

Heras and Preston.

Comedy Acrobats.

8 Mins.; Full Stage.

Avenue (Chicago).

Chicago, April 22.

Neat acrobatic act without anything startlingly new. Ben Preston, formerly a single, is in white face and evening dress. Victor Heras (Heras Family) is in street clothes. Preston does some hard falls which get good laughs. Heras is agile and does some swift work. The act gets numerous laughs from the Preston end of it and considerable applause from the Heras activities. It was on in third place.

Reed.

Radcliffe and Nelson.

Songs and Dances.

11 Mins.; One.

Miner's Bronx (April 19).

Two girls, singing duets and solos of published songs, with a little stepping. Harmonizing atrocious. Small timers.

Jolo.

Kelly and Judge.

Tumbling.

10 Mins.; Full Stage.

Miner's Bronx (April 19).

Straight and clown on the lines of Rice and Prevost. Very good tumblers; no novelty to the comedy.

Jolo.

Frank Markley.

Banjo.

10 Mins.; One.

Colonial.

Ever heard "Carmen" on a banjo? Frank Markley played it at the Colonial Monday evening. It sounded as though he played all of "Carmen" and a couple of others with it. The orchestra accompanied him. Rather hard on the musicians, making them start the show with a heavy selection. After listening to all the banjos now working in dancing cabarets, one can't get away from the impression that a banjo wasn't built with "Carmen" in mind. And when there is an orchestra of 12 or 14 pieces and a banjost playing "Carmen," it might happen the audience would listen to the orchestra. But Mr. Markley played it under the spotlight, which brought out that the banjo looked almost new. He did nicely starting the bill. The house evidently liked banjo playing including "Carmen," but Mr. Markley, who has his music rubber-stamped "Le Mark," had better become plain common and stoop to rag time altogether.

Sime.

Maria de Militia.

Harp.

9 Mins.; One.

Bronx O. H. (April 19).

Just on the very eve of war being declared with Mexico the vaudeville debut of an attractive looking young woman at the Bronx saddled her with a stage name in keeping with the occasion. Notwithstanding the nom de plume Maria made a favorable impression and she played the big harp as though long accustomed to skipping her fingers across the strings. She should rearrange her program. Miss de Militia has the looks and talent but she does need a more suitable repertoire of selections. She also sings which will pass in the pop houses but if she plans any ascension she had best devote herself to the harp. There must have been friends in the house, Maria got a basket of flowers.

Mark.

Bissett and Evelyn.

Singing, Dancing.

9 Mins.; One.

Hammerstein's.

Man and woman, hop out singing and keeping step to the tune of "Oh, We're Having Lovely Weather," then forget about the warbling and stick to the usual dancing routine. One of the many.

Jolo.

Aida V. Sullivan.

Songs.

6 Mins.; One.

Hammerstein's.

Rather pretty little girl with a "neat" voice, but crude stage presence. Sang a coon song, a ballad and "Sullivan," with no costume changes. Just passed.

Jolo.

LaValle and Boudin,

Aerial.

7 Mins.; Full Stage.

Miner's Bronx (April 19).

Man and woman, neat appearance and bright paraphernalia. Go through a routine that has some novel features in the way of teeth holds by both. Act could open any bill.

Jolo.

THE THIRD PARTY.

Chicago, April 22.

"The Third Party," as revealed at the Princess Sunday night, discloses a vehicle made to provoke laughter, and as such is eminently successful. The opening house greeted the piece with gusts and gales of laughter, and after the second act a remarkable demonstration took place, during which Taylor Holmes and Walter Jones, the featured players, were given an ovation.

The play is in three acts, by Jocelyn Brandon and Frederick Arthur, in the first place, with an American version by Mark Swan, in the second. The plot is intricate and becomes more and more involved as the show proceeds, with no real, satisfactory solution at the end.

Out of the chaos of plot and counter plot the story is of Christopher Pottinger, M.P., a social reformer in the habit of meeting to dine with Rose Gaythorne, a pretty young woman, who in turn is working said M.P. for an appointment for a young man whom she is to marry. They meet at the Royale, where they enjoy the privileges of a private room. A peculiarity of this cafe is that the proprietor has chaperones for hire. These are male and do not speak the vernacular. If the diners are interrupted, the chaperone says the woman is his wife.

Hillary Chester (Mr. Holmes) is a gay blade, following every woman he sees, although engaged to marry a most estimable young woman. He hears of the chaperone idea and decides to become one, which he does, butting in on the Pottinger-Gaythorne outfit, where he causes all sorts of sensations and develops many situations. In due season Pottinger's wife and relatives appear and discover the trio at a table. Chester arises to the occasion and owns Miss Gaythorne as his wife. All are then transported to the country home of the Pottingers, where Chester runs into his affianced bride. The complications now begin in real earnest. The second act is by far the best of the three, the last one being somewhat weak and silly at times.

The show is admirably acted. Mr. Holmes has a most strenuous role, in which he twists and turns, hops, skips and jumps and gets away with it at all times. Mr. Jones is the stout member of parliament who gets a vast number of laughs out of a grateful part. Jobyna Howland, as his wife, is statuesque and does well. Jeffreys Lewis as a militant suffragette is flawless, and William Sampson as Admiral Peter Maxwell does a most excellent bit of character work. Alma Belwin, as Doris Mayne, and Marjorie Wood, as Rose Gaythorne, fit into the decorative scheme of things perfectly. There are numerous bits of character work, neatly done, and the production is beautiful. F. Ray Comstock is sponsor for the piece, which would appear destined for a long run in Clark street.

Reed.

101 RANCH.

The roar of the jungle lion has changed to the bellow of the buffalo at Madison Square Garden where on Tuesday the 101 Ranch wild west supplanted the circus. Miller Brothers and Edward Arlington, in bringing their cowboys and Indians into New York for a three weeks' stay, are offering a typical wild west show.

Tuesday night the biggest part of the crowd was jammed in on the south side of the arena, and it was on this side that one of the most exciting scrambles of the opening took place. A youngish-looking, long-horned steer that had been singled out from his teammates to be ridden bareback by the Black Demon and thrown after the manner of Frank Gotch took a sudden dislike to the show gag and bolted into seating section at the east end of the Garden, entering the stairway at the last aisle of the south side. Immediately there was an uproar in that section, and it looked for a time like a wild stampede, but the animal was hauled back into the enclosure. Before rounded up he had torn several big holes in the scenic setting of the wild west country which blocked off one end of the Garden.

One thing that is going to help 101 during its Garden engagement more than anything else is the Mexican contingent, which takes an important part in the program. The Miller Bros.-Arlington Co. has a formidable array of rurales and vacqueros and as long as the present trouble with Mexico is on these greasers should prove a valuable drawing acquisition.

Tuesday night the Mexicans excited more than a passing interest. The comment started buzzing from the time they were introduced until one of the dark-skinned cowboys from Huerta's clime was knocked down by a bucking broncho and had several front teeth knocked out. Mexico got more sympathy at that particular moment than it has had in the newspapers.

It was advertised auto polo would be a feature but as this had been seen before at the Garden the 101 omitted it and in its place had a special dancing act by a troupe of hardworking Russians who did some clever leg stepping so characteristic of the Czar's domain. The men outshone the women on the dancing. The only drawback was the length of the number. Then there was a contest between men on horseback who had short whips and used them to knock plughats from each other's head. Another feature was the steer throwing by a man and a woman.

It was oft repeated when the circus was on that it had the most unfunny set of clowns seen with the three rings in many a day. It's just the reverse with the 101 Ranch. They haven't as many, to be sure, but the few they have work harder and perform some really astonishing and amusing stunts, both afoot and astride donkeys.

Of these, Bill Carress, the Rube; Dan Dix, Cop Loretto and Joe Lewis, the Yiddish rider, kept the crowd laughing every minute they hit the ring. Dix did some effective work with his trick mule, and Lewis executed some falls that earned his money.

There were times when the show dragged, but this was due at times to a series of accidents, one when the

Black Demon failed to catch his balance atop the wild steer's neck and again when they were giving the busting broncho exhibition. The show is giving this phase of wild west more attention than heretofore as it carries both male and female riders who take single turns at riding outlawed horses.

Zach Miller kept urging the cowboys on, and one fractious animal had to be taken out of the ring after attempting to jump clear out of the arena. Several of those busters had the starch taken out of them by the unruly work of the animals before the men had hit the saddles.

The 101 has the best collection of horses seen with a wild west in years, and the Indian contingent is also large in numbers, the show having a lot of young bucks with it this year.

Joe Miller acted as the ring general, while from the stage at the east end George W. Conners foghorned the announcements without the aid of a megaphone. Some announcer, that boy.

There's the usual program of wild west feats from lariat manipulations to the rescue of the immigrant train at the close.

The month's stay of the circus which had a wild west feature may have its effect on the 101 Ranch by the reason of the close following of the latter, only two days intervening; but there is sufficient dash and novelty to the forest and plain demonstration to hold the crowds from start to finish.

Though Annie Oakley is no longer a wild west feature with the bigger wild west shows, there's an able substitute with the 101 Ranch in the person of Edith Tantlinger, who handles the guns expertly.

In 101 Ranch one gets a thrill that the biggest circus imaginable with a big array of importations cannot furnish. And it is there with the American wild west atmosphere all the way.

Mark.

HAMMERSTEIN'S.

There was a considerable rearrangement of the bill at Hammerstein's after the Monday matinee. One act was out on account of illness and another was claimed by Proctor through a previous booking. Clara Morton, No. 14, threatened to quit unless placed earlier, was moved up to 6th; Florette was moved up from closing position to 2nd; Minnie Dupree and Co., in "The Man in Front," through having scored strongly, was moved down from 8th to 10th, and Roberta Menges Tearle carded for 10th to 5th.

This necessitated using a five-minute comedy reel in the body of the show, when, lo, the acts before and behind it were found to be using a movie. Catherine Hayes and Sabel Johnson utilize one in their "A Dream of Baby Days," then came the comedy reel, "Papa's Baby," which was succeeded by Clara Morton with her "Finding the Family" skit showing the remainder of the family. Clara uses a fife and other mouth musical instruments. She was separated by but one turn from Chas. F. Semon, whose act is made up almost entirely of this sort of specialty. All told, it was an unusually bad break.

Under New Acts are Bissett and Evelyn, Aida V. Sullivan, Charlotte Davies.

Roberta Menges Tearle has a white dress this week. She pranced about with her dancing partner, most of the time out of step, and finally out of breath. Nevertheless her father applauded with paternal pride. Charles Semon worked entirely in "one," which necessitated an exit for each change of instrument, which didn't help him any.

Fred Duprez had a difficult spot and started slowly, but won out in excellent shape. Baldwin Sloane and Grace Field "showed up" the Roberta Tearle act. Fox and Dolly followed the Minnie Dupree sketch and made some pertinent comedy remarks about it. It's altogether in the way Harry Fox puts it over.

Clara Morton should dispense with "I've been insulted by some of the best people." "It's been used too much the past five years. Florette presented a conventional contortion turn with no especial style. Brooks and Bowen had a hard spot in next to closing, opening at 11.15, but did well. They are a very funny team of black-face comedians. Fatima closed the show.

Jolo.

AMERICAN.

Limited and rather cold audience on the American Roof Tuesday evening. Following Bush and Engle, who did well, opening the show, came Capitola, a young girl who sang some published songs in good fashion, did a neat dance and finished with a "nut" song that was excellent. She should make more of it.

The Clayton-Drew Players with their Shakespearean travesty, "Othello Outdone," secured laughs when they planted their material, and failed to score when they didn't. The material seems to be better than its interpreters. Haley and Noble, mixed couple, with a comedy singing and talking skit, were a hit. He's an original "nut" worker, with the woman a good appearing straight. A little more attention paid to her enunciation would improve her work; she is inclined to slur some words.

The Jackson Family, eight, back in America after a long absence abroad, closed the first half with good ensemble and individual bicycle riding. One of the men goes in for some perilous riding on an upright "quad."

Hoyt and Wardell, straight and Italian, went nicely with their talking act. They have cut out the straight man's dancing, which shortens but improves the offering. The "stepping" while good, was out of the picture. Middleton and Spellmyer have a legitimate successor to their former hit. It is a sort of sequel to "A Texas Wooing." It is no reflection on the pair's comeliness to suggest that the entire act be played in the subdued light employed for Mr. Middleton's vocalizing. It creates a more "romantic" atmosphere and is much more in keeping with the deck of an ocean liner at night.

Oscar Lorraine, next to closing, was easily the "class" of the show, with his legitimate fiddling, and when he came to his Rigo burlesque had the attendance screaming with laughter. His side remarks while playing, took well. The Three Yoscarys, with only one of the original trio, preceded the pictures.

Jolo.

COLONIAL.

The Colonial is doing the Proctor trick-cheating. The show there this week isn't the same one programed, and starts off very much small time. A couple of acts got in suddenly through disappointments or "position." After they shook the hat following the matinee, the running order did a snake curve for the night show.

Alice Lloyd is headlining, her first appearance at the former Percy G. Williams theatre in five years. It's the house where Miss Lloyd first opened in New York. She was second after intermission, following an animal act, and did seven numbers, starting slowly with a "Crinoline" song that should go out, but picking up speed by the third song, going strong thereafter to the finish. The songs were a "Soldier," "Sailor," "Three Ages of Women," "Who Are You Getting at Eh," "Mother, Mother, Mother," and "Splash Me," besides the "Crinoline." Miss Lloyd is wearing some pretty clothes, also character dresses, she looks well and slighter than formerly, has her voice with her and thinks "Three Ages of Women" good enough to go fourth in the act. It's a recitative number, and Alice gets it over because women like it.

Following her were the Avon Comedy Four, a comedy turn that is cleaning up on quartets of the rough sort. The act is leaving for England next week, taking over with them a new encore, made very funny by Joe Smith, the Hebrew comedian. It travesties strong and acrobatic acts, Smith carrying the other three men piled upon him, off the stage for the finish. This same Smith should be liked on the other side if they know anything about Hebrew comedians over there. He's one of the best, and as a quartet Hebrew there's nobody who can touch him. "Beaux Arts," a single posing turn, closed the show very quietly and with the pictures following, it looked like a last gurgle to a badly framed and arranged program that did not even carry any kind of a comment on the Mexicans.

Mary Nash and Co. (New Acts) in a poor playlet were moved from "8" to "3" at night and then they didn't get the sketch far enough up. "The Matinee Girls" closed the first half. This is Gus Edwards' imitation act. The imitation goes both ways. It's almost a shame for Mr. Edwards to let these young women believe they can do anything, for they can't. If you want to see the worst things in vaudeville, catch these chorus girls imitating Trentini, Frank Tinney, Ina Claire and Laurette Taylor. There's no choice between them.

Another return to the Colonial was Mack and Walker, "No. 4." They were liked and had a good spot. Speaking of "material" Mr. Mack is using "Watch your step." Maybe he's playing 50-50 with those who have copped from him. Kluting's Animals opened after intermission. Good and pretty turn, with its assortment of live stock. The act uses the same music for its opening that Ed Reynard does. No restricted rights to it.

Frank Markley (New Acts), opened the bill. Brooks and Bowen, colored, second. They should develop into a

PALACE.

Patriotism was the headliner at the Palace Monday night. As the newspapers and bulletin boards are full of Mexican war talk and the street curb conversation runs to the same thing it was up to the Palace to keep in the swim. Swim is the right word for the orchestra waged a war of its own on the three cheers for the red, white and blue and hammered a few broadsides into "Dixie" for good measure. Between martial airs the Palace put on a fairly god show with Frank Keenan and Frank Fogarty heading the male section of the entertaining contingent and Jose Collins the women.

Miss Leitzel, assisted by Jeanette, opened the show with her exacting work on the rope perch and the Roman rings. The little aerialist is now paying more attention to makeup and is also boosting her stock by injecting personality. Kenney, Nobody and Platt were seen in their former act with the talk about Nobody.

"Prince Floro," the Simian performer, is giving a better account of himself and displayed none of that unwillingness to go through his routine which has marked some of his previous performances. The monk made quite a hit with the Palace audience. Paul Morton and Naomi Glass pleased in a nice way. Paul had a turruble time with his collar. The act is in much better shape now but the "bungalow lights" were away off Monday night.

Jose Collins (New Acts) closed the first part. The second half opened with A. Avitabile's vaudeville version of "Cavalleria Rusticana" mildly received. There is not an actor in the bunch and the some 16 or more people in this foreign collection rushed through this operatic condensation as though going to a fire. The act was poorly staged and the "version" was not the best that has been made of the Mascagni opera. Frank Keenan, as the old southerner, Luke Wainright, who utters the worst oath ever heard on the stage and getting away with it, scored with his "Vindication" sketch.

Frank Fogarty had to wait a moment before tackling them with his inimitable Irish stories. As Fogarty is a genuine Irishman and knows the brogue of his people he soon landed solidly.

Natalie and Ferrari did well with dancing, considering the deluge of fancy steppers the Palace has had this season. They closed the show.

Mark.

Feature Films at Yorkville.

A new policy started at Loew's Yorkville theatre Monday. Hereafter only feature films will be shown, changing twice weekly.

No other Loew house in New York will be devoted exclusively to feature films, for the present, is the statement at the Loew office.

leading colored comedy turn, and can make a good start toward it by throwing away "All Night Long." The song saw its best days long ago.

Big house at the Colonial Monday. Alice Lloyd drew them in but shows like this one will drive them out.

Time.

"HIGH JINKS" ALL SUMMER?

"High Jinks" may remain at the Casino all summer. Arthur Hammerstein is now trying to have the principals in the piece agree to a "summer salary" for the experiment. The show has been doing around \$10,000 weekly. Its manager believes that with proper salary adjustment it may survive the warm spell. There will be a "No. 2" and "No. 3" "High Jinks" next season, one playing the middle west and the other the Pacific Coast. The original company at the Casino will open in Boston in September.

Mr. Hammerstein's other musical attraction, "The Firefly," in two companies, has returned him a slight profit on the season, the "No. 1" company, with Trentini, losing \$11,000, while the "No. 2," with Edith Thayer, returned a profit of \$25,000. This has induced Mr. Hammerstein to star Miss Thayer next season. She will go out again in "The Firefly" at the opening of it, appearing around February in a new operetta now being written for her by Otto Hauerbach.

The Trentini company closes this Saturday in Pittsburgh. Mr. Hammerstein says business east of Chicago was satisfactory, but the show did nothing west.

NO PAY—MUSICIANS STRIKE.

Fresno, Cal., April 22.

Because of the inability of Fred W. Voigt, manager of the Fresno theatre, to pay members of the orchestra Sunday for their past weeks services, a general strike of the musicians was called just before the rise of the curtains for the matinee and as a result the house this week is dark.

Voigt is in financial difficulties and was unable to pay the teams that closed Saturday night in full, about one-third of the salaries were paid and IOUs on the booking agency in San Francisco (Western States Vaudeville Association) was given by Voigt.

Lamonaca's concert band, which opens at Venice, an ocean resort near Los Angeles, May 1, has turned his affairs over to the local musician's union. Lamonaca had a contract to play five engagements but being a members of the musician's union he could not play Sunday when the strike was called. Voigt says he will hold him to the contract.

On the bill last week were Lamonaca Concert Band, Dumitrescu troupe, Leota Zappa, Carter and Dorsey, and Constance Kemble.

The Bert Levy circuit is the only agency now sending vaudeville acts to Fresno. They play at the Empire. Frank Hesse, manager.

Suburban Gardens' New Owners.

St. Louis, April 22.

By a deal just completed, Suburban Gardens passed into the control of the Forest Park Highlands' backers, including Tony Steuver, John Kratz and others. John Greuninger, Fred Fessen and associates are reported to have sold their holdings.

Forest Park Highlands will continue W. V. M. A. bookings at pop prices, but the Suburban theatre prices will be higher, probably 75 cents for the best seats.

TINK COULDN'T STAND IT.

Tink Humphries blew New York Wednesday, traveling ahead of his schedule, which did not call for the booker's return to Chicago until May 1. Late last week it looked as though Sam Kahl would be the first to break away, but Sam remains although he was around during the first few days remarking what a wicked city New York has grown to be; explaining that out in Chi he hits the hay by eleven every night.

Tink had Sammy out with himself and the gang two or three evenings. Sam said they traveled pretty fast. He grew foot and head sore trying to keep up with the procession. Tink thought Broadway was a little quiet after hours. Tink was thinking of staying in New York during the day, going to Philadelphia for the nights, when Walter Keefe came in. Then Tink commenced to slide back, and by Monday he was voting with Sam about the way New York was being run.

After Monday night Tink told Walter to buy two tickets for Chicago, and if he were still living when the Century started westward that day, he would be with him for the return trip.

When Mr. Humphreys arrives in Chicago that town will hear about some of the vaudeville bills he saw in New York. Tink has such a nice, light, delicate touch in mentioning what he thinks of them!

CASTLES OPEN AT BOSTON.

The tour of Mr. and Mrs. Vernon Castle opens at the opera house, Boston, next Monday, the show remaining one day there, playing Springfield Tuesday, and Baltimore Wednesday, working in rapid jumps to the middle west.

The program will consist almost entirely of the Castles, although there will be a colored quartet, culled from Europe's colored orchestra of 18 that travels along. Two Castle House dancing instructors will also be with the company.

The Castles have found another way to turn an honest dancing penny. This week Elizabeth Marbury produced for her team, "Modern Dances" in book form, profusely illustrated by the Castles. It will be placed on sale.

MURIEL AND FRANCIS PART.

Chicago, April 22.

Muriel and Francis have ceased to appear together. Muriel will do a "single" act in vaudeville and Francis has gone to the Pacific Coast, where she is soon to be married.

"THIRD PARTY" DOESN'T DRAW

Chicago, April 22.

Though "The Third Party," a new play at the Princess, was splendidly accepted by the critics, who predicted a summer run for the play, it has not been drawing very well since opening this week.

Putnam Building Lease Signed.

The lease for the sixth floor of the Putnam Building was executed this week by the Loew Circuit and the Astor Estate.

STOCK OPENINGS.

Evansville, Ind., April 22.

The Enis Weir stock company opens at the Majestic April 26 under the management of Charles Sweeton. In the company will be Gene Kane, Katherine Mallory, Al Henner, Mamie Corrigan and Esnie Weir.

Oyster Bay, April 22.

The Longacre Stock Co., under O. E. Wee's direction, opens a tour of the summer resorts of the eastern coast here April 29.

Duluth, Minn., April 22.

The summer stock season at the Lyceum is scheduled to start May 17, with "The Spendthrift."

TRYING TO ENJOIN EDESON.

Monday evening during the performance of "Strongheart" at the Academy of Music by the stock company, especially led for this week by Robert Edson, a process server leaped upon the stage, serving Mr. Edson with an order to show cause in the Supreme Court Wednesday, why he should not be restrained from continuing under the management of William Fox. The play was interrupted but for a moment.

H. H. Frazee made the application, alleging a contract with Edson for his exclusive services, until June 1. Mr. Edson had been engaged by Mr. Fox for a "star stock engagement" of about three weeks.

Edson entered into a contract with H. H. Frazee to join the all-star cast of "Fine Feathers" for two years, or "the run of the play," commencing August 12, 1910. Three weeks ago he left the company in Portland, claiming he was ill and tired. The argument came up in the Supreme Court Wednesday morning when the judge took the papers under advisement.

VIRGIN CITY FOR STOCK.

Pensacola, Fla., April 22.

This city will have its first stock company April 27, when Manager Levy of the opera house will present the Norman Field Players in three changes of bill weekly at 10-30.

The opening pieces are announced as "Paid in Full," "Bishop's Carriage" and "The Man from Home."

MADGE KENNEDY IN STOCK.

Madge Kennedy and Frank Thomas have been engaged as leads of the Hermanus Bleecker Co., which Comstock & Gest will have in operation there this summer. Ben Johnson has also been engaged. Miss Kennedy has been playing with William A. Brady's companies for several seasons.

Utica's New Stock.

Utica, N. Y., April 22.

The Majestic, commencing next Monday, will play stock, with Arthur LaRue and Betty Farrington in the leads.

Joseph Walsh will again be the director.

STOCK

STOCK PLAYS NEXT WEEK.

BROOKLYN (Crescent) "The Governor's Lady"; (Greenpoint) "Officer 886"; (Gotham) "The Blindness of Virtue"; (Grand O. H.) "Little Lost Sister"; (Whitney) "The Judgment of Man."

ATLANTA (Lyric) "Ann Boyd" (Lucille La Verne Co.); (Bijou) "The Woman Who Dared" (Eddie Black Players).

BIRMINGHAM, ALA. (Bijou) "Rachel Goldstein" (Emma Hunting Players).

CLEVELAND (Cleveland) "The Girl Who Goes Wrong" (Holden Players).

KANSAS CITY (Auditorium) "The Spendthrift."

PENSACOLA, FLA. (O. H.) "A Slave of the Mill" (Norman Field Players) (Opening Season).

BOSTON—(Castle Sq) "Officer 886" (John Craig Co.).

CINCINNATI—(German) "Ein Blitzmaedel" (Otto Schmidt's Players) (Closing season).

ELMIRA, N. Y.—(Lyceum) "The Man From Home" (Dorner Players).

MILWAUKEE—(Shubert) "The Real Thing"; (Pabst) "Eva."

PITTSBURGH—(Duquesne) "The Stranger"; (Pitt) "Mind Paint Girl" (First time in stock).

PORTLAND, ME.—(Jefferson) "Our Wives."

RICHMOND, VA.—(Thelma) (Grayce Scott Co.).

SAVANNAH—(Savannah) "Alias Jimmy Valentine" (Henrietta Browne Players).

SUPERIOR, MO.—(Grand) "The Gamblers."

SYRACUSE—(Wieting) "Fantana" (Lew Moore Co.); (Empire) "Our Wives."

WESTBROOK, ME.—(Scenic) (27-29) "Parlous Butterfly" (30-2) "Leah, the Forsaken" (Star) (27-29) "Tempest & Sunshine" (30-2) "The Oriental Spy" (Colonial Players).

DETROIT—(Lyceum) "Ninety and Nine" (Vaughan Glasser Co.).

INDIANAPOLIS—(Shubert) "Third Degree" (Bainbridge Co.); (Bijou) "Two Orphans" (Harry Blasing Co.).

NEW BEDFORD, MASS.—(Hathaway's) "Little Lost Sisters" (Loneragan Players).

NEW ORLEANS—(Greenwall) "Chorus Lady" (Stegner Muehlman Players).

PHILADELPHIA—(Chestnut) "Stop Thief" (Orpheum Players); (Liberty) "The Girl That Goes Wrong" (Emily Smiley Players); (American) "Moth and Flame."

ST. PAUL—(Shubert) "Romance Of The Underworld" (Wright Huntington Players).

WILMINGTON, DEL.—(Playhouse) "Green Stockings."

RUFFALO—(Star) "Temperamental Journey" (Jessie Bonstelle Players).

HEADING COLONIAL STOCK.

Cleveland, April 22.

May Buckley, now with the Princess Players, and Jack Halliday, just finishing a tour with "The Whip" will head the Colonial stock opening at the Colonial May 4. Among the players already engaged are William Courtleigh, Jr., Carson Davenport, Frances Young, Bernard McOwen, William Postance, Cyphers Weaver and Charles Mather. "Her Own Money" will be the opening piece.

Summer Stock at Avenue.

Chicago, April 22.

Plans are now formulating to install a summer stock in the Avenue theatre at 31st street and Indiana avenue, opening June 1.

L. I. Montague, identified with stock at the Marlowe for eight years, will be in charge.

STOCK LEAD IN ACT.

Lowell Sherman, who will be leading man of Frank Gersten's new stock company, which will open at the Royal about the middle of May, has accepted a sketch from Lloyd Carleton, which he will present in vaudeville until his stock engagement opens. Anna Cleveland will be his principal woman player.

ED. REILLY MANAGING.

Edwin F. Reilly is going to manage Corse Payton's stock company in the new Far Rockaway theatre this summer.

SUDDEN SHIFT AT NORFOLK.

Norfolk, Va., April 22.

Announcement made last night says the Colonial changes to stock for the summer, Manager Chris Egan being temporarily transferred to the Orpheum, Reading, to open vaudeville there for the summer, with J. W. Rusk sent here for the stock until the opening of the regular season, Rusk coming from Reading.

The personnel of the Colonial players includes Robert Hyman, leads; Ann O'Day, Vida Crowley Sidney, Minnie Remaly, Florence Vincent, Eva Belmont, Frederick Karr, Millard Vincent, Philip Lord, Fred. Howard, Morton Stevens, Victor Beecroft, Alton Thomas, Chas. Cadwalader, scenic artist; Addison Pitt, director.

The initial offering will be "The Fortune Hunter," with "The Only Son" following.

FROM PITT TO NIXON.

Pittsburgh, April 22.

Director William Moore Patch of the Pitt theatre has decided not to disband his stock company this summer, but to continue it in the Nixon, where it moves the first week in May. Lizzie Hudson Collier closes her four-week starring engagement with the Pitt players this week and so does Katherine Stanton. Successors have not yet been announced.

Wilmington House Changes Policy.

Wilmington, Del., April 22.

The Playhouse will change its policy beginning April 27. It was leased by William Brady and his manager, John S. Hale, was in charge.

From now on stock will hold the boards. Ira Hards is the new lessee and his opening bill will be "Green Stockings." Ina Hammer will be leading lady.

The Avenue, that has been the home of stock, will reopen April 27 with pictures and musical tabloids. The new lessees are Sawyer & Supplee. The opening tab. will be "Gay Old Sports."

Broadway Company Moving.

Springfield, Mass., April 22.

The entire Broadway theatre stock company transfers its playing activities to the Court Square April 27 when it opens a new stock regime under Wilmer Bentley and Rollo Lloyd's direction.

The leads will be played by Carl Brickert and Edna Baker.

Carl Hunt's Two Companies.

Carl Hunt, who recently relinquished the management of the Winter Garden, New York, will have two stocks operating under his management this summer.

One company will open in Bridgeport, May 4, while the other will start at Stamford May 11. Jack White will direct in Stamford.

STOCKS CLOSING.

Salt Lake, April 22.

The stock company which has been holding forth at the Utah theatre closed Saturday night.

Erie, Pa., April 22.

The Majestic theatre stock closes Saturday night. Most of the members will go to Youngstown, O., where Feiber & Shea open their summer stock season the second week in May.

MUCH STOCK IN CLEVELAND.

Cleveland, April 22.

Three stock companies will be in the legitimate theatres this summer, while two stock organizations will furnish burlesque. The vaudeville theatres will continue with their programs, Keith's being the only one to change, offering cheaper vaudeville.

May Buckley will head the stock company at the Colonial, Arnold Daly will play at the Duchess and the Mary Servess Stock, now in Grand Rapids, will be at the Prospect. The Metropolitan has abandoned its plans for summer stock. The Holden players will continue at the Cleveland until June 1.

The Star will play several weeks of stock burlesque. The company, with the exception of the lead, has been selected. The Empire's stock will be headed by Blanche Baird.

West End Opens Monday.

The West End inaugurates a summer policy of stock next Monday with Claude Payton and Alice Donaldson as leads. Dorothy Mortimer has been engaged for ingenue roles.

Lindsay Morrison will be manager and director, acting for M. S. Schlesinger, who has leased the house for the summer.

Benefit for Severin DeDeyn.

Severin DeDeyn, the stock director and leading man, who is suffering from a recent stroke of paralysis, will be tendered a benefit in the Gaiety theatre, Hoboken, N. J. which has been donated for the occasion.

The date is Sunday, May 10. The committee on arrangements comprises Paul Scott, Ray C. Owens, Arnold Wolford and Jay Packard. The Theodore Lorch Amusement Co. has the Gaiety which for several seasons was the home of the Severin DeDeyn stock.

TWO STOCKS IN TOLEDO.

Toledo, April 22.

Management of the local Keith's theatre announced the personnel of the summer stock company Saturday. It is as follows:

Lorin J. Howard, Elinor McEwan, leads; Edward Longman, Florence Edney, Ogden Crane, Mortimer Martini, Frederick Meads, Temerance Reid, Harry Redding, Helene Eddy, Floyd Covel, John T. Wray, stage manager; George Farren, director; and Louis Fett, scenic artist.

The Valentine will experiment with stock for two weeks. Mary Servoss will shortly head a stock company there.

CABARETS

Hildegard Johnson, a New York girl (who has been playing cabaret engagements under the same of Miss Stone), and Sydney Lewis, vaudevilian, were married April 10 at Wheeling, West Va.

Marvel and De Lite are a new dancing couple at the Jardin de Danse (New York Roof). It is an Ad Newberger dancing team, boy and girl, the boy, Marvel, being deaf and dumb. He has his back to the musicians on the stage while dancing on the floor, and thus that little possible assistance is lost, but he keeps perfect time and in unison with Miss De Lite, mainly through watching her. The couple make a very agreeable dancing turn, and are scoring very real on the Roof, where it has not yet been made known that Marvel is afflicted.

The Herald Monday printed a report of a movement to standardize the popular dances, started at the Hotel McAlpin Sunday by a meeting held there, that sounded as though the press agent for Mr. and Mrs. Vernon Castle had written the story. The meeting ended in a discussion whether the Castles have the correct steps. While the debate was going on, the Herald says, Dr. William G. Anderson, professor of physical culture at Yale, who was chairman of the gathering, walked out on it. The Herald said Dr. Anderson made a speech on dancing. It was entitled "Looking at the Matter Through the Spectacles of a Physiological Psychologist." Arthur Farwell, superintendent of concerts in New York's parks, spoke on "The Psychology of Ragtime." Several talkers thought it would be impossible to standardize the dances, but they had hope the steps would yet be made uniform. This looks like a very serious subject, because the Riveria on upper Broadway is now charging ten cents each dance, and the lowest price you can buy a club sandwich in any restaurant where dancing is allowed is 60 cents. The Hotel McAlpin meeting may be followed by a convention of those who claim to be the first Texas Tommy dancers to inquire why professors at Yale are interfering with their business. If the move to standardize the modern dances finds a permanent form it would not be a bad idea to limit the weight of shoes, length of trousers and skirts, the exact width of all slits in dresses and the colors in hosiery that must not be worn, so that this dancing thing may be placed altogether on a systematic basis.

On the New York Roof, above the stage, placed so no one can miss seeing it, is a large placard, bearing "San Francisco, 1915." When Bill Morris was in Frisco with Harry Lauder they did everything for Morris that could be done without making him Mayor. The sign is now hung on the Roof to show the manager's appreciation. It's

not a bad little boost for the Exposition, either, as a couple of thousand people daily from all over the country visit the New York.

Joan Sawyer and Jack Jarrott are still playing their vaudeville engagements, though permanently separated as a professional dancing couple. They are at the Orpheum this week, with the Alhambra and Palace booked. Miss Sawyer is dancing with Quentin Tod at the Persian Room of the Winter Garden restaurant, while Jarrott may dance on the floor in future with Mae Murray or Louise Alexander.

Chicago, April 22.

H. A. Sharpe and Aimee Grant-Clarke have formed a dancing team and will begin a tour of the Chicago cabarets shortly. Miss Clarke was formerly a member of the Ziegfeld "Folies."

Flo Ziegfeld denies he intends opening a rathskeller underneath the Strand theatre. Mr. Ziegfeld says somebody wanted to put him in the restaurant business. The Strand is to have a dancing cabaret on the upper floor. The space was rented sometime ago by A. Bawner, who will run it.

The Folies Marigny atop the 44th Street theatre will open Monday night, Jack Mason will be director of entertainment and will dance professionally with Lois Whitney. Mae Murray, with Clive Webb, will also dance up there. It is said Mr. Mason and Miss Murray are playing the place on a percentage. Stanley Sharpe, of the Winter Garden, will manage the roof. Mr. Mason will likely use about eight girls in dance numbers to be put on by him. The place will keep open as before, from 11 to 2 only, with no dance matinees.

The professional dancers who are not working in New York might display they have some sense in their heads as well as in their feet by not doing exhibition work in an ordinary dance on a crowded floor. Some of these dancers stem daft about it. They go on the floor in a public dance, whirl about, trying to shove all their fancy steps into one number. Most of the time it looks as though they were trying to "get a job" in the place.

Nell Morgan, formerly in pictures, and who now has taken to professional dancing, has a turn framed that includes an orchestra of 10 Spanish musicians, the only ones in this country, says Miss Morgan, who can play the real Argentine Tango music. Miss Morgan's dancing partner is from Argentina, and is also heralded as the only man in America knowing the Tango as it should be danced. Miss Morgan may appear in a dancing cabaret or vaudeville. Her act is quite an expensive one.

OBITUARY.

Arthur McKee Rankin died at San Francisco, April 17, aged 72, after an illness of several weeks. He was first brought into stellar prominence in the 60's when he played the leading roles in "The Long Strike" and "The Danites."

Archie Boyd, veteran character actor, died April 17 in St. Louis. His last important engagement in New York was in "Rebecca of Sunnybrook Farm," but he was best known for his portrayal of the Squire in "Way Down East." He was 64 years old.

Mrs. J. M. Case, aunt of (Miss) Alabama Wilkens and Louise Milano, died April 14 in Oklahoma City. The deceased is reported having left an estate valued at \$100,000 which her nieces will inherit. Louise Milano is a member of Milano Duo, now playing the Loew Circuit.

Anna T. Heslin, wife of Louis G. Heslin (Bijou Comedy Trio), died in Brooklyn, N. Y., April 9. There are two children, boy and girl, age eight and six respectively, left motherless.

Frank Lawton, the whistler, died in London, April 16. He had not been very prosperous of late and leaves a family in poor circumstances. Lawton went over from America as a member of the original "Belle of New York" company.

Mrs. Nellie Allen, widow of Whiting Allen, well known press agent, died April 15 at the Masonic Home in Philadelphia. Her husband died about three years ago.

Two deaths were recorded within an hour of each other in the George C. Davis family at 741 Eighth Avenue last week. Mrs. Davis, aged 27 years, died from injuries received in a fire at their home and Murial Rose Davis, aged 19 months, died an hour later, from inhaling smoke. Mrs. Davis' husband was playing an engagement at the Broadway, Camden, N. J., at the time the calamity occurred.

Harry P. Mawson, author of a number of successful plays, and one of the founders of the Society of American Dramatists, died April 20, at his home in New York, aged 58.

Reading, Pa., April 22.

James Nolan, for more than 20 years director of Klaw & Erlanger's local Academy of Music, died here last week.

William Bates, for 25 years a musician on the Pacific Coast, died at his home in Los Angeles, April 16. He was stricken with apoplexy on his way to the Burbank theatre, and succumbed in less than 30 minutes. A widow and daughter survive.

Frank Hayden, the theatrical costumer and president of Frank Hayden, Inc., died at his residence, 1672 Broadway, New York, April 17, of a complication of diseases. The deceased was 64 years of age and well known in show circles.

JACK BOYLE TRIMS WILSON.

At the next meeting of Jack Boyle and Jack Wilson there may be some fireworks. Mr. Wilson sent Mr. Boyle a wireless to the Olympic Saturday, when the boat was out near Sandy Hook, promising something to that effect. Boyle was on the Olympic, with some of Wilson's parodies and other material that had been in a trunk. The property was removed without permission, according to Wilson, who did not discover his loss until after the Olympic sailed.

Boyle was of the Jack Wilson Trio, until the death of Mrs. Wilson (Ada Lane). With the dissolution of the turn, Boyle arranged with Jimmy Hussey (late of Hussey and Lee) to beat it in a hurry for London. In preparation for a debut over there Boyle probably thought some of the Wilson stage goods might come in handy. Hussey remained out late Friday night, missing the Saturday boat, but intended to leave on the next steamer.

LAUDER TALKER AT PALACE.

The Harry Lauder Talking Picture has been engaged for the Palace, New York, for week May 4 as a feature attraction. It will be the first time the name of Lauder ever adorned a B. F. Keith program.

William Morris, owner of the picture and manager of the Scotch star, booked the talker in as an act for \$1,500, according to report, for the week. If the picture proves a draw it will likely be accepted at all the big time vaudeville theatres, the patrons of those houses never having heard Lauder unless seeing him elsewhere under the Morris management.

Several shows of the Lauder talker will be sent out next season. One is said to be now forming for Canada. As a vaudeville act the talker will run about 20 minutes. Lauder has sung 17 songs in all, exceeding in time what would be called for in a full evening's entertainment.

BARNES OVERNIGHT HIT.

The huge hit registered by T. Roy Barnes as the principal comedian in "The Red Canary," has brought about its reward. Barnes has been deluged by offers from Broadway producing managers for next season.

Formerly of Barnes and Crawford in vaudeville, Mr. Barnes took the "Canary" engagement some months ago and remained with the show during its trip east and west, coming into New York with it after the reorganization when Lina Abarbanell left the cast. At the opening performance a week ago Monday at the Lyric, Barnes was "made" over night, the reviewers with hardly an exception hailing him as something different in the comedy line.

Big time vaudeville not so long ago refused to give Barnes and Crawford an increase of \$50 in salary. Now it is doubtful if big time can get the act at any price, his legitimate contract likely forbidding him to play under other management. Bessie Crawford (Mrs. Barnes) is not appearing but wholly happy over her husband's success.

FILM FIRMS WANT LOCATION IN OR NEAR TIMES SQUARE

**Loew Circuit and Mutual after New York Theatre.
Mutual Leaving Weber's in Three Weeks. Loew out
of Broadway May 1. Fifth Avenue Reduces
Prices, Changing Film Bill Twice Weekly.**

Film firms are out for a location on Broadway, in Times Square. The New York theatre seems the centre of activity in rental bids just now. The Marcus Loew Circuit and the Mutual Film Corporation are both said to have submitted offers to William Morris, who is undecided whether to let the theatre or continue the operation of it himself as a picture house.

The Loew people will have to vacate the Broadway May 1, when the Mastbaum-Earle concern of Philadelphia takes it over, and the Sleepytown folk will play pop vaudeville in it, according to present understanding. The Broadway is said to have made \$1,000 weekly of late for Loew, who put in a picture policy with the feature changed daily.

Weber's, which has been playing a mutual program, will revert to Joe Weber in a couple of weeks or so, when the Mutual will vacate, it having had the theatre below 30th street on a weekly guaranteed rental of \$1,000. The Mutual concern would like a Times Square location, in the district now represented by the Vitaphone at the Vitaphone, and Universal at the Globe.

This week Morris is showing at the New York "Sixty Years a Queen," and opening Sunday "Sealed Orders" will be on exhibition. The "Giants-White Sox" pictures left the New York last Saturday night, after remaining for the week, going into the Republic, on 42d street.

The New York will likely advertise its prices hereafter up to 25 cents. The Broadway, under Loew, is charging 10 to 15 cents. Its business was not affected by the opening of the Strand, as were the other picture houses about, excepting the Stanley, on Seventh avenue near 42nd street, which has been playing a Universal program (changed daily) to a continuous steady business since starting as a Mastbaum-Earle place. The Stanley seats about 1,000.

Bad business at Proctor's Fifth Avenue brought a change in prices there last week, the top not going over 25 cents now. It started at 50 cents. The 5th Avenue is also changing its bills, (General Film Co.) twice weekly now. The lowering of the price helped business somewhat but not to an appreciable extent in money, considering the difference in the scale. Both the Fifth Avenue and Weber's, but a block apart, would appear to require an ultra-sensational film to start big business toward either.

A report about says that whatever terms Morris may reach with a picture concern, they will be based upon a guarantee of \$2,000 weekly for the New York.

"AMERICA" GOING ALL OVER.

The Shubert theatres and the Shubert bookings may shortly have

"America" in seven reels, the reproduced Hippodrome show, for the sheet. It is going all over the country, starting in New York and Brooklyn at the end of the regular theatrical season, now not far off.

Several picture shows will go out with "America" for the attraction. There appears to be a difference of opinion on the admission. Some of the Shubert staff advocate a 50-cent scale, while others believe the high mark should not exceed 25 cents.

THEATRES REFUSED LICENSES.

Boston, April 22.

The moving picture houses have been "gypped." Politicians claiming to come in behalf of Mayor James Curley have been getting some fat little lumps of money from a large number of the managers by claiming they would not be bothered and license renewals guaranteed as well as liberal Sunday privileges if they "came across."

Mayor Curley sprung a bombshell by saying that the collections had not been authorized by him and that he would put every participant to the blackmailing scheme in jail if he could locate them.

A special hearing will be granted at City Hall to find out what the real conditions are in the picture field.

Following this came a second announcement that wooden structures at present occupied as moving picture houses are all doomed and that there will not be another license granted under any conditions whatsoever for moving pictures in a wooden building. Reasonable time will be given occupants of about 40 wooden structures to locate elsewhere.

STRAND, NEWARK, MAY 2.

The Strand, Newark, will open Saturday evening, May 2. The formal opening will be the night before, by invitation only.

The seating capacity of the house will be about 1,200 (orchestra and balcony) and will be devoted to feature pictures, embellished with a \$10,000 pipe organ and an orchestra of ten musicians. It will be run along the lines of the Strand, New York.

It is owned by the B. & R. Corporation, consisting of Max and Edward Spiegel, Mitchel H. Mark, and a Mr. Robinson of Albany, Emil H. Gerstle, connected with the management of the Keith theatre in Portland, Me. for ten years and lately with the Jennings & Bradstreet interests in Boston, will be local manager. Jules Gerstle will be assistant manager and superintendent.

The Newark Strand has a splendid location, Market and Halsey streets, opposite Bamberger's department store. Its opening feature will be Jack London's "The Sea Wolf."

EXHIBITORS NOT PROTECTED.

The small movie exhibitors in the neighborhood districts uptown and the outlying sections are out with a strong protest against the way the features are being handled. They say the big film companies selling or leasing the multiple reels do not protect them.

For instance, a Harlem movie man gets up with the early bird and books a movie for a certain date after the regular release day, when he finds his next door picture neighbor or a house across the street has the same feature booked in a week or so ahead of him. Consequently he cancels.

Too many movies in the same neighborhood and the hot fight to play the features first has cut such inroads in the returns the keen competition may force a bunch of them to the wall this summer.

WEBB TALKER AT FULTON.

The Webb Selected Picture, a talker, will be shown at the Fulton theatre, New York, in about a month. The house has been taken for that purpose.

The Webb picture was in but not on the market over a year ago when the Edison talker first came out. The Webb people have been looking for a showman to handle the proposition for them, but evidently have not found one.

REAL WILD WEST WEDDING.

Los Angeles, April 22.

Lariats, whistles and cowboys whooped as Edna E. Zilke, a picture cowgirl, and George A. Soward, a cowboy, were wed in open air here. Both are employed by the Pathé company.

The guests rode horses and wore clothes of the plains.

PHILLY'S STANLEY OPENING.

Philadelphia, April 22.

Another theatre will be added to the Mastbaum-Earle chain in this city with the opening of the Stanley, Market street, west of Seventeenth, Monday afternoon, April 27.

The opening attraction will be the photoplay "The Sea Wolf." Two shows will be given every day, matinees at a single price of 25 cents, while at night the prices will be 25 and 50 cents. The house has a seating capacity of 1,700.

The policy of the Stanley for the present will be feature pictures, the program to run two and a half hours. An orchestra of 25 musicians, under the direction of Henry W. Mayer, will be installed. An added feature, which the management promises, will be the appearance each week of some noted operatic or prominent stage star.

The house will be conducted by the Stanley Theatre Co., Jules Mastbaum, president, and Eugene L. Perry, general manager. Maurice S. Revnes, formerly identified with the Metropolitan opera house, has been engaged as resident manager, and Abe L. Einstein as press agent.

Saturday evening there will be an invitation show.

Freeman and Dunham, now in vaudeville, have been signed by the Shuberts for a term of years, and will open with the new Winter Garden show this spring.

FEATURE FILMS DEMORALIZED.

Confirmation of VARIETY's statement of last week that feature films are an uncertain quantity in America just now is to be had on every side. Not only does the condition prevail here, but in England the situation seems to be very much worse. A prominent American picture man, just returned from abroad, claims that not a picture theatre in England is making any money at the present time, which naturally has a "bearish" effect on film values. He adds that American feature films shipped over from here and held at 20 to 25 cents per foot in the United States are purchasable in London and on the continent for 8 cents per foot; that while conditions are much worse abroad than here we shall be in six months in an equally demoralized state, Europe preceding us in its depressed state through being a year in advance of us in the picture industry.

Sigmund Lubin, who has released four or five of his features through the General Film Co., is reported to have withdrawn all his other multiple reels from that agency, awaiting a change in the market. Lubin is understood to have about \$115,000 tied up in features, which he says he will not release until there is a stronger market. He will wait until next fall for his price, and if it is not forthcoming at that time throughout the winter and until next spring, by which time he figures the outside speculators in pictures will have grown weary of shoveling their bankrolls into the breach, and the feature business will have righted itself.

Warner's Features Co. is now offering a feature service in what are known as "neighborhood localities" for as low as \$35 a week, changing the pictures daily. Pat Powers admits he is selling 'em cheap—when he can sell them.

THERE, IF THERE'S A FIGHT.

The Universal via the Paul Gulick boosting bureau sent out a notice Tuesday that it had rushed a corps of Camera experts to Mexico where they will be expected to send back "close range" views for the Universal's animated weekly. Jack Cohn, editor of the weekly, got a special permit from Secretary of the Navy to send his men right into the heart of hostilities. Al Seigler, of the Pacific Coast studios, has been sent to the Battleship Dakota and Charles Rucker, from New York, to Nereus, sailing from Hampton Roads this week.

PICTURES WITHOUT A SCREEN.

(Special Cable to VARIETY.)

Berlin, April 22.

The Palast am Zoo is showing an innovation called "Fantomo," in film without a screen. The pictures seem to appear amid real scenery and are also more plastic than the ordinary movies.

"VENETIAN NIGHT" FILM.

(Special Cable to VARIETY.)

Berlin, April 22.

The Union theatres are showing Reinhardt's film "A Venetian Night." The audiences seem to like it, but the film is not of much account.

FILM FLASHES

While indications point to a combination policy at the new George Kleine theatre on 42d street it's almost a certainty that the house will play pictures during the summer, opening some time next month.

There's a new talking-singing picture on the market and it will have its first fling for New York approval around May 24, when a Broadway exhibition will be made.

"Tennessee's Partner" is going to be pictured. Arthur C. Alston, who owns the old play, has arranged for a photoplay to be made this summer. As many members of the original cast as can be secured will be in the picture, among them being Esther Williams, Jane Corcoran and Edmund Walters. Harry S. Goldman will look after the movie making.

R. R. Nehls, manager of the American Film Co., of Chicago, was recently elected president of the Reel Fellows Club of Chicago by an unanimous vote of the organization.

The Star, Savannah, for colored people only, has discontinued.

The Bender, Utica, N. Y., playing burlesque this season, is now showing pictures.

"A Militant Suffragette" is a five-reeler which Pathe will release April 27. One of the big scenes is the "hunger strike" of the suff and the attempt to feed her forcibly.

"The Severed Hand" is a three-reeler which the Gold Seal is now making with Cleo Madison, Dave Larkins, Edward Alexander and Ray Hanford in prominent roles.

G. W. Sawin, a former manager of the Washington Branch of the General Film Co., has assumed the management of the Famous Players' Film Co. branch at Atlanta, which controls the F. P. product in the south.

MYSTERY OF 13 HILL ST.

A three-part feature film controlled by the Film Releases of America. It's a meller with an auto chase and a leap from a bridge as its piece de resistance. A messenger starts out in an automobile with \$25,000 in the box and another man, who puts on side whiskers right out in the open to disguise himself, follows in another car. When opposite a gypsy camp, the latter pretends his car is temporarily disabled in order to stop the messenger's machine and gain his sympathy. Of course that tin box, uncovered, is left on the seat and easily pinched by Chin Whiskers. Suspicion points to a manly-looking young Gyp who is turned over to uniformed police who happen to be there. Gyp is led away to prison but his swarthy-skinned sweetheart follows the thief on horseback and outrides two machines. A railway draw does not even stop the thief nor his female pursuer. When she draws up to them they spring out and make her captive, there being several other men in the car with Chin Whiskers. She bores a hole through a floor with her knife and watches the thieves secrete the box in a trap door under a piece of carpet. A bunch of sleuths discover the girl's whereabouts and she leads 'em to the money box. Gyp is released and is greeted enthusiastically by the girl who helped recover the stolen money. Mr. Whiskers, meanwhile eludes a half dozen pursuers and runs onto a bridge and makes a sensational leap into the water. The flash is so flashy that a dummy was probably used in the climax. He is captured after a chase and the bewitched thief is rowboat and the pursuers in a motorboat. It's cheap melodrama from start to finish with very few subtleties. It's a foreign make with most of the trimmings and preliminaries leading up to the bridge climax too much of a hippodrome to hold the attention of the American movie regulars, who are getting some realistic thrills in the two-part reuters the American film-makers are turning loose every day in the year. Mark.

THE REDHEAD.

The Selig is getting out a series of one-reel pictures entitled "The Redhead." As there is always room at the top of movie shows for good comedies and the redhead idea of a mischief-making girl doing all sorts of tomboy stunts in a shanty town neighborhood gives a butt to the "comedy" idea, Selig is going to be advantageous to put "Redhead" into three or four parts. In the reel where the redhead introduces herself she plays in the mud, swats a neighbors boy in the eye as he peeks through a knothole, runs wild with a black-boned goat upsetting people right and left and she snanks the Billy along with a long rope; plays baseball and pummels the bad boy and finally gets her mother to meet the mother of the boy who had given her a black eye after she had pummeled him good. Some of the tricks Redhead pulls off get some legitimate laughter on the first exhibition of the film showing that the Redhead series is going to start something if well worked up in each succeeding issue. The girl selected for the stellar role looks too dressed up at times and appears to be older than the type of girl desired yet she jumps around and uses her hands and feet a la tomboy so well that another girl might not enact the role so effectively. The exterior view in the first reel was up to expectations, giving a good impression as to a backyard neighborhood, where one would expect boys and girls to wallow each other around in the mud, tie cans to dogs' tails and

execute all those devilish kid things that Peck's bad boy did when he was in his prime. The Selig is probably taking up the comedy series thing through the popularity that the independents are making with their Universal like, Keystone, Apollo Fred and Ford Starling series. Mark.

KILLED IN PICTURE MAKING.

Los Angeles, April 22.

William Warner Kirby has sacrificed his life for realism in photoplay acting. He died from blood poisoning due to wounds through being attacked by a maddened lion in a picture. The other players are in a panic.

Kirby was to have wed Lorena Lorenz, "The Girl in Red," who is here, doing a specialty of diving with a horse into a water tank.

LAUGHING AT EACH OTHER.

Los Angeles, April 22.

A truce has been declared in the temperamental war between Marie Dressler and Mabel Normand at the Keystone picture studio, but the stars are still nursing their "peeve" and refuse to speak. They laugh at each other's work.

The first Dressler comedy will shortly be released.

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

BRUCE McRAE WITH F. P.

The Famous Players Film Co. has secured Bruce McRae, and will shortly present him in "The Ring and the Man," by Cyrus Townsend Brady.

McRae began his stage career with Daniel Frohman, to whose management he now returns for his first appearance in motion pictures, as was the case with James K. Hackett and Cecilia Loftus.

HOLDING BACK "ZAZA."

Although the big multiple reeler, "Zaza," with Mrs. Leslie Carter in her original role before the camera, has been here for the past month there has been no public display of the film on Broadway.

The picture is owned by the Kleine Co. which is planning to show it in New York within the near future.

Kleine's big six-part feature, "Julius Caesar" reached New York last week. It may have its first Broadway showing at the Fifth Avenue which has been exhibiting Kleine features of late.

Picture Ball in Baltimore.

Baltimore, April 22.

The Maryland State Branch No. 36 of the Motion Picture Exhibitors' League of America will hold its first annual dance May 9 at the Lyric theatre. An entertainment and banquet will be added features.

ALL WRONG THE FIRST TIME.

Mention was made a few weeks ago of the invention of Arthur Robinson, a moving picture actor, of a non-inflammable suit which would permit him to enter a burning building and escape unhurt.

The "invention" was utilized Tuesday at Cliffside, N. J., where Robinson acted in a burning structure as part of the plot of a movie drama. Also in the building was Charles Davenport.

As a result Davenport is in the hospital seriously burned and not expected to live, with Robinson also very much the worse for the encounter.

It is now explained that altogether too much coal oil and gasoline were used for the conflagration and that the building was constructed of pine lumber instead of something less inflammable; also, that the explosion was set off too quickly. But the result remains.

JOURJON RETURNS HOME

Charles Jourjon, president of the Eclair company, who came over to America to arrange the reconstruction of a new studio to replace the one destroyed by fire recently sailed for home Tuesday on the Lusitania.

Banner Carrier Fined.

Pittsburgh, April 22.

For some time past there has been a little war between the union picture operators and theatres which refuse to employ union men. Recently several persons parading the street in front of the Pastime theatre have been arrested for bearing banners warning people to stay away from the house. Stickers are also being used in the campaign.

Moving Picture Operators' Union, Local No. 171, is waging the fight of Kenneth Kister in the magistrate's court, alleging Magistrate Fugassi had no right to fine Kister \$10 for carrying a banner. The union will appeal to the higher courts against the magistrate.

PICTURES IN ALL KEITH'S.

It's practically settled that the B. F. Keith "big-time" vaudeville will offer pictures following the closing of the regular "two a day" program May 23.

Just what the Palace will do is problematical but it may have a movie novelty as an attraction following its variety season.

In addition to the Colonial, Alhambra, Bronx, Bushwick and Orpheum, taking up feature films May 24, two houses which have been playing stock will also tackle the pictures. They are the Crescent and Greenpoint, Brooklyn.

Probably the first showing of the feature film in which Buffalo Bill played a prominent part and is controlled by Max Anderson (Anderson & Ziegler) in New York will be May 24 at the Colonial which is to play pictures during the summer.

ONLY 56 IN COLUMBUS.

Columbus, O., April 22.

A new movie theatre on North High street is nearing completion, making 56 picture houses in all in that city.

RELEASED NEXT WEEK (Apr. 27 to May 4, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitaphone.....V	G. N. S. F.....G N	Imp.....I	Gaumont.....G
Biograph.....B	Rame.....R	Gem.....Gem	American.....A
Kalem.....K	Solax.....Sol	Bison.....B101	Keystone.....Key
Lubin.....L	Eclectic.....Ecl	Chrysalis.....C	Reliance.....Rel
Pathe.....Pthe	F. R. A.....F R A	Nestor.....N	Majestic.....Maj
Selig.....S	Lewis Pennant.....L P	Powers.....P	Thanhouser.....T
Edison.....E	Gt. Northern.....G N	Eclair.....Eclair	Kay-See.....K B
Essanay.....S-A	Dragon.....D	Rex.....Rex	Bronte.....Br
Kleine.....Kl	Italia.....It	Frontier.....Frat	Domino.....Dom
Melies.....Mel	G. N. X. X. G. N X X	Victor.....Vic	Mutual.....M
Ambrose.....Amb	Blanche Features.....Bl	Gold Seal.....G S	Princess.....Pr
	Luna.....Luna	Joker.....Joker	Komic.....Kc
		Universal Ike.....U I	Beauty.....Be
		Sterling.....Ster	Apollo.....Apo
			Royal.....R
			Lion.....L
			Hepworth.....H

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

APRIL 27—MONDAY.

MUTUAL—Her Fighting Chance, 2-reel, dr. A; Our Mutual Girl, No. 15, dr. rel; Caught at the Cabaret, 2-reel, com, Key.

GENERAL F—Along Came a City Chap, and Hop-Heads Dream, split-reel, com, B; The Dance of Death, 2-reel, dr. K; Professor Spuff's Romance, com, Pthe; Shot Gun Jones, 2-reel, dr. S; The Awakening of Barbara Dare, dr. V; In High Life, com, E; Knockabout Kelly—Magician in Spite of Himself, and Bobby and the Barber, split-reel, com, Mel; Hearst-Selig News Pictorial, No. 17, S.

UNIVERSAL—Broken Vows, 2-reel, dr. Vic; Temper vs. Temper, com, I; The Old Maid's Triumph, com, and in the Barracks of the Royal Northwest Mounted Police of Canada, split-reel, com, P.

APRIL 28—TUESDAY.

MUTUAL—A Flurry in Hats, com, Be; Cigar Butts, dr. Maj; From the Flames, 2-reel, dr. T.

GENERAL F—The Mystery of the Silver Snare, dr. (Sixth Mystery in the Chronicles of Cleek), E; Yarn A-Tangle, dr. S-A; The Wedding Present, 2-reel, dr. K; The Deadliest of Nature's Celebrities (Zoology), A Few Minutes in Calcutta (India), travel, M and St. Jean de Lux on Biscay Bay, travel, Pthe; The Schooling of Mary Ann, com-dr. S; The Tattoo Mark, 2-reel, dr. V; The Tale of a Chicken, and Another Tale, split-reel, com, L.

UNIVERSAL—Lucilla, Love the Girl of Mystery, No. 3, 2-reel, dr. G. S.; Spotted, and For the Love of Baldy, split-reel, com, C; Universal Ike and the School Belle, com, U. I.

APRIL 29—WEDNESDAY.

MUTUAL—The Smouldering Spark, dr. A; Shorty Escapes Matrimony, 2-reel, dr. Br; Izzy and the Bandit, com, Ko.

GENERAL F—A Fugitive from Justice, dr. E; The Stolen Rembrandt, 2-reel, dr. K; Curing a Husband, com, S-A; Pathe's Weekly, No. 31, Pthe; Setting the Style, com, V; The Pirates of Peacock Alley, dr. S; The Inventor's Wife, 2-reel, dr. L.

UNIVERSAL—Women and Roses, dr. N; A

Boarder's Mishaps, com, and Poisonous Insects (educ), split-reel, J; The Secret of the Well, 3-reel, dr. Eclair; Universal Animated Weekly, No. 112, U.

APRIL 30—THURSDAY.

MUTUAL—Out of the Night, 2-reel, dr. Dom; When Villains Meet, com, Key; Mutual Weekly, No. 70, M.

GENERAL F—The Soul of the Desert, dr. B; Pie for Sophie, w-com, S-A; A Pack of Cards, 2-reel, dr. L; Difference Between Tangles (Fantasy), and Batty Bill's Monkey and Pelican, com, split-reel, Mel; In Royal Bondage, 2-reel, dr. Pthe; Tony the Greaser, dr. V; Hearst-Selig News Pictorial, No. 18, S.

UNIVERSAL—Through the Eyes of the Blind, 2-reel, dr. I; An Episode, dr. Rx; The Fatal Wedding, com, Ster; Cuckooville Goes Skating, com, Frnt.

MAY 1—FRIDAY.

MUTUAL—Love's Sacrifice, 2-reel, dr. K B; Politeness Pays, dr. Fr; The Quicksands, dr. Maj.

GENERAL F—Frederick the Great, 2-reel, dr. E; Seeds of Chaos, 2-reel, dr. S-A; Stung, and Dippy's Dream, split-reel, com, K; A Knight of Trouble, and The Plot that Failed, split-reel, com, S; Bunco Bill's Visit, com, V; The Get-Away, dr. L.

UNIVERSAL—Her Husband, com, N; The Two-Gun Man, 2-reel, dr. P; Who's Who, com-dr. Vie.

MAY 2—SATURDAY.

MUTUAL—The Body in the Trunk, 2-reel, dr. Maj; The Cheese of Police, com, Apo; Getting Rid of Alcy, com, T.

GENERAL F—Her Grandmother's Wedding Dress, dr. E; Broncho Billy's Close Call, w-dr, S-A; He Never Found Out, com, L; The Accusing Eye, 2-reel, dr. Pthe; Major, com, K; Her Big Scoop, tr, B; Little Miss Bountiful, dr. S.

UNIVERSAL—The Bucket Sharppers, com, J; The Runaway, dr. Frnt; The Tragedy of Whispering Creek, 2-reel, dr. B101.

FOLKS FROM WAY DOWN EAST.

This long, drawout picture started out for all the world like it was going to be an 'out-and-out movie "copy" of the well-known play "Way Down East." But it wasn't long before the picture drifted into other channels of the most familiar meller type. If the parts were dissected and the story changed about so it would run more consistently and its main ideas condensed the picture could be remade into a very interesting three-reeler. In its present form there is too much repetition of scenes and at times the theme becomes hopelessly lost without even the numerous subtitles furnishing explanation.

Part One shows Ruth's New England home with several scenes of the country folks celebrating Halloween. At the dance there's a play for comedy by one grotesquely dressed woman a la old maid of the Nell Burgess characterization and an old man who does a dance and a disarming bit good for a laugh. Dick goes away to study for the ministry and he is shown with his classmate, Tom, who at first is a regular chap, but is made a holy terror later on giving a plot a more dramatic twist. Dick graduates and goes right back to his home district to preach.

Part Two has Tom as cashier in his father's bank. Then the scenes jump back to the country where Ruth, with her hair down her back, is receiving the preacher in her own home. Then to the bank where Tom becomes the minister. Tom, on a pretext, accepts Dick's invitation to spend it in the country. There's real fun when a pig, alive and full of pep, is auctioneered off by Ruth and then gets away in the crowd for a little excitement. Tom and Ruth get sweet on each other and the girl is seen riding around in punked up looking and a bank president never sported within a city's limit. Tom's proposal of marriage is accepted. A letter the minister had left accidentally dropped down in the organ box at Ruth's home. It was another message of love, but is hidden until the last reel. Part Three has Dick officiating at the wedding of his pal and sweetheart. Tom wears an ornate business suit. Tom's excuse for a bank president wearing such an outfit at a church wedding especially when he is the groom and the bride is all dolled up like a regular. There's a subtitle here saying Ruth has gone to take up a new life and the scene shown is only of the preacher tearing up Ruth's picture. The papers announce a Thanksgiving dinner at the city home of Mr. and Mrs. Thomas Beverly (Tom of the story) and they also contained baseball box scores. Ruth's parents plan a city trip and take along a big basket of homemade grub. When they reach Ruth's, the daughter turns them down and they are forced to beat it back to the country. Tom is shown alone in the bank although there was no subtitle telling why he was there. A note came in here, no one knows where the sender had been all this time, but it is signed by Helen, who says she wants him to tell Ruth he's going to the club but instead will meet her with the pearl necklace she promised her. Ruth picks up the note and breaks in on them just as they are doing a soul kiss. How Ruth knew where to go is more than anyone could tell, but she got there just the same. Ruth bawls her rival out and then chokes her to give the picture a little thrill. Six months elapse and it finds Ruth working in a laundry considerably changed in looks and almost in rags. If she had gone back to her folks in the country the picture could have taken a different turn but there were some new adventures in store for her before she is finally seen in the old home place again. The old folks keep looking for a letter. Meanwhile Tom is spending his money on stock margins and robs his own bank to keep up his speculations. Part Four ends with him helping himself to the bank securities.

Part Five has Ruth turned out of her humble lodgings. Ruth is still growing older and Tommy seems younger, despite his strenuous time with Helen and the bank's funds. Ruth is rescued by the Salvation Army and becomes a sister while the old folks read a "Society Scandal" paragraph in the paper that Ruth tried to commit suicide and that Tommy had deserted her. Dick then reappears and tells 'em not to worry, he'll go to New York and make her his home. Dick visits Tom and after calling him to account for his Hackschmidt business that has him forcibly ejected from the bank. There's a run on the bank and Tom's heart gives way and Ruth is free to marry whom she pleases. Dick attends a Salvation Army meeting and who should be there on the platform telling the story of her life but Ruth. Back to the old home and when that longest letter to Ruth and Dick is received, embrace and the picture ends. The picture is controlled by the Photodrama Co. There are many good points to the film and some excellent comedy bits. The picture as a whole though is in bad shape and should be shortened. The run on the bank for instance is about the worst that has been filmed in a long time.

Mark.

A WOMAN'S TREACHERY.

"A Woman's Treachery" is of Russian atmosphere, first entitled "Czernowaska" but to make the title mean something to the American movies it has been styled "A Woman's Treachery." As a woman double-crosses her best friend and benefactor and a man of nobility who later marries the picture doesn't belie its appellation. To offset the treachery of the woman there is the undying devotion of a servant to his master. The film bears the Empress stamp and is handled by the American Kinetograph Corporation. It's a typical Russian story all the way, splendidly acted as a whole, although the principle players were inclined to make all sorts of unnecessary faces. Perhaps in certain foreign towns these facial contortions are necessary to convey impressions. In some scenes they are essential to depict certain scenes, but in others

something should be left to the American audiences to deduce and imagine. Ivan is a strong-hearted peasant who loves kids and dogs. He is employed by Count Zachin, whose son and daughter are governed by a woman who is very dangerous, cunning and a villainess body but herself and the men she falls in love with. The woman is in soft with the Count and she has Ivan fired for taking sides against her. Ivan has revenge when he turns her sweetheart loose among the man-eating dogs who eat Sonia's lover alive. She fights Ivan and leaves a bloody smudge on his forehead. When Sonia marries the Count some years later she travels with him, a habit with most counts with money early acquired, and meets a "paued baron" who concocts a plot to get Count out of the way so Sonia can possess herself of all his fortune. Ivan, wearing one of those disguises that Ward and Vokes made familiar on the American stage, gets busy and saves the Count after he has fallen overboard during a duck hunt. The "baron" had cut away one of the boat guards and when the Count was doing an excited hop about he grabbed for the side support and it landed him in the water. From another part of the boat Ivan saw a Rodin swimming and a swimmer, while the "baron" went back to the hotel to let Sonia know that the will was ready for probate right then and there. Meanwhile Ivan tips off the Count and they go back and confront the guilty ones. All ends well when Ivan and the Count go back to the kids and the dogs. Ivan, just now swimming and a swimmer, goes to the rope without setting the boat on fire or attracting attention is not known, but he did it with the aid of the camera. Then again there is much room for doubt when the Count falls overboard and Ivan dives after him and rescues him without the "baron" or the boatmen seeing the deed. The picture can do a lot nowadays with a camera "shutoff," thereby saving a lot of extra work, developing and subtitled, etcetera. The exterior views of the Russian farms, fields and roads are excellent and clearly camcared. The actor doing Ivan, the woman playing Sonia and the juvenile impersonators of Count Zachin and her daughter are particularly effective. It's a vigorous tale and for a foreign picture will give satisfaction despite any fault the real critical movie devotees or American producers may find. An especially commendatory feature is the attention given to the "exteriors." They are worth while.

Mark.

WHERE IS COLLETTI?

The I. S. P. Co. has a four-part comedy picture, "Where is Colletti?" rather silly affair, but involving a large amount of detail that might have been utilized to much better advantage with a more important plot. It's something about a detective who hides for 48 hours and for whom a reward of \$25,000 will be paid if he can be found within that time. The town is billed and everybody is wild to secure him. The large reward is sweetened by the prize by Madge Lessing, the famous musical comedy woman, and she is starred in the announcements. While hiding the detective attends a picture show and there is flashed on the screen a miniature reproduction of a moving picture, which is somewhat of a novelty. In the end he is caught, but just five minutes beyond the time limit. A lot of work involved in creating a trivial and inconsequential multiple, which doesn't work out nearly as humorously as was evidently designed.

Jole.

PIERRE OF THE PLAINS.

For its sixth release the All Star Feature Corporation now has ready "Pierre of the Plains," from the play by Edgar Selwyn, and starring the author in the titular role. It is in five reels. The main criticism to be found with the production is in its lack of variety of locale and action. There is a sameness throughout which even the story's progression and occasional physical encounters do not wholly relieve. Most of the scenes are exteriors with snow on the ground, which offers attractive lighting to them. The cast, as a unit, is competent, with Selwyn having the "fattest" kind of a melodramatic role, always winning out against all sorts of apparently unsurmountable odds. One or two details of stage direction might stand criticism, but they are not fatal. The plot is too well known to devote the space for its retelling. "Pierre of the Plains" is a fairly good picture, but not a great feature. It hasn't sufficient class for that.

Jole.

THE BANKER'S DAUGHTER.

A five-part adaptation from Bronson Howard's famous play of 25 years ago was given a private showing at the American last Friday morning. The story, while old-fashioned as compared with contemporaneous playwrighting, is graphic and lends itself readily to filming. It is made up with melodramatic consistency of two duels, one with swords and the other with pistols. The picture begins with a prolog showing the heroine's mother on her death bed, telling her daughter: "Do all you can to make your father's old age happy." Father is on the verge of bankruptcy and at his request the daughter marries a man who is in love with her to save her male parent from financial ruin. As the two duels dispose of a pair of ardent suitors, and there is a child by the marriage, the heroine becomes reconciled and settles down to a life of domesticity. The story deals with people high in the social world, which is not very interesting to film fans, and is excellently played by a competent corps who know how to wear clothes and look their respective roles. There is no fault to be found with the photography, both exteriors and interiors. In fact but one defect is subject to criticism, i. e., the indistinctness of the writing, which is so bad that the scenes readily be retaken. In places where duels are permitted to be shown on the screen, "The Banker's Daughter" will prove a most satisfying feature. Without the duels the picture will suffer.

Jole.

STAIRCASE OF DEATH.

The Gaumont label is on "The Staircase of Death," a picturized version of one of William Le Queux's novels. The reviewers were shown the three-part feature at a private exhibition in the Gaumont's New York offices. And while speaking of this "private exhibition" a bouquet should be handed to Mr. Larimore, the courteous Gaumont manager, who goes out of his way to extend hospitable treatment to the picture writers. Death and blackmail stalk hand-in-hand in "The Staircase of Death." In fact the latter plays such a prominent part the picture could have just as well been entitled "The House of Blackmail," said house being the same where the revolving staircase that precipitates one man to death and almost kills another is manipulated by a cord in the hands of an "unscrupulous villain." This "villain" is one of the handsomest, slickest, smoothest, Adonislike individuals the foreign films have introduced on the screen in many a day. He is a detective and a first class dresser and carries himself like a regular stage idol. In "The Staircase of Death," of course, he is finally outwitted and outgeneraled by a detective, who, strange to say, does not marry the heroine. At least there were no indications of an approaching marriage, although that young woman did shed tears of gratitude when they were wedded back her letters which the "villain" had got ten under the pretext of love. The detective said nary a word to the girl's father, so no one was the wiser except two or three accomplices, who disappeared from the story when the detective was ensnaring the wily adventurer. When the woman became interested in this Gaumont film they are going to have some comment to make. They will not thank the Gaumont people for making such a despicable cad and murderer out of such a manly looking principal who plays the role of Jack Burgess. They will not doubt regret that the part of the detective and the villain were not switched around. Then another comment will be on the neat, dressy appearance of the comely young woman who enacts Sybil Trent. She never wears the same dress twice in the three parts and in every scene she presented a trim figure that was becomingly attired from head to foot in wardrobe not out of date. She has small feet and they were given as much attention as the rest. This young woman grows on one as the picture progresses and the first thing you know you are wondering what kind of dress she will display next. She's there a city mile with wardrobe. The film permitted the scheming accomplices, two women and a man, to see the detective dropping him altogether from the story. When Jack Burgess took it unto himself to scale the side of a building and clamber into the detective's room via the window, he took a desperate chance. The sleuth is waiting. He dresses a dummy that resembled Jack Rege when later exposed to view and into which Burgess drives the bullet. The detective, who is as agile as the sleuth leaps from behind and makes the villain captive. The picture derives its title from the trick staircase onto which Burgess led his victims and then dropped them below to a stone bottom, the lifeless forms to be cast into the Seine after having their clothes relieved of weight of a formidable Burgess has several women put through a shop lifting scheme whereby one of them secretes some lace in Sybil's muff. She is haled into an inner office and accused of stealing. Burgess comes to her assistance. He plays the part of the gallant so successfully Sybil writes him several compromising letters. These Burgess uses to see if he can get a divorce to open her father's safe. Then Detective Barnett breaks upon the scene and discovers that Sybil is "involved." He follows her to Burgess' house, binds and gags one of the servants or guards and later when he and Burgess are about to shoot the daylight out of each other, the wife of Burgess, who is in the movable stairway. But the detective's coat catches and saves him from falling on his head. He swims out into the Seine, leaving a trace that he had gotten away. It's melodramatic to be sure, but is sufficiently played up amid the environs one reads about in the news and so capably acted it holds interest. The blackmailing part of the picture's content is consistently carried through and helps the story at stages when most needed. Gaumont should not lose the services of four of those principals. The man doing the girl's father handled the character like a veteran. He counted bills like an old stage and moved about in a manner befitting the role. The photography for the most part is clear and the picture as a whole will bear close inspection anywhere.

Mark.

DAUGHTERS OF MEN.

Charles Klein wrote "The Daughters of Men" as a play, and Lubin made it a feature film in five reels. It may be safe to presume Lubin has contracted with Mr. Klein to picture all of his plays that might be deemed film-worthy, and through that contract had to take this one. There likely has never been a film of four reels or over that contained less for lovers of pictures than does "The Daughters of Men." It's a trite capital vs. labor story, carrying an incidental love theme, with little or no action of any account, although one of the labor leaders was often boisterous in his deportment toward "the bosses." The film was well enough casted by the Lubin director, but however the reel is there a kick that would attract attention. Lubin took an awful chance in billing it, "Lubin's Masterpiece," as has been done. If this is a Lubin work of picture art, it will give the Lubin name as a feature film maker an awful bump. "The Daughters of Men" is not worth the sitting through.

Mark.

SIXTY YEARS A QUEEN.

"Sixty Years a Queen, Victoria the Good," in seven reels, at the New York theatre, Anglo-American Co. As a little confession all the seven reels were not seen. Two or three of them were, though. The picture was rushed into the New York Sunday to fill in for this week. "Sixty Years a Queen" is supposed to be the pictured life of Queen Victoria's reign in England. It is all historical, and in the parts watched, the picture glided from year to year, commencing in 1837 when she became Queen, to the following year, her Coronation, and later in 1840, her marriage to Prince Albert. Intermingled were important civic events in England, such as the first glued postage stamp, the opening of the first telegraph station, and so on. The indications early in the reels were that this film had been very expensively made, almost extravagantly so. The number of super employed and the various costumes, besides reproduction of settings, such as Westminster Abbey, told a story of lots of money invested. But the "Victoria" picture, in its relation to the American public, has the same value as a "Napoleon" picture. The film is merely the same story for added interest. America is not interested in Victoria's career on the throne, nor in Napoleon's, but where there is an English or French colony over here, either subject would draw from those loyal to the fatherland. That's about all. "Sixty Years a Queen" is essentially for English consumption. The film is merely the same story for added interest. America is not interested in Victoria's career on the throne, nor in Napoleon's, but where there is an English or French colony over here, either subject would draw from those loyal to the fatherland. That's about all. "Sixty Years a Queen" is essentially for English consumption. The film is merely the same story for added interest. 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HARDING'S HERITAGE.

"Harding's Heritage" is announced as a Pathe three-part drama, originally published as a short story in a daily newspaper. The actors are so unmistakably French it seems a waste of energy to attempt to localise any of it. A middle-aged man lives in a portable wagon very similar to our "Owl" lunch wagons, with his son, aged perhaps 8, earning a livelihood as a tinker or something of that sort. He picks up a newspaper and reads an advertisement calling for able-bodied men to work in the gold mines of South Africa. He sells his wagon to a man and wife to get funds to go there, leaving his son in their care, for which he pays board in advance. They are of the Thénardier type of "Les Misérables" fame and abuse the boy, as they also do their own little child, a girl half a head smaller than the boy, Paul. Paul decides to shift for himself and applies for work in a toy-maker's shop, conducting by and by a kindly couple. They clothe and house the boy. But Paul hasn't forgotten his little girl friend, and brings her a doll. The girl's parents receive a letter from Harding, who had gone to the mines, saying he had already struck it rich, enclosing \$5,000, with instructions to take \$1,000 of it for boarding the son and deposit the remainder to Paul's credit in bank. Just why a man wealthy enough to send \$5,000 in loose bills through the mails should wish his son to continue boarding in an owl wagon is not readily understandable. The "Thénardier" couple open a bottle of champagne on their good fortune and decide to move the wagon elsewhere, retaining the entire \$5,000. They tear the letter in half and drop it on the floor. Their girl, Lillian, picks it up and carries it to Paul at the doll shop. (The children are especially good artists before the camera.) Paul reads the letter and accepts it as a hoax, only to find that the folks had vamped without stopping to inquire where their own little child was. Little Lillian cries, Paul consoles her, takes her back to the shop and the old couple adopt the girl. Paul shows letter to old toymaker, who has him write a letter to his father telling him how things stand. After eight years Harding has amassed a fortune and starts for home. Meantime there is nothing to indicate that he has done anything for his boy, leaving him to the care of the old toy folks. His caravan from the mines reaches the border line (what border line isn't mentioned). They stop there, when one of the men in his party gets into an altercation with the keeper of the inn through having made love to his wife. Guns are drawn and in endeavoring to act as peace-maker, Harding is mortally wounded. On his death bed he sends a letter by the man whom he protected, telling his son his fortune is in the hands of his attorney. The woman overhears and "frames" with her husband to steal what they believe is the fortune in the possession of Harding's friend. She lures the friend into the woods and while he is making violent love to her, her husband plunders his arms as she removes "the papers" from his breast. The two men struggle and both are precipitated over the cliff. The friend is not killed and is rescued by a band of black natives. Believing both dead, the woman visits the toymaker, makes a purchase, and asks that Paul, now a husky youth, deliver it to her hotel. Boylike he becomes smitten with the adventuress, she gives him her photo, he kisses her and she has him hooked fast. Paul receives a letter from his father's friend who was lured by the woman, saying the fortune is intact at the lawyer's. Paul gazes at the photo, gets the letter and spends his time with the scheming female, whom he intends to marry. Father's friend calls at shop, asks for Paul, is told how matters are, sees photo of the woman, calls on Paul at the hotel, tells him the woman helped to murder his father, but Paul indignantly refuses to believe it. Told to wait outside, while he waits, his father's friend, woman raises pistol to shoot, he knocks it out of her hand, calls in guests, denounces her and the two men repair to the top shop. Paul is brought together with Lillian, there is a double exposure showing them as child-lovers and the final tableau in each other's arms. Strong melodramatic, plenty of action and story, competently acted and photographed. Jolo.

FORGIVEN.

The Stellar Photoplay Co. gave a private view of the seven-part film production of Clay M. Green's successful melodrama of boy-love, "Forgiven," sometimes known as "Jack O' Diamonds." The picture stars Edwin Forsberg in the leading role, which was made famous by his father the late Frederick Bryton. It's a corking melodrama of the "old school," showing the hero diving overboard to save a child from drowning, giving up his profession of card playing for love and passing through a series of adventures and vicissitudes, but never without his Stetson sombrero and frock coat. He's a nice hero, always patting people on the back and placing his arm lovingly on their shoulders. And that virtue is a most mitigated and sentimental one. He goes through a life of troubles with fortitude and his Stetson—as befits a true American Spartan. "Forgiven" is excellent picture entertainment. The exhibitor won't go wrong with it. Jolo.

ZOE, A WOMAN'S LAST CARD.

A Hecia film in four parts, featuring Regina Badet, is "Zoe, a Woman's Last Card." Noel Crawley, an artist, painting his masterpiece, "Circe," has an "affair" with his model, who takes it seriously. He falls in love with another girl of family and writes to his model, Zoe: "I am going to marry the girl I love, so you will understand it is impossible for us to meet again." Crawley's sweetheart and her father call at studio for tea. Zoe calls, is in other room and watches the "spooning." She writes a note as they depart; artist returns to find Zoe there. She tries to win him back with caresses, but he is firm. She points to the note and rushes away. He reads: "My life is at an end. This day you marry that girl I will kill myself." His "Circe" picture is advertised to be publicly exhibited. An old friend of his, Godfrey Brooke, calls and to him Noel confides his intrigue with his model and reads Godfrey her note. It's on his conscience. Godfrey invites Noel to his home. Zoe is ushered in as Godfrey's wife. On his return home Noel destroys every trace of Zoe from his studio, tearing up a lot of sketches. Picks up card of invitation to the exhibition of pictures and realises that if Brooke goes there he will recognize the model of "Circe" as his wife. Noel goes to the gallery and alters the features of the painting which Brooke buys. After the exhibition Noel takes his sweetheart to tea where they meet Brooke and Zoe. Introductions. Zoe learns from her husband that Noel is to be married in a few days. Under pretense of visiting a relative, Zoe leaves her husband, first writing a note. Then she sends another note to Noel: "I am going on a long journey and must see you tonight, alone." She comes to studio, strokes Noel's head and weeps. "Affecting scene." He rushes out to other room. She takes poison. He comes back in time for her to die in his arms. Brooke has spent the evening at his club and on his way home, drops in on Noel. "Lady is in other room." Noel tells him the story. To avoid scandal Brooke offers to help carry away the body, not suspecting it is his wife. They place it in Brooke's auto, drive it away to Brooke's barn and set fire to it. A few days later he finds the note from his absent wife: "Forgive me. Perhaps I shall come back one day. God knows." Not suspecting the truth he continues to hope for her return. Final picture shows him gazing at his wife's photo, still waiting. Zoe's dramatic departure suggests remaining her "Zowie." It's a well acted and well directed picture, but a gruesome plot. Jolo.

TOWER OF TERROR.

A foreign picture. Four parts. The plot assumes a most intricate aspect but nevertheless involves the principals in a number of exciting adventures which will please all lovers of the cheap form of literature. While there is unmistakable evidence of photoplay arrangement and a noticeable "hippodromic" effect at times to give the movie a tinge of blood and thunder it moves very melodramatic ally and conjointly at other stages. The Aquila-Torino Co. is responsible for this feature and in some of its scenes both interior and exterior it is to be commended on the selection and surroundings, as they fit the story perfectly. Several of the interiors are especially good, particularly those of the Count's home in Bombay. The setting is rich and elegantly appointed and on the whole has a typical, Oriental atmosphere that makes a good impression. The big moment in the picture comes with the rescue of the Count's daughter from the "Tower of Terror" by the Count's secretary. They are shown doing a perilous descent from the outside of the high tower. While the picture is not as bright as it should be at this juncture it's possible a clearer vision would have shown the pair being assisted by another force. It may be that they sure enough worked their own way down a rope ladder, but the effect was there and that was all the makers wanted. The faulty part was the powder explosion, but as it was delayed long enough for them to make that ion, hard descent the majority of audiences won't mind any defects. When the Count's set shot down the tower guard, a lamp set fire to the place and quickly made its way to powder barrels nearby. Of course an explosion comes after the escape and catches the guilty Countess and Villain Michael, who had plotted to do away with the Count's daughter. It's a long story with most of the principals who started the picture dying before the first two parts were over and nearly all those who did stick were finally done away with, barring the secretary and the Count's daughter. About the best acting was done by the men who played the roles of the Count and Michael respectively. The other principals slouched around and were seemingly awkward and amateurish. For a melodramatic picture the feature holds up well with some of the American productions with considerable care devoted to some of the scenes. The producer of this film is no novice, he got some excellent effects out of several climaxes that a man of less experience might have spoiled all the way. Mark.

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

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—With William Faversham and Co. heading the bill in a condensed version of "The Squaw Man" and Belle Baker added to please the vaudeville contingency, the show runs right up around the Majestic standard. A peculiar feature of the construction, and one that probably establishes a precedent, is the presence of an acrobatic act and an act that might properly be classified as an animal turn, both placed in the center of the program and, incidentally, making unusually good. The Schenck Brothers are the acrobats, or equilibrists if you wish, perhaps the best two-men act of its kind in vaudeville. The head to head revolutions and bare head to head balances are prominent features, but a review of their routine shows nothing exactly new. They select things—but remember, fully well, and Ed Vinton, who followed with his dog "Buster," just seemed to fill a void. Vinton might consistently moderate his requests for applause even though it is covered nicely with a flourish of showmanship.

The canine is an exception in dogs, like the routine which introduces something away from the beaten path. Mario and Duff opened with a comedy bar act to the usual reception, with Johnny Johnson following on "one" offering a series of popular numbers topped off with a comedy parody set to the "Poet and Peasant" overture. A pleasant faced chap with some personality, Johnson lacks material. His rendition of popular songs is up to the mark, but it requires better than his present routine to carry him through on a Majestic bill, particularly when handicapped in position. Bertha Croighton and Co., in a comedy vehicle, "Our Husband," surprised, pleased and closed a solid hit. It's the best comedy skit from a standpoint of construction that has come this way in many weeks, and holds interest right up to the finale. Well played by three capable people it should enjoy the comfort of a long existence. Chas. and Fanny Van repeated their previous marks without any exertion. Faversham, of course, was a veritable vaudeville, and lived up to every expectation, but

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Conservative



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My Dear Mack:—
I would rather go
nude than wear clothes
made by any other
tailor. Sincerely,
(Signed)
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(OPPOSITE STRAND THEATRE)

NEW YORK CITY

the vaudeville honors rightfully belong to Belle Baker, who has gradually climbed into a division of her own. The Six Samurais are a rather weak aggregation of Russian dancers, but fairly clad in native costumes and hardly held up the closing position. One youngster who spun exceptionally well stood out in the sextent with the balance running short on ability.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Not quite so much noise at the Palace this week as last, but considerable, even at that. There was comedy, to be sure, and one early note of tragedy, the latter furnished by Virginia Harmon in her excerpts from Tolstoy's "Anna Karenina" which had star place. This act, tense and full of emotional moments, was well enacted, and received great applause at the close. It was sandwiched in between Kramer and Morton, who offered a black face turn with much spirit, and Wellington Cross and Lois Josephine, a classy act in which song, patter and dancing were all in evidence. Rex's Circus opened, and there was the usual attempt of various men to ride a trick mule. This started the bill off noisily, to say the least. Libonita, who plays the xylophone with great rapidity, offered some fasttime selections in second place where he stirred up considerable enthusiasm. From the audience in good nature. Albert von Tiller followed with his own songs. He was assisted by Dorothy Nord, who was some assistance, and then Imhoff, Conn and Corean came on in "Surgeon Louder, U. S. A." offering a lot more comedy, of a burlesque type, but still funny for those who like it. Claire Rochester, who has two voices and sings duets with herself, made a good impression. This thing has been done to death of late in Chicago, and yet this engaging young woman put it over neatly. The Ioleen Sisters, sharpshooters, who perform on the wire, closing, but still funny for those who like it. The Monday afternoon audience was very normal. It has been noted of late the Monday audiences are becoming more and more enthusiastic, and the fans are all on hand for the opening shows.

Read.
GREAT NORTHERN HIP. (Fred Ebberts, mgr.; agent, E. J. Cox).—Spring season opened this week with a flourish of trumpets. Lucille Mulhall came back with a much improved wild west act, and carried away the honors in the day shift, although Frank Bush

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got nearly all the laugh there was in the audience during his turn. On the night shift Olga's Leopards had the favorite spot and they received much laudation. These animals are unusually well trained and they have been taught a number of new tricks. Olga has them in complete subjugation and the act is interesting from several viewpoints. The day show runs as follows: Two Tabors, club swingers, open. Their work is neat and not tiresome. Knowles and White offer songs and patter and find favor. Sadakichi Japs do foot juggling and pole balancing and get a good laugh, and then by really daring stuff. Belle Oliver, one of the long line of coon shouters, and one who really has some voice, sings a group of songs of various styles. She is equally at home in a ballad or a real coon song and she had the compliment of several encores at the Monday morning show. Seven Neapolitans, consisting of six accordion players and a leader, got by with lively tunes, closing with a smashing number in which the orchestra helped to swell the din. Not a bad act at all and quite showy. Miss Mulhall has added some comedy to her act, and she was warmly welcomed; and Frank Bush made some laugh, of course, in his own peculiar manner.

McVICKERS (J. G. Burch, mgr.; J. L. & S.).—Varied bill, of interest most of the way through. It went well Monday night before a full house. Billy K. Wells carried off laughing honors with his monolog, which comprises some very good stuff, put over with much vim. Another high laughing point with a skit dealing with the feminist movement called "The Suffragette." It was acted by Ann Walters and a man. The story has to do with a man running for mayor, and his wife, who is supporting a woman for the same office. The lines are bright and to the point and it is well acted in a jerky, nervous manner. It got a big share of applause and laughter. Scott and Wilson, acrobats, one appearing as a "rube," opened the bill with some fair comedy stuff and good neat acrobatic work. Fairman, Furman and Fairman, three young men, one at the piano and two on their feet, sang a lot of popular songs and put over some real comic stunts. "The Aidesons" appeared and offered a fake boxing encounter which, in its rough way, pleased. Logan and Ferris, as "Two War Dogs," got by nicely. One is seen as an officer in the army and the other is a private, with Hebraic tendencies. The straight sings in a deep bass voice, and the other gets after the comedy. Six Cecilia Maids, a pretty musical act, has been much improved since last seen here. A comedy element has been provided and the routine has been varied. It made a distinct impression. Blake's Animals had closing spot. A donkey performed sums in arithmetic and the act closed with the usual attempt of the usual foolhardy volunteers to ride a fractious animal of the mule persuasion. Comedy pictures were interspersed.

HALSTED EMPRESS (Harry Mitchell, mgr.; S-C.).—Kincaid Kitties, 11 men and women, took the applause honors of hill Sunday afternoon. They began quietly enough but along near the middle of the act a tall girl in grotesque makeup arose and from that time on the act was a howling success. The comedy saved the day and brought a storm of applause. Bert Savoy and James Brennan, next, took the laughing honors easily. They offered gay patter, some of it of an exotic flavor to be sure, but surefire as to laugh-producing results. Adelaide Estee, star of the house, and handsomely gowned, sang numerous songs and made a more or less good impression. The Three Hardys, ice skating, closed. They did not do as well as they might, owing to an accident to their floor, which made it rough and dangerous. They dress neatly and work in full stage with a winter drop. The act, under better circumstances, ought to be a drawing card. Ronair and Ward, next to opening, talked and sang and got a nice reception. The Todd Nards opened with their athletic diversion. *Read.*

AMERICAN (Sam P. Gerson, mgr.).—Kolb & Dill making good.

BLACKSTONE (Augustus Pitou, mgr.).—"The Man Who Would Live," opened Tuesday night.

CORT (U. J. Herrman, mgr.).—"Help Wanted," record run.

COHAN'S (Harry Ridings, mgr.).—"Seven Stars in Baldpate," drawing well.

GARRICK (John J. Gurrity, mgr.).—"Madame Moelle," fair business.

COMEDY (Frank O. Peers, mgr.).—"The Under Dog," growing business.

ILLINOIS (Will J. Davis, mgr.).—John Drew, last week.

LA SALLE (Joseph Bransky, mgr.).—Vice pictures.

OLYMPIC (George C. Warren, mgr.).—Richard Bennett in "Damaged Goods," last week.

POWERS (Harry J. Powers, mgr.).—"Daddy Long-Legs," a record for the house this season.

PRINCESS (Frank Phelps, mgr.).—"The Third Party," opened Sunday.

FINE ARTS (Alb. Perry, mgr.).—"Change" opened Monday night.

LITTLE (Maurice Browne, mgr.).—"Hedda Gabler."

GLOBE (E. H. Browne, mgr.).—Pictures.

IMPERIAL (Klimt & Gazzolo, mgr.).—"What Happened to Mary."

NATIONAL (John J. Barrett, mgr.).—"Little Women."

VICTORIA (Howard Brolaski, mgr.).—"Officer 666."

"The Bird of Paradise" at the Olympic next week.

The American, Ashland and Madison, is fast nearing completion.

A. Allan Campbell of the American Comedy Tour is the father of a boy.

"Daddy Long-Legs" will remain at Powers' until May 10, and perhaps longer.

Will Cunningham, of the E. J. Cox offices, has been laid up for some time.

"Change," a Welsh play, put on by Welsh players, opened at the Fine Arts Monday night.

Once more it is announced that the summer show at the Garrick will be "The Whirl of the World."

There are indications that the theatrical colony at Muskegon, Mich., will soon begin activities.

Lyman B. Glover, manager of the Majestic, has been again confined to the house through sickness.

Spring prices have been inaugurated at the Blackstone and the Princess where \$1.50 is the high mark.

The Olympic will go back to the two dollar rate in August when "Potash and Perlmutter" comes to town.

A rumor along the Rialto says the Ashland theatre on the west side is soon to return to W. M. V. A. fold.

Guy Standing has been engaged for "Daddy Long-Legs" at Powers', taking the place of Frederick Truesdell.

The Irish Players will go from Chicago to Toronto, where they will close their American tour and sail for Ireland.

Forrest Byers is the new treasurer at the Princess, and Harry Benson, formerly at the La Salle, is his assistant.

Jack Laft, author of "Help Wanted," is collaborating with J. C. Nugent on a play to be called "The Eternal Question."

T. H. Ealand, formerly manager of "Little Miss Mix-Up," has gone to Milwaukee to manage one of the Saxe houses.

"The Red Light of Mars," by George Bronson Howard, will be offered in Chicago with Arnold Daly, some time this spring.

The Jewel theatre in West Division street was closed last week by Health Commissioner Young on account of insufficient ventilation.

Jenny St. George, wife of George Webster, will shortly return to vaudeville as a single, rendering a routine of selections on her harp.

It is now announced "The Red Light of Mars" will not be produced in this city this spring. It may possibly be seen here in the fall.

A. E. Jamison, formerly manager of the Brighton Four, reports that his quartet left him flat in Los Angeles. He is now in Chicago.

Sig Reinfield announces he has formed a partnership with his brother-in-law, Gus Goorman, and will put out three minstrel shows this summer.

Shakespeare's birthday was celebrated in various schools and by various clubs on Thursday. A special program was given by the Woman's Club in the Fine Arts building.

Rock Island and Ann Arbor are listed among the early vaudeville closings from this city, with Danville already closed. May 4, summer stock will replace vaudeville at Lafayette, Ind.

"The Call of Youth" is the title of the new Frederic and Fanny Locke Hatton piece now in rehearsal at the Blackstone for production at the Illinois, later. James J. Morton, a Chicago actor, was this week added to the cast.

"Ping" Bodie, the mild hitting outfielder of the White Sox, is the defendant in a suit for liquidated damages filed against him by R. L. Jacoby of the Alhambra. Bodie was booked to play the house for one week at a salary of \$500. He didn't, hence the suit.

Extensive improvements have been made at the Hotel Grant. The lobby has been enlarged and redecorated, making it a fine rendezvous for players. The bar and other portions of the first floor have also been changed and made more commodious and comfortable.

A demonstration lasting 15 minutes occurred at the American Music Hall Monday night when Maude Lillian Berri appeared carrying an American flag. The audience sang "America" and other patriotic songs, and finally gave three cheers for the President of the United States.

Mrs. Harry Rose is convalescing at the American Hospital after an operation. Mrs. Wilson, of the Angels' Comedians, is also in the hospital, where she underwent an operation last week. Mrs. Josephine Maschenis is also a patient and A. Thoe, doorman at the Majestic, has been at the hospital for an operation.

The Maude Henderson Show company, which has been playing the winter season in the west, will retire to homesteads near Great Falls, Mont., where they will remain for the next seven months, proving up their claims. Joe Ferrant, manager of the company has come on ahead getting things ready on the claims for spring work.

Aaron Jones returned from New York Monday with county and city rights for several pictures, including the Cook county rights for



"Here is the Coming Metropolis of Interior British Columbia"

The Grand Trunk Pacific Railway is now running passenger service to Willow River.

The Pacific Great Eastern Railway is about to start constructing, employing 7,000 men. This road connects the Grand Trunk Pacific with Vancouver, running north through Willow River into the Peace River country.

The Pacific and Hudson Bay Railway will run into Willow River from its starting point, Bella Coola.

The Cariboo, Barkerville and Willow River Railway will run north from Barkerville. Its present survey is within 10 miles of Willow River.

The Alberta and Dunvegan is building out of Edmonton through the Peace River country to connect with these roads. Already four roads are under construction and eight have been chartered.

I had the above information one year ago. I told my friends on the hills I worked on. They can verify it: I have still more inside facts which will make money for you. I have been on the townsites. I know where the best spots are for quick results. You can double your money by August.

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NOW

Here are a few who have profited by buying at Willow River when prices were right. Ask them what they think of it.

George H. Primrose.

Charles L. Gill, Manager Pantages, Edmonton.

Harry Cornell, Managing Director, Lyceum Theatre, Edmonton, Alta.

A. W. Winston, Leader Orchestra, Pantages, Edmonton.

Otto H. Fries, Lasky's Six Hoboes.

J. A. Bertram, Manager Family Theatre, Grand Forks, N. D.

J. Dyke Page, Grand Forks, N. D.

Thomas McGooey, Grand Forks, N. D.

Henry B. Toomer, Toomer and Hewins.

Gormley and Caffery; and others.

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"Les Misérables" and the city rights for the new "Animated Songs." One release weekly of the "Animated Songs" will be received beginning May 11. Jones also has the city right to all the K. & E. feature pictures, having exclusive rights as long as his company cares to use them, automatically releasing them when through.

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EMPRESS.—Edward Marshall in opening spot gave satisfaction. Royal Six Imperial Pekinese, very good; Canfield and Violet, well liked; Frank Mulane, entertaining; Stella Maye and Addis Margie, pleasing, Almer Tucher, local entertainer, good appearance, but her work savored of the amateur; "Chinese Festival," another local addition to bill, had an Oriental setting and wardrobe measured up to all expectations. Three principals and ten chorus people. The act was replete with singing numbers and the vocal score was faulty.

ORPHEUM.—Harry Gilfoill registered a solid hit; Ruth Royce, found favor; Keno, Walsh and Melrose, likable; Ward and Webber, good entertainers; Kartell, clever; Annette Woodman and Guy Livingston pleased. Of the two hold-overs Ben Dealey and Co. and David Blapham were again well received. Blondell was a laughing hit.

PANTAGES.—Mile. Adgie and Lions interesting feature; Milton and Dolly Nobles well received; Howard Bros. good; Phil La Toeska, well liked; Arthur Rigby, capital entertainer; Frank Richards and Louise Monroe, in opening position, did fairly well; Herr Reittmeister, a local musician, did some splendid work with his violin, but his stage appearance was stiff and indifferent.

CORT (Homer F. Curran, mgr.).—"The Honey-moon Express," with Al. Jolson (second and last week).

COLUMBIA (Gottlob. Marx & Co., mgrs.).—"Shameless Dhu," with Chauncey Olcott (second and last week).

ALCAZAR (Belasco & Mayer, mgrs.).—"Mack-Rambau stock (second week).

GALEITY (T. O'Day, mgr.).—"The Echo," with Rock and Fulton (second week).

TIVOLI (Turner & Dabken, mgrs.).—"Picture."

SAVOY (W. A. McKenzie, mgr.).—"Feature photoplay."

Winter and Gibson are at Tates Cafe for an indefinite run.

Ward Morris has succeeded M. Lebovitz as manager of the Republic.

Dick Arnold, formerly of Taylor and Arnold, has doubled with Walter Hastings.

Remick & Co. and the Broadway Music Corporation have closed their professional departments here.

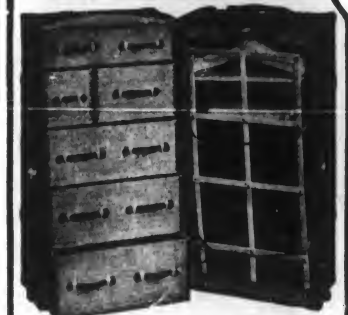
Ed Scott, local theatrical newspaperman, joined the Foley-Burke Carnival company last week in Bakersfield.

Bessie Franklyn, who had one of the principal parts in the "Candy Shop," is in the "Echo" here at the Galeity.

Al Onken, manager of the Basco Musical comedy company, arrived last week. The company opened at Vallejo April 19.

Morey Stern, the Snyder Musical Publishing Company's representative here, leaves for the

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cast this week. His successor will be appointed from the New York office.

The present plans at the Galeity is to keep "The Echo" with Rock and Fulton for four weeks, to be followed by "The Girl Behind the Counter," now at the Morocco, Los Angeles.

Sol Carter is slated to join the James Post company to work opposite Al Bruce. Jim Post was forced to retire owing to severe throat trouble, Herb Bell temporarily filling in.

Kathryn Osterman and company are rehearsing a new dramatic playlet at the Orpheum. Charlie Reilly and company are also rehearsing a new act entitled "The Irish Emigrant."

A political play by Theodore Bonnet, local newspaper man, will be produced shortly at the Alcazar, with Willard Mack and Marjorie Rambeau in the leading roles. The title is "A Political Play."

Waldemar Young, William Jacobs, Miss Van der Hoff and company, who recently produced "When Caesar Ran a Paper" at the Oakland, Orpheum, have been booked for an Orpheum circuit tour opening early in July.

The Brighton Quartet, who recently completed the Pantages circuit and later booked by Mitchell Leichter, for four weeks over the W. S. V. A. time, have jumped their contracts and supposedly left for New York after playing two of the four weeks.

It is understood the Galeity management is looking for a suitable vehicle in which to feature Will Philbrick. It is also the intention of the Galeity company to revive the "Candy Shop" with Rock and Fulton, for an eastern tour early in July. Another suit was filed April 17 against the Galeity company for \$1,200 and interest. Will M. Hough and Ben M. Jerome and their agent, Frederick Donaghey, claim that amount. They allege that the Galeity company contracted for the American and Canadian rights of "The Girl at the Gate" for \$225 a week, played it for six weeks in San Francisco and paid only \$150.

Earl Hall, formerly with Monte Carter company, has joined the Louis B. Jacobs Musical Comedy Tab, now playing the Tabor-Grand in Denver.

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Fire broke out in the Victoria (film house), Birmingham, the orchestra struck up a lively air and 225 persons fled quietly out. In the excitement the box office was robbed.

"The White City" is being remodeled for the season, opening about May 1. It will have a band but no vaudeville this year.

The Metropolitan Opera Co. comes to the Auditorium Monday for seven performances. Caruso will sing three times in the week, Godski twice, and Farrar, Hompel and Ober twice each.

ATLANTIC CITY, N. J.

By LOUIS WILLIAMS.
APOLLO (Fred E. Moore, mgr.).—"20, Montgomery & Stone in "Lady of the Slipper"; 23, "Fine Feathers." Next week, Rol Cooper Megrue's new farce comedy, "It Pays to Advertise." Cohan & Harris, producers.

KEITH'S (Jake Isaacs, mgr.).—Mercedes, Edmond Hayes & Co., Faber Girls, Gruber's Animals, Barban & Grobs, Cervio, Lewis & Dody.

NIXON (Harry Brown, mgr.).—Jean Bedini's "Mischief Makers."

SAVOY.—Pictures.

Ziegfeld's "Follies" scheduled for Apollo May 25.

The Hall of Amusements on Garden Pier adjoining the Keith theatre, is undergoing the process of elimination of the steeplechase amusements, which have been sold to Charles Stetle, of Point Breeze, Philadelphia. A dance floor will be placed in the hall, which is to open the first day of May.

Murphy's American Minstrels will open May 30 on the Steel Pier.

Charles Dillingham is recuperating from his recent attack of appendicitis at the Shelburne hotel.

Hobart Cavanaugh and his wife, Florence Heston, left here last week for New York, where they embarked for South Africa with a repertoire company.

Bruce Edwards, of the Dillingham offices, ran down over the week end to look over "The Lady of the Slipper."

Flo Ziegfeld and his bride, Billie Burke, are honeymooning by the sea waves.

Lillian Russell and her husband have leased a cottage in Atlantic City for the season.

BOSTON.

By J. GOOLTZ.
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.).—Bernhardt pictures Monday only. House dark.

HOLLIS (Charles J. Rich, mgr.).—"Mrs. Bumpstead-Leigh." Last week. Good business.

COLONIAL (Charles J. Rich, mgr.).—"Queen of the Movies." Claiming to be doing the best business in town this week. David Warfield claims same honors, but neither show quoting figures.

PARK (Charles J. Rich, mgr.).—"Fanny's First Play." Last week to fair business.

CORT (John E. Cort, mgr.).—"Pretty Mrs. Smith." Last week of an unexpectedly terminated run.

WILBUR (E. D. Smith, mgr.).—"Doris Keane in "Romance" opened this house Monday night. Indefinite run.

SHUBERT (E. D. Smith, mgr.).—Blanche Ring in "When Claudia Smiles." Fair business.

MAJESTIC (E. D. Smith, mgr.).—"Within the Law" showing no sign of any let-up in business. Is sure-fire until hot weather.

PLYMOUTH (Fred Wright, mgr.).—"Within the Law." 18th week with average still well over \$9,000.

BOSTON (William Wood, mgr.).—Last week of "In Old Kentucky." Another free silk stock-

ATLANTA.

FORSYTH (Hugh Cardosa, mgr.; agent, U. B. O.).—"The Green Beetle," wierd but goes well; Conlin, Steele & Carr, big. Hopkins Sisters, please; Mae West, warmly received; Redford & Winchester, fair; J. Warren Keane, acceptable; Ergott & Lilliputians, applause.

GRAND (Harry Hearn, mgr.; agent, U. B. O.).—Opened with pop vaudeville 20, ordinary bill; Noodles Fagan, featured; Kelly & Laferty, well received; Three O'Neil Sisters, hit of show; Mile. Paula, liberal applause; Balsac & Baker, usual "raggers"; four-reel feature film.

ATLANTA (Homer George, mgr.).—Otis Skinner in "Kismet," drawing big; "Damaged Goods," to follow closing season.

LYRIC (Jake Wells, mgr.).—Lucille La Verne Stock, "Seven Days," looks like run; strong company enthusiastically received.

BIJOU (Jake Wells, mgr.).—Eddie Black Stock, no-name play, prize offer aiding business.

COLUMBIA (Frank Hammond, mgr.).—Dark. Reopens in two weeks with new burlesque stock.

The LaVerne Company has started the tango matinee thing and it is going big.

THIS LITTLE HOME FOR \$10



Look upon this picture. It represents a little 3-room Portable Cottage, front porch, back porch, a well of spring water, a small henhouse and 12 chickens, a large plot of land 100 feet front by 100 feet deep, with a few shade trees, all for payment of \$10 down, then 9 monthly payments of \$10 each, making a total of \$100, at which time you can occupy the premises and pay \$10 a month thereafter until \$460.00 is paid, when we will give you a free, clear deed. Where can you match it? When in your lifetime did you ever get such a chance? It means a Home for you on Long Island among the places, with enough of land to follow the chicken industry, which is a profitable one. Besides there is work for those who want work. Others are there doing well.

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Wire Walkers

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IN 4 PARTS

CECELIA LOFTUS in
"A LADY OF QUALITY"
IN 5 PARTS

MRS. FISKE in
"TESS OF THE DUBBERVILLES"
IN 5 PARTS

JOHN BARRYMORE in
"AN AMERICAN CITIZEN"
IN 4 PARTS

MARY PICKFORD in
"IN THE BISHOP'S CARRIAGE"
IN 4 PARTS

CYRIL SCOTT in
"THE DAY OF DAYS"
IN 4 PARTS

HENRY E. DIXEY in
"CHELSEA 7750"
IN 4 PARTS

MARY PICKFORD in
"HEARTS ADRIFT"
IN 4 PARTS

LILLIE LANGTRY in
"HIS NEIGHBOR'S WIFE"
IN 3 PARTS

"THE PRIDE OF JENNICO"
IN 4 PARTS

LAURA SAWYER in
"AN HOUR BEFORE DAWN"
IN 3 PARTS

MARY PICKFORD and All Star Cast
in "A GOOD LITTLE DEVIL"
IN 5 PARTS

JAMES O'NEILL in
"THE COUNT OF MONTE CRISTO"
IN 5 PARTS

CHARLOTTE IVES in
"CLOTHES"
IN 4 PARTS

MARY PICKFORD in
"CAPRICE"
IN 4 PARTS

MARY PICKFORD in
"TESS OF THE STORM COUNTRY"
IN 4 PARTS

LAURA SAWYER in
"THE PORT OF DOOM"
IN 3 PARTS

WILLIAM FARNUM in
"REDEMPTION OF DAVID COR-
SON"
IN 4 PARTS

CARLOTTA NILSSON in
"LEAH KLESCHNA"
IN 4 PARTS

MALCOLM WILLIAMS in
"THE BRUTE"
IN 4 PARTS

"A DAUGHTER OF THE HILLS"
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ing night Tuesday drew big mob. Good ad-
vertising stunt.

TREMONT (John B. Schoffel, mgr.).—David
Warfield in "The Auctioneer." Second week to
cooking business.

GLOBE (Robert Jeanette, mgr.).—"Bringing
Up Father" opened Monday night to capacity.
Really good show and will put this house on
the combination circuit the major portion of
next season after a summer of small time
vaudeville.

CASTLE SQUARE (John Craig, mgr.).—
Stock. Second week of Livingston Platt's pro-
duction of "A Midsummer Night's Dream"
which is drawing the highbrow class that
normally does not know that stock houses
exist.

HOWARD (George E. Lothrop, mgr.).—"Ragtime
Girls." First time here.

GRAND OPERA (George E. Lothrop, mgr.).—"Girls
from the Follies."

CASINO (Charles Waldron, mgr.).—"Broad-
way Girls."

GAIETY (George T. Batcheller, mgr.).—"Dream-
lands."

Gus Hill appeared in town Monday night to
give "Bringing Up Father" the once-over. The
production as it stands has much merit be-
cause of a cast of minor principals who are
not much on acting but have exceptional sing-
ing voices. Hedgie Brothers and Jacobson give
their specialty in the last act and tone up the
entire show wonderfully.

Monday was a state holiday in Massachu-
setts and some of the shows coming in did not
realize it. The advance sale made their eyes
open. It was capacity for every house in town
and was the last bang in the waning season.

April 30 brings a benefit matinee at the Ply-
mouth by the "Under Cover" company. Lucile
Watson and Lola Fisher are to sell auto-
graphed photographs at \$1 per.

"The Darktown Follies," poorly press-agent-
ed, opened Monday night at the Hub, which
has been used during the past year as a Jew-
ish and Italian theatre. The company, headed
by J. Leubrie Hill, consists of colored people

exclusively and would have done a far better
business if it had done a little more adver-
tising.

The hall in the new parish house to be
erected for the First Baptist Church in Mal-
den is to be equipped for pictures. The Rev.
Charles M. Moss plans to use reels every Sun-
day night when the hall is finished. The
South Congregational Society, Rev. Edward
Cummings, pastor, is also looking for good
reels suitable to the citizenship class which
meets weekly.

Sunday night at the Tremont a benefit was
given for Larry O'Connor, who lost his fingers
and toes in the western part of Massachusetts
early in the winter. He was a theatrical piano
player. On the committee Sunday night were
"Sandy" Chapman, Teddy Brennan and Wil-
liam Aze.

BROOKLYN, N. Y.

By EDDIE HARTMAN.

BUSHWICK (William Massad, mgr.; agent
U. B. O.).—Twelve acts this week, probably
on account of the circus being in the vicinity.
Monday afternoon was fairly light although
weather in favor of theatre. Dare Brothers
opened with strong act, similar to many oth-
ers; Fennel and Tyson, second, in song and
dance skit, mildly received; Frank Milton and
De Long Sisters, scored; Paul Seldom's
"Poems in Marble," nice posing act; Kate
Ellmore and Sam Williams following the
statues had an easy time. "Colonial Days," a
B. A. Wolfe musical turn with a pretty stage
setting and some very good musicians. Little
Billie opened after intermission and sang some
new songs. Morris Cronin did very well with
his club swinging act. Nellie V. Nicolls again
proved herself to be a big favorite with
Brooklyn audiences. Claude Gillingwater pre-
sented "Wives of the Rich," a sketch that has
a great grip. Edith Lyle as the wife, a dis-
tinct success. Stepp, Goodrich and King sang
and played to big applause. Appdale's Circus
closed satisfactorily.

SHUBERT (William Sheehy, mgr.; agent,
Loew).—Good variety of acts and plenty of

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pep to the show. Floyd Mack starts it off with dancing. Three Keltons have a musical act that fills into the program very well, the younger girl doing some very good drumming at the finish. Roland West and Co. have a sure small time comedy sketch. Rita Gould had a cold Monday and could not do very much with her songs so she went after them with kidding. The Oliver Orlando Troupe, clever tumbling; Bell-Boy Trio, big hit.

FULTON—(A. M. Lighton, mgr.; agent, Loew).

—Show at the Fulton this week no matter how you look at it, too small, thin, even for a small time house like the Fulton. Simpson and Dean, dancing, used a tough makeup for the finish that pleased. They opened. Bogert and Nelson failed to start anything with songs and comedy. Dorothy Rogers and Co. in "Babies a la Carte" seems to have lost the snap formerly characteristic of their work. Pagan and Byron, two old times, pleased above anything else on the bill. Deimorg and Light added some singing that was appreciated. Hanlon and Hanlon closed with acrobatics.

COLUMBIA (A. Sichel, mgr.; agent, Loew).—With the opening and closing acts furnishing the best part of the show, the Columbia has a peculiar bill. Jack Dakato Trio opened with sharpshooting act that surely is a hit for accuracy. McGarvey, a female impersonator, sang some old songs that failed to start any enthusiasm but he caused many exclamations when pulling his wig. Then there was an "Extra," a tramp comedian without a name and it was just as well. Sad? Oh, boy! "The Law," a rural railroad station sketch with two people, is a laugh getter from the small-time folks. Wilson and Jennings sang some parodies, well liked. The Flying Cromwells closed the show with a bar act that is a big thing for the three-a-day.

BIJOU (George Schenk, mgr.; agent, Loew).—Show started very slowly with Polach and Anglin, the man doing a "nut" that is worthless. Mantilla and Lloyd at the Winter Garden Sunday nights often of late did some dancing, very high class. Bessie LeCount, a plain looking little miss, did some pantomime with a recitation for a finish that was well received. "The Villain Still Pursues Her" scored the laughing hit. Edwards and Edwards, two boys in black face who look like Conroy and Le Maire, have some good material that they put over neatly. The Three Sheivey Bros. have a fast running act that gets over.

BEDFORD (Geo. A. McDermott, mgr.; agent, Fox).—It's a case of mixed doubles at the Bedford with four of the six turns in that class. O'don, an accordionist with an electrical attachment to his instrument, got some very nice harmony out of it. Broth and Heppa in one of those drunken husband's dream sketch, mildly received. Then came McGregor and James with some natty clothes and popular songs, big applause. La Fevre Duo, society dance teams, doing well on the small time. Ward and Shubert followed their singing and piano acts. "Fun in a Turkish Bath" gathered the laughs in the closing spot.

GOTHAM (J. K. MacCurdy, mgr.).—With a show that was seven-eighths singing and dancing, the Gotham bill Sunday night was not very well balanced. A couple of acts of local talent that went very big causing some of the other turns to work without much appreciation. Col. Sam Holmuth sang a couple of the old time songs and retired with much applause. Hyland, Grant and Hyland are a very comical place small-time trio. They use a band finish, the only creditable part of which is the twir-

ling of the baton by the boy. James Grady and Co. closed the first part with their familiar "Toll Bridge" sketch. Miller, Packer and Seix, an East New York act, big hit, with comedy and songs. Inness and Ryan following this trio had a hard time, their work being almost along the same lines; Maud Ryan showed the natives something in clothes. June Mills from the "Columbia Burlesquers" followed with some more songs, but put them over so that she received applause. A girl act called "Peggy and the Honeymoon Express Girls" closed the show. One of those things with five girls, an Irish comedian, straight man and a soubret that are so common on the small-time.

STEEPLECHASE (Coney Island).—Steeplechase opened to the public April 18. The buildings and concessions have all received a few coats of paint during the winter and appear ready for the summer crowds. A few new attractions have been added to the large number there in former years, the most important of which is the new ball-room, a long, narrow hall along the side of the large building facing on the garden, where the couples may go after each dance and enjoy the ocean breezes. Another new arrangement is a revolving tango floor with the band in the center. This was not completed the opening day.

GOTHAM (Stock; James MacCurdy, mgr.).—"The Littlest Rebel." Brooklyn always has been the mecca for stock companies and always will be if the present theatrical situation does not change. In looking over the local attractions a person will find there are just as new and many times better plays at the stock houses than that at the legit theatres. This week, for example, at two of the high class houses "Everywoman" and "Little Women" are playing two shows that have been on the boards for over two years, while at the Gotham (a stock house) "The Littlest Rebel" is a play but recently released for stock. The MacCurdy Players gave a performance that would be creditable to any stock organization. The two leading men, both were well taken by Gordon De Maine as Colonel Morrison and Samuel Godfrey as Captain Cary. The role of Virgie was held by Viola Savoy. Although a trifle taller than the original Virgie she instilled enough childish mannerism to make it very strong. James MacCurdy was the old slave. Although only in two acts he was able to get the attention of the audience the minute he stepped upon the stage. The rest of the roles were capably filled by other members of the company.

MONTAUK.—"Das Mitternacht Maedel." Enough Germans in Brooklyn to make it a good one.

MAJESTIC.—The Princess Players in rep sketches.

DE KALB.—"The Traffic." first appearance in Greater New York. One dollar top price.

BROADWAY.—"Everywoman" moves here from the Montauk for a week.

STAR.—"Girls from Happyland."

CASINO.—"Belles and Beauty Row."

EMPIRE.—Watson Sisters.

ORPHEUM.—Vaudeville.

FIFTH AVE.—Vaudeville.

HALSEY.—Vaudeville.

OLYMPIC.—Vaudeville.

The new Flatbush theatre at Church and Flatbush avenues is expected to open about June 15.

Claudia Lucas, former leading woman for Corse Payton and J. H. Green, have joined the Clifford stock.

Frank Clifford is now playing leads for the Clifford stock company at the Whitney, Brooklyn, while his brother, Jim, looks after the business end.

A new restaurant called the College Inn is being erected near Stauch's (Coney Island). Cabaret and dancing floor are to be installed.

Luna Park is scheduled to open May 23.

Henderson's is to return to its vaudeville policy May 13 or 18, having played four acts and pictures all winter.

The Vitagraph Co. has added Alan Campbell, son of Mrs. Patrick Campbell, to its list of players.

Daniel Lawlor returns to the MacCurdy Players at the Gotham this week.

BUFFALO.

By G. K. RUDOLPH.

LYRIC (H. Marcus, mgr.; agent, Loew).—"Ward 22," featured, one long, lingering laugh; Gertrude Delmont, pleased; Arthur Morris, mytifying and fair; Three Brownies, second; Al. Wesley & Paul, mgr.).—May Irwin in "Widow by Proxy," opened to full house. Next, The Bonstelle Stock Company.

TECK (John R. Olshel, mgr.).—Eagle's Minstrels, first half drew heavy. Cast of 150, all local. Success.

SHEA'S (Henry J. Carr, mgr.).—Homer B. Mason and Marguerite Keeler & Co., easily feature of bill; Big City Four, good harmonizers; Dane Claudius & Lillian Scarlet, scored; Williams, Thompson & Copeland, clever act well received; Lupino Lane, English, pleased; Arthur Sullivan with Margaret Murphy and Frank Dickson in "Stralight," scored heavily; Josephine Dunfee, charming; Samoroff and Sonia, good; Loyal & Pierrot, excellent novelty, and well received.

MAJESTIC (John Laughlin, mgr.).—"Mutt and Jeff in Panama" drew well. Company has good principals, chorus fair. Comedy went over well. Next, "Mrs. Wiggs of the Cabbage Patch."

GAYETY (John M. Ward, mgr.).—"Golden Crook Extravaganza" drew usual capacity houses. One of best in Columbia circuit.

GARDEN (W. F. Graham, mgr.).—Taylor's "Tango Girls" opened to small house. Man-

agement following custom of other houses and featuring ladies matinees. Tango contests help interest.

ACADEMY (M. S. Schlesinger, mgr.).—Bernard & Lloyd, big hit; Rose and Moon, fine; Burt Beyerstadt, went well; Von Cello, pleased; Josephine Carr, dainty; Hoyt Lessig & Co., held interest; Joe Fondeller, good; Montrose & Sardell, clever. House drawing capacity daily.

FILLMORE (Geo. Rosing, mgr.; agents, McMahon & Dee).—Robinson & Brooks, scored; Artane, good comedy; Claglin Sisters, clever; Knox Bros., fair; Polish Stock, drawing well.

PLAZA (Stokton, Rosing & Michaels, mgrs; agents, McMahon & Dee).—May & Brown, featured; Frizzo, clever; Eugene Emmet, pleased; Joe Howard's Parlor Minstrels, concluded good bill. 23-25; "Fun in Grocery Store Musical Comedy Company."

STRAND (Harold Edel, mgr.).—Showing four days, "The Three Musketeers," in picture, six parts. Capacity houses.

If the ideals of the local branch of the Drama League of America do not go astray, Buffalo is soon to experience a theatrical rebirth. Old, worn-out productions that for years have been foisted upon the theatregoers of this city will no longer reap their harvest of coins, and plays to be produced in the future will receive wide and thoughtful attention. America's tenth largest city, so the league contends, is large enough to be worthy of the very best in drama and not the best in substitute drama.

Mrs. Alfred L. Becker, temporary chairman of the Buffalo branch of the League, has called a special meeting of this week of all persons desirous of seeing rejuvenation of theatrical conditions in this city. Interested people have been asked to assemble at this meeting in the parlors of the Hotel Iroquois, and will be addressed by Mrs. Agnes B. Best, president of the National Drama League.

Max Lubelski of the Hofbrau announces the engagement of La Verne Halsey and Allen Jance, New York dancers, as a special feature. Many of the large department stores have engaged dancers to demonstrate to their patrons the latest in the various arts of the fantastic toe.

"Nasareth," a passion play, written by Clay M. Greene of Philadelphia, is to be presented at the Teck week April 27 by the Canisius College Dramatic Association. This play as it will be producer under the personal direction of Mr. Greene has the distinction of being one of the few narrations of the life of Jesus Christ ever written in the English language.

Miss Bonstelle and her players who open their summer engagement at the Star April 27 will offer for the first week "The Temperamental Journey." Corliss Giles returns as leading man. Second night are to be carried by Lyman Pratt. Bloomer is a new member; Bob Adams also returns. Kathleen Comegys, Terrie Loring and Roxanne Lansing will handle second parts. Leonora von Ottinger is also a member. Stuart Walker will take personal charge of all productions. Harry McFayden is to be the stage manager.

Opening the spring season at the Teck, the Aborn English Grand Opera Company, including a full cast of noted vocal artists, will produce operas.

Several acts appearing last week on Loew time jumped to Grima circuit for special engagements of short duration. Many were billed at the Emblem, a new theatre managed by A. G. Strasser.

CINCINNATI.

By HARRY V. MARTIN.

GRAND (John H. Havlin, mgr.).—"Adels." 27, "The New Henrietta."

LYRIC (C. Hubert Heuck, mgr.).—Nat Goodwin in "Never Say Die"; 28, May Robson in "The Clever Woman."

WALNUT (Willis F. Jackson, mgr.).—Picture.

OLYMPIC (McMahon & Jackson, mgrs.).—Picture.

GAYETY (Charles B. Arnold, mgr.).—"Big Frolic."

EMPIRE (George F. Fish, mgr.; S-C.).—Bill as good as usual. Rosaire & Prevost opened, satisfactory; Armstrong & Manley, fair, went over audience; "In the Hills," fair; Kitty Flynn, hit of bill; Majestic Musical Four, featured, good.

GERMAN (Otto E. Schmid, mgr.; stock).—28, "Kaserneunluft."

CHESTER PARK (I. M. Martin, mgr.).—Open Saturdays and Sundays.

ZOO (William Whitlock, mgr.).—Open all year.

CONEY ISLAND STEAMERS.—Sunday excursions up and down river.

ORPHEUM.—Pictures.

PEOPLES.—Pictures.

HEUCK'S.—Pictures.

LYCEUM (Harry Hart, mgr.; agent, Sun).—Voigt & Voigt, Ruth Wright, Bruce & Noble, Southern & Woodruff. Pictures. Country fair Wednesday and Saturday nights.

CLEVELAND.

By Clyde E. Elliott.

OPERA HOUSE (George Gardiner, mgr.).—"The New Henrietta." Business very good, and show amusing.

COLONIAL (Robert McLaughlin, mgr.).—E. H. Sothen. Business big.

HIPPIDROME (H. A. Daniels, mgr.).—Lane Carrera, headlining. Frank Sheridan & Co., one of the best sketches at Hip this season. Other numbers fair.

MILES (Frank Raymond, mgr.).—Pauline, hypnotist, headliner. Waish-Lynch & Co., very amusing in "Huckin's Run"; Mager & Goodwin, making good; other acts good.

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PRISCILLA (Proctor Seas, mgr.).—"The Passenger Wreck," thrilling act, going big, with Edward Racey and Bessie Burt; Japanese Dolls, one of the good features of bill. Other acts fair.

PROSPECT (Geo. Lyons, mgr.).—Willis Granger giving a good performance of "The Master Mind" to big business.

CLEVELAND (Harry Zerker, mgr.).—"What Happened to Smith" fill the house for the Holden Players.

DUCHESS (R. Buckley, mgr.).—Pictures. Business only fair.

METROPOLITAN (G. Johnson, mgr.).—Picture. Business good.

STAR (C. J. Kitts, mgr.).—"Star and Garter Show," good business.

EMPIRE (Geo. Schenit, mgr.).—"The Jolly Girls," business only fair.

GORDON SQUARE.—"La Mascot," first half; "The Lion and the Mouse," second half. Business big.

KNICKERBOCKER.—Film.

Local real estate men are said to have been approached by a Springfield (Ohio) showman who wants a site on Euclid avenue for a vaudeville house.

Luna Park, Cleveland's chief summer amusement park, will open middle of May. Vaudeville will be featured at the Coliseum on these grounds.

The plans for the summer season at the Metropolitan have not been decided upon. Pictures may be adopted.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—"Ching Ling Po, great; Cartmell & Harris, very clever; Kellar & Orth, applause; Seeda & Host, good opener; Roach & McCurdy, excellent; Howard & McCane, big; Four Athletes, good. Bills here have shown material improvement in the past six weeks.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—"A Bachelor's Dream," pleasing; Murray K. Hill, laughs; Eckert & Berg, good voices; Piccolo Midgots, very amusing; The Marshes, jugglers; "Capt. Sigbee," intelligent horse.

PALACE (C. W. Hoffman, mgr.; Earl Cox, agent).—First week of new policy, four shows daily. Alva York, went big; Snyder & Buckle, scream; Neal & Neal, above the average singers; Mabel Johnson, pleased; Williams & Held, well received; Aerial Lafayette, opened.

WASHINGTON (Frank Whitbeck, mgr.).—Second week of opera. "Il Trovatore."

DETROIT (Harry Parent, mgr.).—"The Marriage Market."

GARRICK (Richard H. Lawrence, mgr.).—Feature film. Next, McIntyre & Health in "The Ham Tree."

LYCEUM (A. R. Warner, mgr.).—Vaughn Glaser in "Pierre of the Plains."

GAYETY (William Roche, mgr.).—"Follies of the Day."

CADILLAC (Sam Levey, mgr.).—"Cabaret Girls."

AVENUE (Frank Drew, mgr.).—"The Bandit King." Next "At Cripple Creek."

The Pier, summer dance hall, opened April 22.

HONOLULU, H. I.

By E. C. VAUGHAN.

ROYAL O. H. (W. D. Adams, mgr.).—"Dark."

HAWAII (L. Scharlin, mgr.).—"POPULAR (Henry Bredhoff & Harris)."

EMPIRE (J. Magoon, mgr.).—"LIBERTY (J. H. Magoon, mgr.)."

BIJOU (J. H. Magoon, mgr.).—"Geo. Spaulding, assisted by Geraldine Wood and James Guilfoyle, in sketches. De Von Sisters, Paley Noon, Rosebud Quartet. Two shows nightly.

The Spaulding Musical comedy company at the Bijou, is working with one-half its original strength. The reason for letting go the others is given as poor business. The following former members sailed for San Francisco on the Sierra: Ralph Martin (musical director), George Chesbro, Mrs. Chesbro, Ned Harding, Beth Norton, Miss James, Miss Dunbar.

Harold Bauer, pianist, will open at the opera house May 4.

INDIANAPOLIS.

By C. J. CALLAWAN.

SHUBERT MURAT (W. E. Mick, mgr.).—22, 23, 24, 25, May Robson in "The Clever Woman."

ENGLISH.—"Wright Huntington Players in "Rejuvenation of Aunt Mary." Business very good.

LYCEUM. The Arvine Players in "The White Sister." The return of the Arvine Co. has been appreciated by good business on the opening week.

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FAMILY (C. Harmon, mgr.).—Gus Rapier Musical Comedy Co. Excellent business.

GAYETY.—Pictures.

COLONIAL.—Pictures.

LYRIC (H. K. Burton, mgr.).—Tom Waters, scored; Sans & Sans, good; Malda De Long, very good; Nana Sullivan Co., well received; La Jolie Deodima, excellent; 6 Malvern Comiques, featured.

COLUMBIA (Billy Valli, mgr.).—"Robbie's Beauty Show." Good to good business.

The "Robbie Beauty Show" closes the season for wheel shows at the Columbia. Manager Valli will start burlesque stock in two weeks.

KANSAS CITY.

By R. M. CROUSE.

SAN S. SHUBERT (Earl Steward, mgr.).—"The Passing Show of 1913." Big houses.

ORPHEUM (Martin Lehman, mgr.).—"Beauty is Only Skin Deep," great sketch capably played; Laddie Cliff, very big; Yvette, also big; "The Double Cross," good; Lec Carillo, fine; Maxine Bros. & Bobby, applause; Flying Henry, daring.

EMPRESS (Dan McCoy, mgr.).—Bert Leslie & Co., big laughing hit Burke & McDonald, roars; Four Jesica Troupe, pleased; Charles B. Lawlor & Daughters, good; Rich & Lenore, excellent; Earl Girdeller & Dogs.

HIPPODROME (Ben F. Staff, mgr.).—Princeton & Yale, Blank Family, Land & Counter, Barber & O'Neill, Bernivici Bros.,

Four Wilhat Troupe, Bartino & Co., Gottler & Goetz, Manley & Sterling.

GLOBE (Cy Jacobs, mgr.).—Kelly's Youngsters, good school act; George Roemer, versatile; Ballinger & Reynolds, good; Faust & Faust, clever pantomime comedians; Page, Penney & Arnold, big; Maglin, Eddy & Roy, clever acrobats; Castle Tango Pictures.

GRAND (A. Judah, mgr.).—"Mary Jane's Pa."

AUDITORIUM (Meta Miller, mgr.).—Stock.

GAYETY (Burt McPhail, mgr.).—"Liberty Girls."

Willie Wood (Roy Crawford, mgr.).—Pictures.

Mr. and Mrs. Castle will appear at Convention Hall May 6.

Fairmount Park is waiting real spring weather before opening.

"Mile Juliette," a musical comedy, music by Lucien Danni, who wrote "Oceans Roll," is to be produced by a Kansas City Dramatic club at the Grand April 30, May 1-2.

Vera George, of Al Reeves show, gave a motor party to her Kansas City friends one night last week while the show was playing here.

Vera is a Kansas City girl. Dave Chambers, Roy Morris and Johnny Sivright of the Gayety theatre provided the music.

Jeanette Mohr, chorus girl with Pete Clark's

"Rosey Posey Girls," was stricken with appendicitis when the show played Kansas City and was operated on. She rejoined last week.

Cy Jacobs, manager of the Globe, will be married next fall to Clara Wheeler of Chicago, it is announced.

Marie Prather, a Kansas City girl, has joined the Meta Miller Stock at the Auditorium.

LOS ANGELES.

By GUY PRICE.

Fred Woodward, the clever animal portrayer who scored a tremendous hit in Morosco's "Tik Tok Man of Oz," is rehearsing a vaudeville act here. Woodward has engaged Todd Wright and May Dodson, a local girl.

Reed Huestis, dramatist, author and scenario writer, has established a school for the instruction of embryo photoplay authors.

Frank Moore, late of Morton and Moore, is trying to decide whether to return to Broadway or remain here and go into the movies.

Louise Glaum is all bruised up as the result of a fall from an elephant the other day while appearing in a picture.

Hans Linne, former director of the Tivoli opera company, is writing an opera around Harold Bell Wright's novel, "The Winning of Barbara Worth."

L. Frank Baum is about ready to launch his picture concern here. The Baum company will restrict its production to "Os" fairy stories.

Elmer Harris, who with Oliver Morosco was responsible for the book of "Pretty Mrs. Smith," in which Kitty Gordon is now starring in Boston, has another play—a comedy—ready for production. Morosco will finance it.

Charles Daniels (Neil Moret) and Mennie Lowenstein have just completed a song, "My Cecil Brunner Rose," for Frank Egan's production of "Wan O' the Wood." It will be sung for the first time here by 1,000 school children at a big May Day fête May 1.

Elianti Sepulveda, well known Los Angeles society girl and member of one of the oldest families of Spanish-American aristocrats, made her vaudeville debut here Monday at the Pantages. She is doing Spanish folk songs and dances.

Phyllis Gordon is the new prima donna at the Alhambra.

Jess Dandy, now starring in "Auction Pinocchio," will play his first dramatic role week after next when he fills in in "My Shadow and I." His part is just a trifle better than what is termed, in stage parlance, a "bit."

Carly Blackwell, movie star, may get back into the legit for a brief engagement. Frank G. Egan announces that he has signed him to appear in a one-act play at the Little theatre.

In spite of a severe panning by critics, "Hanged," the prison playlet written by John D. Barry of the San Francisco Bulletin, and which depicts a hanging at San Quentin Prison, is going big at Pantages. Manager Walker has decided to hold it over another week.

Morosco will not produce Adolph Philipp's "Two Lots in the Bronx"—not for quite awhile at least. Rehearsals had already started for the musical piece and several extra players had been engaged or spoken for when the local manager suddenly switched his plans. "My Shadow and I," another Philipp piece, was put in rehearsal in its stead.

Isn't it funny how this playwrighting bee stings everybody? Walter Lawrence, actor, and William Lorraine, musical director, have collaborated on a musical comedy. Oliver Morosco is considering producing it.

John Steven McGroarty, author of the "Mission Play," California's greatest pageant drama, has turned down five offers from motion picture concerns for the rights to dramatize the play. McGroarty says he is planning to tour the world with the pageant in 1916.

Herr Joseph Reichl, sportsman, friend of all visiting professional folk and for eight years assistant manager of the Alexandria, has left for Kansas City, where he becomes head of a new hostelry there.

George Davis of San Francisco is here arranging a coast tour for Willard Mack and Marjorie Rambeau and hopes to get ten weeks. They are now at the Alcazar, Frisco.

Phyllis M. Lowe, an actress, deserted three years ago by her husband, an actor, was granted a divorce here.

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Fritz Scheff closes here and goes direct to New York.

Henry Woodruff is laying off this week here. He has gone fishing and wild goat hunting at Catalina. He closes his Orpheum tour in six weeks and then goes to London to fill a long vaudeville engagement.

The schedule of attractions for the week of May 3 is as follows: Burbank, "My Shadow and I"; Morosco, "The Girl Behind the Counter."

The Dick Ferris-Florence Stone Bentley Grand stock will play at Long Beach week May 3 in "The Escape." Babe Daniels, ingenue, Robert McKinzie, have joined the company.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Louise Alexander & Clive Logan, clean up above all others; Bert Errol, excellent; Henry E. Dixey, enviable; McConnell & Simpson, fine; Rawls & Von Kaufman, good; Natalie & Aurie Dagwell, pleased; Nelson & Nelson, good; Goleman's European Novelty, entertaining.

EMPRESS (William Raynor, mgr.; agent, S-C).—"Five Violin Beauties," popular honors; Newport & Stirk, comedy hit; Chas. Bachmann & Co., fair; Grant Gardner, good; Oxford Trio, excellent.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Johnny Noff, goes big in headline spot; Gallarini, Four, excellent; Georgeall Bros., good; Sandy Shaw, pleased; Sam Curtis & Co., fair.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Musical tab, "The Parisian Review," supplants vaudeville for week. Fine opening.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—McIntyre & Heath in "The Ham Tree" first half of week. Film following ten days.

SHUBERT (Charles C. Newton, mgr.).—Shubert Theatre Stock in "The Ghost Breakers" to good business.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co. in "Poinische Wirtschaft." Business fine.

GAYETY (J. W. Whitehead, mgr.).—"Beauty Parade."

MINNEAPOLIS.

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—Pictures, "Blue Bird," 27-29.

SHUBERT (Bainbridge Stock).—"Little Brother of the Rich," with Lella Shaw as the new leading woman.

ORPHEUM (O. A. Raymond, mgr.).—Nance & Nell, disappointing; Bert Fitzgibbon, big hit;

Canfield and Ashley, fair; McMahon, Diamond and Clemence, excellent; Bryan and Sumner, deserve better akit; Martinetti and Sylvester, pleased as usual; Reuter Brothers, excellent. UNIQUE (Jack Elliott, mgr.; S-C).—Frank Morrell, headline; "Police Inspector's Surprise"; Sheek D'Arville and Dutton; Marie Stoddard; Torelli's Comedy Circus.

MILES HIPPODROME (W. F. Gallagher, mgr.; T. B. C.).—The Runaways, tabloid.

NEW GRAND (C. F. Dempsey, mgr.; W. V. A.).—Johnson, Howard & Lisette, William Burt and Company, Faye and Tennien, John A. West and Co.

BIJOU (Blaising & Hitchcock, mgrs.).—Harry Blaising Stock in "The Girl from Rector's."

GAYETY (Wm. Koenig, mgr.).—Mollie Williams and Company in "The Queen of Bohemia."

Florence Roberts is seriously ill with pneumonia here. The Shubert in which she was playing the last week of her stock engagement was closed from Monday until Thursday, when it reopened with "A Little Brother of the Rich," which the company had been rehearsing for the following week. It was rushed into performance with only a day's notice.

The Vernon Castles are coming to the Auditorium May 9.

Jane Tyrrell, who was leading woman of the Bainbridge players at the Shubert from September to January, was married to W. H. Ziegler, a wealthy Spokane property owner, at San Francisco last week.

The Harry Blaising Stock Company at the Bijou is negotiating with Consuelo Bailey as leading woman. Miss Bailey was here eight years ago and built up a great personal following.

Lois Howell and Malcolm Fasset are the new leads of the Wright Huntington Company at the Shubert, St. Paul. Louise Gerard and Jessie Brink have gone to Indianapolis for the summer season which Huntington and L. N. Scott will open there. Irene Summerley, former leading woman, has gone to her home in Chicago for a vacation.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Thoroughly enjoyable show. The Gockers, twirl water successfully; Britt Wood, immortalizing harmonica; Anna Lehr Co., strenuous; Elphie Snowden, charming singer; Muller & Stanley, entertaining; Lean & Mayfield, toothsome interlude; Corelli & Gillette, acrobats with brains.

GREENWALL (Stegner & Muehlman, mgrs.).—Stegner-Muehlman Players in "Over Night."

LYRIC (Charles Gramlich, mgr.).—Stock Burlesque.

LAFAYETTE (H. C. Fourton, mgr.).—Century Quartet, Marietta's Marionettes, Lambert & Van, Kawana Bros.

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HIPPODROME (Lew Rose, mgr.).—Snyder Troupe, Magic City Four, Baby Wolfe, The Fishers, Devoy & Dayton.
ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The local legitimate season ended Sunday evening with the closing of the Tulane. The year has been fairly good in point of merit. The Tulane's business far exceeded that of the Crescent. Popular-priced houses in the south are suffering from a dearth of acceptable shows. Something will have to be done in this respect or the theatres must adopt other policies if success is to be attained.

Louis Dean joined the "Damaged Goods" company in this city.

"Old Pop" Murphy, the oldest showman in captivity, has accepted a "bally" position with the Wortham shows.

The child of Howard Hall is seriously ill. Mr. Hall left "Damaged Goods" in order to be present at her bedside.

Joseph Lehmann, one of the owners of the Lyric, is now connected with Robert H. Ingersoll, London.

The Orpheum will institute a supplementary season of feature pictures. The first will be an Indian war film.

"Wang" is to be the opening attraction of the New Orleans Comic Opera Co., opening at the Crescent May 8.

Spanish Fort opens Sunday.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—With the exception of "The Red Heads," seen here a few weeks ago and again the headliner this week, there is nothing on the program which stands out. The rest of the show is well balanced and fairly satisfying but nothing unusual. Delton, Mareena and Delton opened the show with a good hand and head balancing act. Paul La Croix and Co. followed in a familiar "almost a juggler" act. How this act is aided by the "company," a young woman at the drums, was not plain. Perhaps the company is intended to give class to the act. In No. 3 spot were Thomas P. Jackson and Bernard Cavanaugh in a melodramatic sketch called "The Letter from Home." Long and weary speeches made it tiresome and it was also hurt by poor enunciation. The first laughs came in the novel comedy given by Emily Darrell and Charley Conway, assisted by their young Boston bull, which chews gum for a good laugh. This team went big. Corradini's Animals were given plenty of attention, the zebras

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proving unusually entertaining. The elephant and dogs also pleased and Madame Corradini's high school riding was well received. Clark and Verdi in the next spot scored with their characteristic dialect. Robert L. Dalley in a hodge podge of nonsense gave some moments of entertainment although at times the act in which he appeared was rather silly and ineffective with rough horseplay. Dalley is assisted by Robert Roberts and Hester Armstrong, but perhaps he would do better if his

company put a little more life into their work. Ryan and Lee had the house roaring. "The Red Heads" followed, next to the pictures, which for the first time, were the H. B. B. and Public Ledger Weekly. The pictures shown were local happenings and they were given more attention than the usual film gets here. Formerly Pathe's Weekly was shown. Capacity Monday matinee.

WILLIAM PENN (William W. Miller, mgr.; agent, U. B. O.).—With Adele Ritchie and her

reputation as the main drawing card the house at the William Penn Monday night was capacity. Her appearance here is the first in pop vaudeville and she scored a solid hit. The other acts on the bill did not suffer by comparison, all being of a different type. One of the oddest comedy bar acts was that given by Shafer and Peet who used all the old tricks and routine but redeemed themselves by introducing some brand new finishes. Paul Burns, monologist and singer, proved popular and managed to turn the Mexican situation to considerable advantage in the way of bringing him a great deal of applause. Al White's Six Little Songbirds are an excellent combination of kid singers. The two older boys have good voices and the smallest girl is a clever performer but the unceasing timekeeping of the other three was tiresome. An amusing farce, "Two Ways to Look," was given by George Hickman and Co. and there was lots of fun in the act given by "Consul," the educated chimpanzee and his adopted daughter "Betty."

BROADWAY (Joseph Cohen, mgr.; agent, U. B. O.).—The Great Loon is the headliner and the balance of the program is unusually entertaining. Leon's tricks are among the best ever seen in this city and he held the house in mystery for thirty minutes. A fire and water trick which completely mystified the audience is probably his most effective piece of work. Cutie McMonigle and Lillian Spangler, juvenile comedienne, were satisfactory and liberally applauded, and Seymour's dogs were well received. Isabel Miller and Co. had an interesting playlet, called "The Other Boarder," which provoked laughter. Edwin George has a very busy turn with his juggling and chatter and Heron and Gaylord, black face, went big with singing and talking.

FORREST.—"Forward, March" restored Willie Collier to the musical comedy stage before a good house Monday night.
LITTLE.—Paul Kester's "The Lady in the Case" was given its premiere Tuesday night by Annie Russell and her company. The play is a new American comedy and will be here for the week.

LYRIC.—Second week in the engagement of Joseph Santley in "When Dreams Come True" with box office conditions satisfactory.

BROAD.—Second week of "Cordelia Blossom" with Burr McIntosh and a capable company. Business reported good.

GARRICK.—Final week of Victor Herbert's comic opera, "The Madcap Duchess," with Ann Swinburn in the principal part. Returns have been only fair.

CHESTNUT ST. O. H..—"Our Wives," a lively comedy adapted by Frank Madel and Helen Kraft from Venetian sources, by the Orpheum Players stock for the first time in this city.

WALNUT.—Second and final week of Rose Stahl in "Maggie Pepper." Business has been good.

METROPOLITAN.—The final week of "The Whip" began Monday night after a successful

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THE CRISPS

run of eight weeks. Business fell off toward the close.

ORPHEUM.—"The Common Law" by a traveling company at popular prices. George Kelly, a Philadelphian, who has the leading part of Louis Neville, was given a great reception. He is a brother of Walter C. Kelly, the "Virginia Judge."

LIBERTY.—"The Chaperons" in which Maxine Elliott formerly played, by the Emily Smiley Players at popular prices. Debut of Henry Ingram, new leading man.

AMERICAN.—"The Turning Point," a comedy drama, stock.

ADELPHI.—Picture.

CASINO.—Rose Sydel's "London Belles."

TROCADERO.—"The Progressive Girls."

EMPIRE.—"Bon Ton Girls."

GAYETY.—Stock burlesque with Mrs. Peter Maher and her son in the olio.

DUMONTS.—Stock minstreis in a burlesque on "Clean-Up-Week" and "The Wee-Hip," a parody specialty.

Burr McIntosh, now playing here in "Cor-de-blee Blossom," the Forrest, discussed the war situation in a speech last week before the meeting of the Ohio Society. Hugh O'Donnell, the lecturer, also spoke, taking the troubles in Ulster as his topic.

While George C. Davis, monologist, was playing at the Broadway, Camden, last Friday, he was notified that his wife and three-year-old child were burned to death in a fire which destroyed an apartment house at 741 Eighth avenue, New York, where they were living. He was booked for the Bijou this week but canceled.

While doing a wild west bit with the "Cabaret Girls" show here last week, Bobbie Weston was accidentally shot in the left arm. Luckily for Miss Weston the wound was not serious and she will probably return to the company next week.

Frank Harbeson, who is well known in local theatrical circles, has been engaged as house manager of the Bijou.

Jack Perry, now manager of the Gayety, stock burlesque, has been engaged by Dave Marion to manage one of his road shows next season.

May Burns (Mrs. Jack Sutter) of the "Cabaret Girls" celebrated her birthday here last Friday and was presented with a floral gift by the company.

Hugh Deady, assistant treasurer of the Troadero, is recovering from an attack of ptomaine poisoning.

Stein and Schlechter have taken over Hart's Kensington and will rename it the "New Kaufman." The new owners will install stock burlesque for the summer, April 27.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Nat M. Williams, big; Sybil Brennan, assisted by James Diamond, sensational hit; Devole Trio, unusually good; Meredith & Snoozer, good; Asoria, Eliante & Chevalier de Mar, pretty; Raymond & Bain, scream; Fred J. Ardath & Co., pleased; Ahmed, hit; Seven Tumbling Bricks, good.

HARRIS (C. R. Buchholt, mgr.; agent, U. B. O.).—"A Royal Romance," big hit; "The Girl in the Moon" headliner, very good; Inna & Lorella, good; Valentine Vox, original; Gibney Earle & Co., laugh; Hallen & Burt, amused; Dick Deloris, pretty good; Chase & Carma, scored.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—Victor Nubie's Talking Birds, headline hit; Murray & St. Clair, excellent; Four Military Maids, fine; Cotter & Boulden, good; McCormack & Wallace, excel-

lent; O'Brien & Brooks, pleased; Brown & Hodges, good.

ALVIN (J. P. Reynolds, mgr.).—Trentini made a record by playing here in "The Firefly" the third time in one season to a big house. 27, Sothern.

NIXON (Thos. Kirk, mgr.).—"Joseph and His Brethren" opened to one of the poorest houses at this theatre. Smaller than "The Garden of Allah" last week. 27, Cincinnati German company in repertoire.

DUQUESNE (Harry Davis, mgr.; stock).—"Elevating a Husband" drew good house.

PITT (Wm. McVicker, mgr.; stock).—"The Governor's Lady," with three carloads of scenery imported, drew big house.

ROWLAND (C. R. Jones, mgr.; stock).—"The Lost Baby" drew good house.

LYCEUM (C. R. Wilson, mgr.).—"Oscar and Adolph" drew big crowd.

GAYETY (Henry Krutzman, mgr.).—"American Beauties" drew good house.

VICTORIA (Geo. Schaffer, mgr.).—"Militant Maids" drew large house and much applause.

ACADEMY (J. E. Clifford, mgr.).—"Minnehaha Maids" drew full house. Show clean this time.

SPOKANE, WASH.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—21, Henrietta Crossman.

ORPHEUM (Joseph Muller, mgr.; agent, S-C.).—Week 11, Berry & Berry, good; Whittier's "Barefoot Boy," ordinary imitation; "Salvation Sue," hit; Morrissey & Hackett, handicapped; Seven Piccininnes, whirlwinds.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 12, The Halkings, interested; Tracey, Goerts & Tracey, big; Torcat & Flor d'Aliza, liked; Gerhardt Sisters, won; Picaro, acrobats, went big; Fields & Lewis, strong headliner.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 12, first half, Collette Duo, Cuba De Schon, Marion Beauclair; second half, Paul & Azella, Kezer & George, Cuba De Schon.

Protests from four ministers to acting-Mayor Robert Fairley caused Manager E. Clarke Walker to remove "objectionable" photographs from the advance billing of "The Soul Kiss" (tabloid) in front of the Pantages.

A. T. Lamson, local manager for the General Film Co., has taken over the active management of the American (musical comedy). He is a stockholder in the house. William Ewart, manager, remains.

The superior court has denied a retrial in the Unique and Majestic theatre picketing case, in which striking operators were enjoined from interfering with patronage.

Musical comedy stock companies now are occupying two Spokane theatres. Harry B. Cleveland, formerly with Keating & Flood, has a company at the American, playing full-length shows, and Frank Rich has a company at the Empress, former S-C. house, playing tabs. The principals of the Cleveland company are Lenora Loyrane, Lottie Darragh, Eddie O'Brien, Jack Curtis, Harry Bowen, William Rase, and Della Roming (twins) and Mr. Cleveland, George E. Metcalfe is musical director. Included in the Rich troupe are Fred Jamison, Dora Gardiner, James C. Wright, Frank Jaquet, James Stanton, Edith Wilma, Silvia Wilma.

ST. LOUIS.

By F. ANFENGER.

COLUMBIA (Harry D. Buckley, mgr.; agent, U. B. O.).—Three favorites head the bill and all went over Monday. Elizabeth Murray, first time here in long while; Greasy & Dayne and Billy B. Van and the Beaumont Sisters in "Props." Others were Lola Merrill and Frank Otto, Joseph Cole and Gertrude Denahy, Nina Barbour and Ernie and Ernie.

HIPPOTRONE (Frank L. Talbot, mgr.).—William S. Gill and Co. Clark and Hale, Bernards and Edwards, Poole and Poole, Shipley and Adamson, Eddie Jewell and Trio, Four Morrocos, Fisher and Sauls, Allen and Graves.

GRAND (Harry Wallace, mgr.).—"Bright Eyes," season's best tabloid, with Gus Voyer, Hudson Slaters and a dozen others; Marco Twins, Swains Rats and Cats, Rosellas, George Lee and pictures.

EMPIRE (C. P. Heib, mgr.).—First half, Grace Ayres Trio, Payne and Nesbit, Silvers, Oakley, Fred and Mildred Force, Gwent Welch Male Singers; second half, Lulu Hunter Trio, Harry Booker, Nelson Dean and Co., McManus and Don Carlo, Four Hayashi Japs.

KING'S (Charles Crawford, mgr.).—Teeny, Chaley Stembler, songs, Morales Trio, Snitz Moore and Co., El Cota, first half, and Trucco and Alliston, Burke and Harrison, Marsden and Greenwood, Neilos (one to fill), last half.

OLYMPIC.—Elsie Ferguson in "The Strange Woman."

SHUBERT.—William Hodge in "Road to Happiness."

AMERICAN.—"The Girl in the Taxi."

STANDARD.—"Beauty, Youth and Folly."

GARRICK.—Pictures.

PRINCESS.—Castle Square Musical stock in "The Gay Doctor."

GRAND.—Second week, "Toss of Storm Country."

PARK.—"Brewster's Millions."

TORONTO.

By HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—The Irish Players opened in "Kathleen Ni Houli-

han" and "The Playboy of the Western World" to a good sized audience.

ROYAL ALEXANDRA (L. Solomon, mgr.).—"The Birds of Paradise." Kitty Gordon appears in "Miss Smith" 27.

GRAND (A. J. Small, mgr.).—"A Butterfly on the Wheel." "Call of the Heart" 27.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Gus Edwards' "Kid Kabaret," entertaining; Lyons & Yocco, pleasing; Charlie Ahearn's Big Comedy Cycling Co., a scream; Melville & Higgins, good; Mary Dorr, clever; Miller & Lyle, made good; Raynor's Dogs, a novelty; Albert Perry & Co., good.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—Happle Williams & Co. in sketch, excellent; Carmen's Minstrels, pleasing; Six Diving Nymphs, good; Klein Bros., diverting; Elizabeth Cutty, clever; Herbert & Dennis, skilful; Kelso & Leighton, a hit; Tierney & Sabbott, pleased; Laurie & Allen, clever; Paul Stephens, unique. Big photo play seven days.

GAYETY (T. R. Henry, mgr.; Columbia).—"Roseland Girls." "Follies of the Day" 27.

MAJESTIC (Peter T. Griffin, mgr.; agent, Griffin).—Pepper Twins, Karl Wright, Kehno & Wagner, King & Brown, Chas. DeTur & Dainty Girls.

PARK (D. A. Lochne, mgr.; agents, McMahon & Dee).—Blondell & Tucker, Leila McCall, Harry Collins, Yale & Davidson, May & Brown, Harry Frizzo, Denny & Morrison, Vera Belmonte, Gertrude Gardiner (special).

STAR (Dan F. Pierce, mgr.; Progressive).—"The Follies of Pleasure." "Cabaret Girls" 27.

BEAVER (W. L. Joy, mgr.; agent, Griffin).—Cabdan & Mullaly, Barnes & Asher, Jack McKie, Francis Curran & Co., Christie & Hogan, Herbert Camp.

SPRAND (E. L. Well, mgr.).—Edna Ludlow, English contralto held over by success; High-grade Moving Pictures.

MADISON (J. S. Brady, mgr.).—Kitty Grey & Howard Russell, M. P.

CRYSTAL (C. Robson, mgr.; agent, Griffin).—The Medoras, Nat Burns, Watson & La Tour, Valente.

LA PLAZA (C. W. Wells, mgr.; agent, Griffin).—Ansel & Dorain, Ben Dawson, McGerry & Revere, Tom Bateman.

PEOPLES (S. Aboud, mgr.; agent, Griffin).—Josephine Tobias, Tom Bateman.

CHILDS (C. Maxwell, mgr.; agent, Griffin).—Brown & Nallin, Hamilton & Wright.

Sir Johnstone Forbes-Robertson made his last appearance in this city at the Royal Alexander on Saturday night and in his farewell speech at the close of a performance of a mixed bill, comprising acts from his various plays, thanked Toronto audiences for their loyal and enthusiastic support.

Shea's Hippodrome will not open now until April 27. The new house will seat 2,300 and the interior presents an imposing display of handsomely designed ornamental plaster work in dark brown and gold. There are two floors, orchestra and mezzanine, with boxes in tiers at each side and above the front of the balcony. As the house is to remain open the year round the Sheldon system of heating and cooling has been installed. One permanent feature will be the invisible symphony orchestra built under the front of the stage. This device is an importation from Leipzig, Germany, is manufactured by a celebrated firm of organ builders, who have perfected their art so as to produce as nearly as possible the quality and volume of a symphony orchestra of 150 pieces. It is the first instrument of its kind to be introduced into America. A regular orchestra of twelve pieces will play for the acts. The weekly bills are to be supplied by the family department of the United Booking Office, New York. The manager, E. C. McArthur, comes from Cleveland, where he conducted a successful vaudeville and burlesque theatre for three years. Arthur Terry will be stage manager.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (April 27)

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
Adler & Arline Palace London Indef
Alexander Bros Orpheum Harrisburg
Ambrose Mary Anderson Gaiety San Francisco
American Trumpeters Varieties Terre Haute
Anthony & Rose Gaiety San Francisco
Ardale's Circus Bronx N Y
Archer & Belford Jeffers Saginaw
Ardath Fred J & Co Bronx N Y
Armstrong & Clark Colonial Erie
Azard Paul 3 Empress Seattle

B
Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
Big Jim F Bernstein 1493 Bway N Y C
Bimbos The Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Brady & Mahoney 750 Lexington Ave Bklyn
Bronson & Baldwin Variety N Y
Brooks Wallie Variety N Y
Bruce & Calvert Wigwag San Francisco
Busse Miss care Cooper 1416 Bway N Y C

C
Carletta M 314 Livingston St Bklyn N Y
Carus & Randall Majestic Houston
Ce Dora 9 Riverside Ave Newark
Chaloner Catherine & Co Majestic Kalamazoo
Clark & McCullough Majestic Kalamazoo
Clarke Wilfred & Co Majestic San Antonio
Claudius & Scarlet Variety N Y
Clayton Una & Co Majestic Houston
Clinton & Rogers Savoy San Diego
Cochran Rosalind & Co Majestic Dallas
Cornelia & Wilbur Pantages Edmonton
Corradini F care Tausig E 14 N Y C
Countess Catherine Majestic San Antonio
Creighton Sisters Majestic Little Rock
Cross & Josephine 908 Palace Bldg N Y
Cummings & Gladys Majestic Dallas

D
Daleys The Variety New York
D'Arville Jeanette Montreal Indef
Davett & Duval Pantages Los Angeles
Davies Charlotte Hammerstein's N Y C
Davis Billy Majestic Kalamazoo
Davis Ethel & Co Pantages Spokane
De Long Maudie 4350 Madison St Chicago
DeVitt & DeVitt Lyric Calgary
Devine & Williams 27 W 123d St N Y
Diamond & Brennan Palace N Y C
Dingle & Emeralds Marinelli 1493 Bway N Y
Dotson & Gordon Pantages Spokane
Du For Boys 3 Majestic Dallas

An Adopt in Jugglery
WILFRID DU BOIS
Playing for W. V. M. A.

E
Ebeling Trio 39 Hudson Pl Hoboken N J
Elkins Fay & Elkins Jeffers Saginaw
Emmett Grace 77 Avon St Somerville Mass
Entertainers 4 Hammerstein's N Y C
Ernie & Ernie Majestic Milwaukee
Erwood Mae & Co Pantages Edmonton
Exposition 4 Hammerstein's N Y C

F
Ferry Wm (The Frog) Casino Kursaal Cairo
Egypt
Fields Teddy Variety N Y
Fields W C Tivoli Sydney Australia
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y

Sig Franz Troupe

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Frank J Herbert 1623 University Ave N Y C
Frevoll Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C

G
Gardner Grant Unique Minneapolis
Georges Two Babcock Billings
Gibson Hardy Variety N Y
Godfrey & Henderson 241 W 45th St N Y C
Gordon Highlanders Majestic San Antonio
Gould & Ashlyn Palace N Y C

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Granat Louis Empress Portland Ore
Granville & Mack Savoy San Diego
Gray Mary Babcock Billings
Green Ethel Variety N Y
Gregoire & Elmina Pantages Los Angeles
Guernsey Leona Pantages Winnipeg
Gwynn & Gossett Orpheum Ogden
Gygi Ota Variety N Y

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Care Will Collins, Broadmoor House,
Panton St., London, England.

Harrah Great 3747 Osgood St Chicago
Havilans The Variety New York
Hayama 4 Variety N Y
Hayward Stafford & Co Orpheum Memphis
Haywards The White Rats N Y
Hermann Adelaide Hotel Pierpoint N Y
Hutchinson Willard & Co Variety Chicago

I
Imhoff Conn & Coreene Keith's Cleveland
Indanias 5 Grand Syracuse
International 3 Hammerstein's N Y C
Ismed Alhambra N Y C
"I've Got It" Orpheum Ogden Utah

J
Jennings & Dorman Empress Kansas City
Jerome & Carson Pantages Portland Ore
Johnstone Great Orpheum Spokane
Johnston Lawrence Pantages Los Angeles
Johnston Musical Palace Huddersfield Eng
Juggling DeArmo Pantages Spokane
Juggling Wagners Pantages San Francisco

K
Kalich Bertha & Co Alhambra N Y C
Kalinowski Bros Pantages Winnipeg
Kammerer & Howland Variety N Y
Kara Empress Salt Lake
Kayne Agnes Variety Chicago
Keller & Wier Varieties Terre Haute

Walter C. Kelly

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Kelly Tom Pantages Portland
Kelly & Pollock Variety N Y
Kenna Chas Pantages Winnipeg
Kenny & Hollis 66 Brainard Rd Allston Mass
Kent S Miller & Co Columbia Davenport
Keuling Edgar Louis Variety N Y
Kiernan Walters & Kiernan Empress Salt Lake
Kington World Mindell Orpheum Circuit

Knapp & Cornalia Orpheum New Orleans
Kumry Bush & Robinson Lyric Calgary
Kurtis Roosters Amalgamated South Africa

L
Lamb's Manikins Folly Oklahoma City Okla
La Tell Alfred & Co Empress Kansas City
La Toska Phil Pantages Oakland
La Toy Bros Majestic Little Rock
"Lawn Party" Majestic Little Rock
Lavelle Twins Majestic Kalamazoo

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Lyons & Yosco Hammerstein's N Y C
Lynch Dick Empress Winnipeg

M
Manny & Roberts Variety London
Maye Louise Variety New York
McCree Janie Columbia Theatre Bldg N Y

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Mersereau Mlle Variety N Y
Middleton & Spellmeyer Freeport L I
Morris & Beasley Loew Circuit
Musette 414 Central Park West N Y

N
Nawn Tom & Co Babcock Billings
New Century 4 Princess Hot Springs
Newmans 3 Empress Butte
Newport & Stirk Unique Minneapolis
Nichol Sisters care Delmar 1465 Bway N Y C
Nichol Bros 1590 Amsterdam Ave N Y
Nonette Orpheum New Orleans
Norton & Earle Majestic San Antonio

O
Olivetti Troupe Empress Los Angeles
O'Mearas Gliding Colonial N Y C
Onaip Babcock Billings
O'Neal & Dixon Jeffers Saginaw
Orway Laurie Majestic Little Rock
Oxford 3 Unique Minneapolis

P
Pekinese Troupe Empress Sacramento
Phillips & White Orpheum Minneapolis
Picchiani Troupe Imperial Vancouver B C
Pollard Opera Co Pantages Winnipeg
Prince Morris Hammerstein's N Y C

R
Relaner & Gore Variety N Y
Renards 3 Variety N Y

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R
Rairdon Edward
Rajah Princes
Raymond Florence
Reed Brothers
Reed Gus (C)
Reisner Chuck
Remy Jack (C)
Reno Geo B
Richards Harry
Rio Violet
Rodgers Jean
Rogers Frank
Rogers Mrs May
Rosenbaum Rosalie
Ross E F
Ross Harry
Roy Eddy (C)
Ruf & Cusick
Ruge Willie

S
Sales Chick
Sans & Sans
Saxton Josie
Scott Al J

Scott Helen
Shepherd Bert
Sherwood Janette (SF)
Shrodes Chas M
Simmons Chas B (C)
Simpson James E
Smith Billy
Smith Ella
Soliman Mrs D
Statzer Mrs C
Steele Ted & Clara
Steiner Mamie B
Steward Frank
Stewart Bessie
Story Belle
Sturm George (SF)
Sulley Frank (C)
Sunshine Girls
Sutter L M
Swan Bert

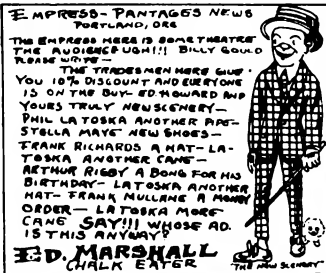
T
Tanguay Eva
Taub Lorenz
Tenley Elmer
Theo Miss
Thomas Jessie
Thorne Frankie
Tojetti Alice
Tojetta & Bennett (C)
Towshend Beattie
Travilla Ford



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W
Walker James R
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Ward Lawrence
Ward Lew H
Wardell Edith
Weiss A
Weitzman Jean P
West Al H



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Jr
Whidden Jay
Whipple Clara B

Whitehead Ethel
Wilcox Bert
Wildman Frederick C
Will & Kemp
Williams A E
Williams Irene
Williams Jack C

Wilson Billie C
Wilson Henrietta Co
Winkler A
Wood Mr & Mrs Chas
Wood Britt
Wood Earl (P)
Wood Marguerite

Woodward Earle (C)
Wolf & Sedalia (C)
Y
Yalto Mrs Karl
Z
Zobelle Fred



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(Barnes and Crawford)

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It's here with the others.

(Extracts from the Criticisms of "THE RED CANARY")

THE "RED CANARY" AND T. ROY BARNES AT THE LYRIC.

By LOUIS SHERWIN.

On the whole, "The Red Canary" is to be congratulated on T. Roy Barnes rather than T. Roy Barnes on "The Red Canary." Mr. Barnes is a much brighter spot in the play than the canary itself. It contains a good comedy idea somewhat clumsily handled, and, thanks to T. Roy Barnes, a good deal of real fun and clever fooling. Who, by the way, is T. Roy Barnes and why does he flash thus suddenly into our ken? He is much funnier than most of the widely advertised star comedians in the country. He is that rare specimen—a natural, irrepressible humorist. All through the play you can see the God-given fun in the man fairly bursting out. To be sure, the only amusing lines in the dialogue fall to his lot. But some of the best are those he has obviously interpolated himself, for he is all the time gagging, to the comical confusion of his colleagues.

Even the love scenes—usually the bore and pest of all musical comedy—are amusing as he acts them. Whenever a passage is stupid he manages to render it entertaining by poking fun at it. Frequently he used the obvious and the hackneyed. His work will be better when he avoids this, but he gets away with it by dint of his bubbling high spirits and the racing speed at which he romps through his part. If he is not spoiled by that everlasting disease known as actor's swelled-head, he will become one of the best low comedians in America. The remarkable thing about him is that he has no physical eccentricity to help him. He is a tall, rather personable young man, more like a traveling salesman than a comedian with an engaging, ineffaceable grin.

When that is done "The Red Canary" will be quite a fair evening's entertainment and decidedly worth seeing if only for the sake of T. Roy Barnes. By the way, there must be a dark secret concealed behind that T. I'll bet it stands for Theophilus or Turn-the-cuffs-for-Sunday's-coming, or Toodles, or some such name. I think I prefer Toodles.

"Globe"

By ACTON DAVIS.

And then there is T. Roy Barnes, who really is the one White Hope of "The Red Canary."

Without Mr. Barnes "The Red Canary" would be hopelessly drab.

"Evening Sun"

By ALAN DALE.

What was it, then? It was that one member of the cast, by name T. Roy Barnes. Mr. Barnes is a clever, agile and clean-looking young man, unlike

the usual blue-faced gentleman, whose sad mission it is to be funny. Mr. Barnes was not "low-brow," nor vulgar, nor vociferous, nor hold-up, nor grimaceful. He was just an actor with several amusing tricks of gesture, a bright and sympathetic face, the make-up of a gentleman, instead of a wine-tout, and a sense of humor.

Mr. T. Roy Barnes was rather a pathetic spectacle in the midst of "The Red Canary." There he was, literally paved with good intentions, working like a Trojan—a good-natured and smiling Trojan—to make headway against the inanities of a conscienceless libretto. He smiled, and he smiled, yet one could imagine that his soul must have fainted within him. Mr. T. Roy Barnes was "The Red Canary's" only hope, its sole redeeming point.

"American"

**Musical Comedy at the Lyric Theatre.
IT INTRODUCES MR. BARNES.**

And Such Fun as the Piece Has Is All in the Antics of This Recruit from Vaudeville.

T. Roy Barnes was engaged for the purpose of enlivening the entertainment. The choice of Mr. Barnes was wise. This young player, like Mme. Petrova, has just stepped off the vaudeville stage and, although in his "cut-up" antics he clearly trails the glory of the "two-a-day," he is decidedly an acquisition for the halls of musical comedy. His humor has a freshness. There is something engaging about his abrupt speech and his broad smile.

Mr. Barnes is one of those entertainers who, like Mr. Collier, would provide just their own variety of fun, no matter what was written for them or who wrote it. It is impossible to leave "The Red Canary" without a conviction that he touched up the lines of the part of Hunter Upjohn to suit himself and to win the familiar laughs he finds it so easy to provoke when he is in vaudeville.

Mr. Barnes, then, is the best of "The Red Canary."

"Times"

In T. Roy Barnes the managers have a real "find." Barnes is really very amusing in a way new to musical comedy. He sings songs to the people on the stage instead of the audience in itself refreshingly unconventional.—Carl Van Vechten.

"Press"

T. ROY BARNES A HIT IN "THE RED CANARY."

Little Known Comedian Springs into Instant Favor in New Show.

Since Montgomery and Stone stepped out of vaudeville and made a reputation

and a theatrical name for themselves in "The Wizard of Oz," nearly a dozen years ago, first nighters have become accustomed to have actors hitherto unknown to them step right down to the footlights and make more than a pleasant impression. So it was no surprise last night at the Lyric that T. Roy Barnes, who was known to only a few in the audience that witnessed the initial performance here of "The Red Canary," took the honors of the evening.

"Sun"

And a flip comedian in T. Roy Barnes, who comes from the varieties with a new method and a rather engaging way of employing it.

"Mail"

By THE OPTIMIST.

Besides "The Red Canary" introduced to local theatredom a real comedian, making his initial appearance in "big company." He is T. Roy Barnes, one of the most refreshing of the younger generation of comedians, who scored an instant success.

"Evening Journal"

T. Roy Barnes, the principal comedian and recently rescued from vaudeville, angles for laughter with quite successful results. But he evidently imitates Ralph Herz—a very bad model, by the way.

"World"

This can be said, too, of "The Red Canary," and when you can hear two artists like Lella Hughes and Miss Adele Rowland, and laugh with T. Roy Barnes, David Reese and Neal McCoy you can't complain of the high cost of musical comedy, for they are surely worth \$2, even under a revised tariff.

"Herald"

And who cares if T. Roy Barnes as the young lover is even more foolish than the usual spring variety? He is so funny about it all, so different from the usual supposedly comic young Romeo, that it will be surprising if he does not linger on Broadway long after "The Red Canary" has flown.

"Tribune"

A NEW COMEDIAN APPEARS.

By JOHN W. BLAUVELT.

A Real Comedian.

There are three players in the piece who deserve special mention. Heading the list is T. Roy Barnes. All about the audience last night were whispers that he had been in vaudeville. Whether or not this was meant as a prophecy that he would do well in musical comedy or an expression of surprise that he did well is of no consequence. The truth is

that he is one of the most refreshing comedians who has contributed fun to a Broadway production in a long time. His style is original and apparently spontaneous. Of how many "funny men" can this be said?

"Morning Telegraph"

T. ROY BARNES' REAL HIT IN "RED CANARY."

"The Red Canary" has introduced a new musical comedy comedian in T. Roy Barnes, a genuinely funny man who has personality. He has played himself into great popularity. He is unusually clever and is an entertainment all by himself.

"New York Review"

Nor are the players with few exceptions of much higher standard than the play. There are three notable exceptions. First of these is T. Roy Barnes, recently in vaudeville. He is a very fresh and refreshing young man, good looking and able to wear clothes, who carries with him one of the most contagious grins seen for months. He cannot sing or dance, but he does not need to do either. He talks jokes and grins his way through the two acts and the brightest moments of the piece are those when he is on the stage.

"Journal of Commerce"

T. Roy Barnes as Hunter Upjohn furnishes all the humor in the piece; he is a new comer, and has a most engaging and humorous personality.

"Evening Post"

The comedy lines lack spontaneity and had it not been for the self assurance of the imperturbable T. Roy Barnes, who was drafted from vaudeville, laughter would have been as rare as red canaries or pink crows.

Mr. Barnes, however, proved himself to be a real comedian with a long stack of diverting tricks up his sleeve. He has a positive genius for producing a laugh. It is to be hoped that he will make the transfer of his talents to the legitimate stage permanent, for real comedians are badly needed in musical comedy.

Brooklyn "Eagle"

By CHARLES DARTON.

There is a great deal of T. Roy Barnes, a good-looking chap who seems to have fallen hopelessly in love with himself. After exhausting his little bag of tricks picked up here and there apparently, he becomes exceedingly tiresome. Under proper direction, and by playing "straight," he might easily make an enviable place for himself in musical comedy.

"Evening World"

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